KULT

Beyond the Veil



Death is Only the Beginning

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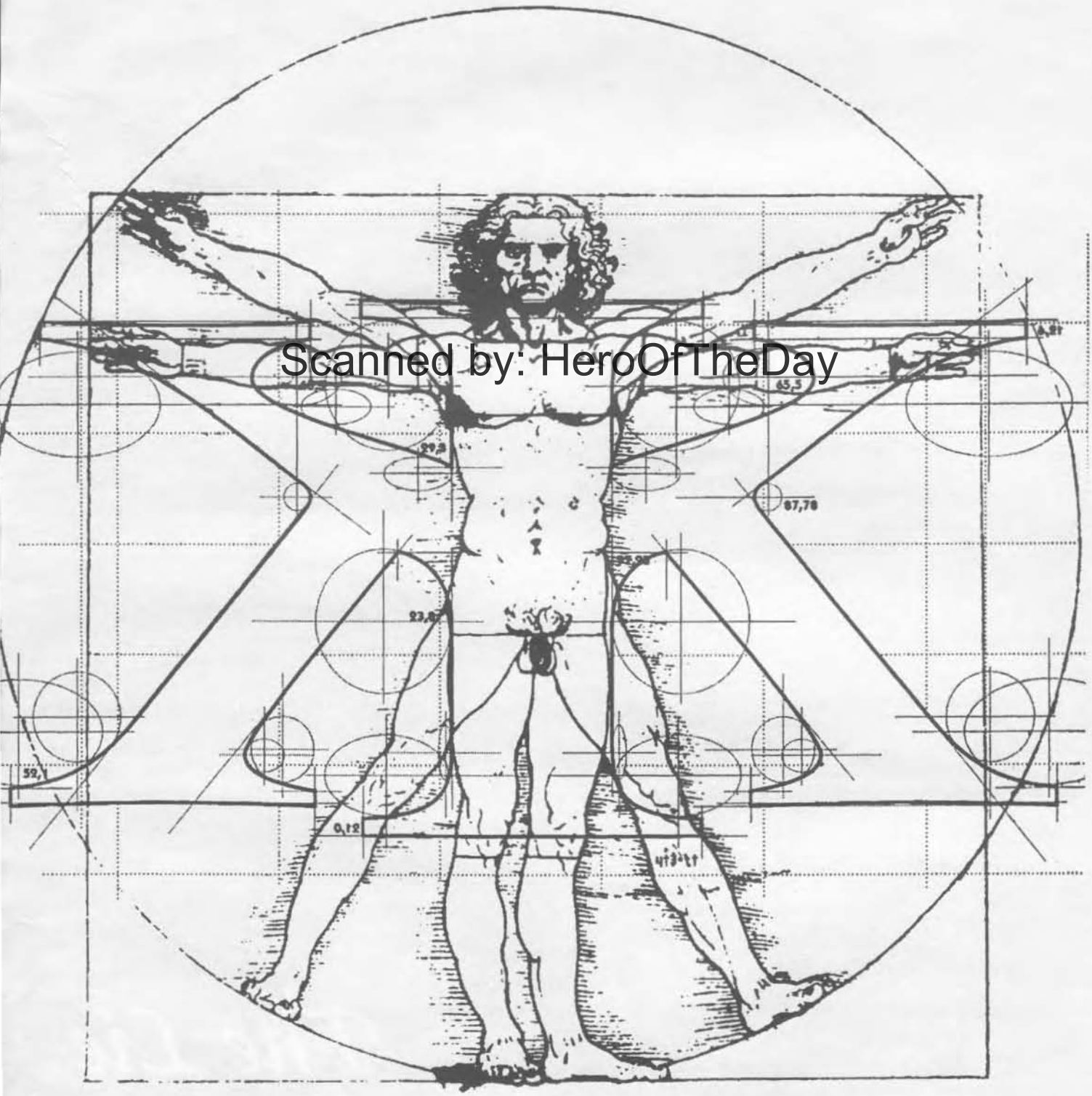
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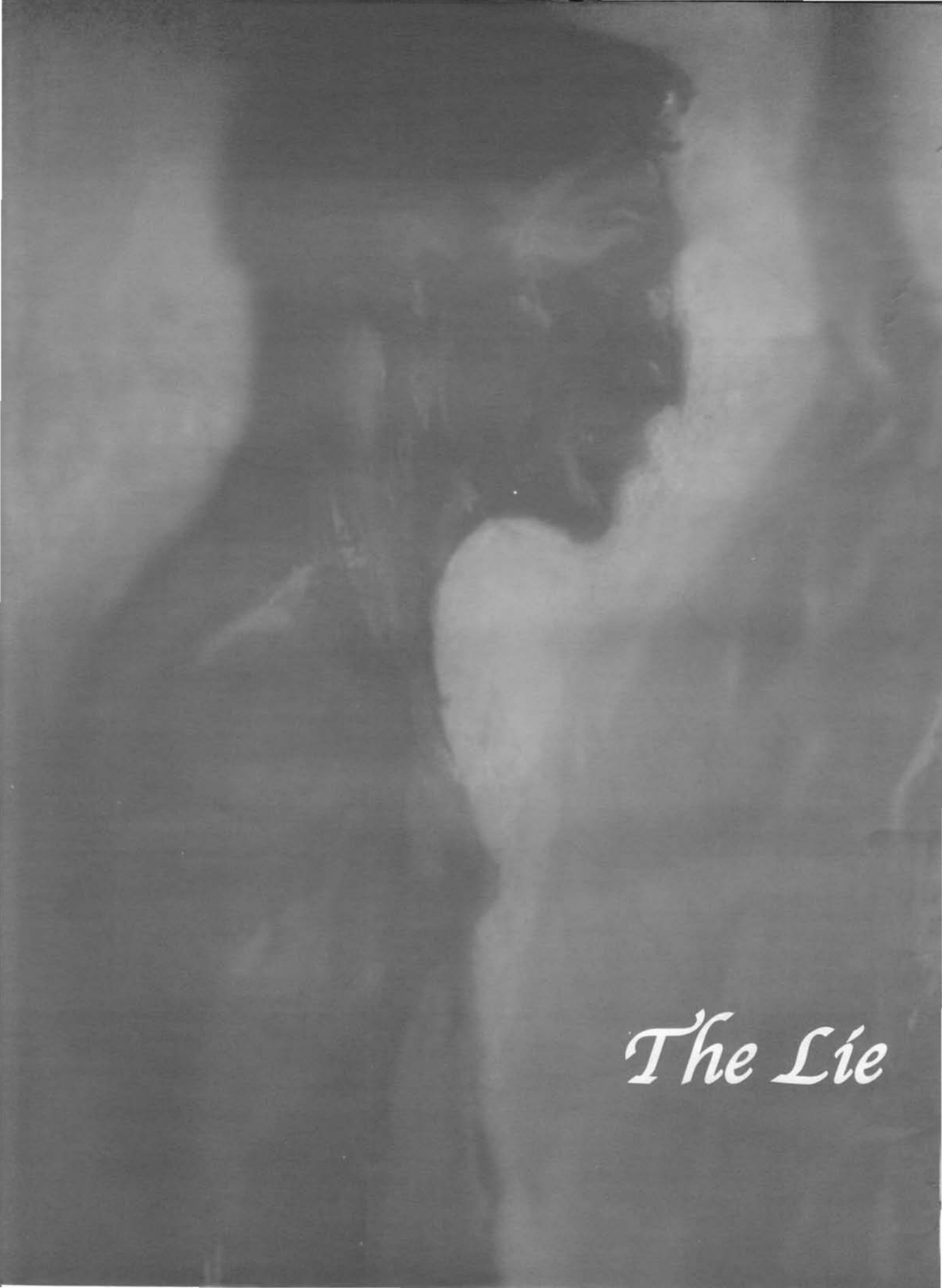
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The Lie



A World in Darkness

Jenkins and Holland stood beside each other and tried to not look nervous in front of their boss. 'Old eagle eyes' Martine could smell fear at one hundred yards, and weakness at fifty. Their careers hung in the balance, and neither one was about to let the other get the promotion. They had stepped on too many people for this chance, and now it was down to just them.

Martine looked up and smiled at both of them. Finally, his steel grey eyes lighted upon Holland. "From what I understand, you actually studied Primitive Religions for years before you went into business, Mrs. Holland. Is that correct?' His voice was razor-sharp.

Jenkins chuckled to himself. 'Primitive religions? He had the promotion in the bag. He had been studying accounting and business while she had been wasting her time with useless courses. 'Too bad, so sad, chick!' he thought.

Holland nodded sadly, and answered. "Three years, sir. It would have been my Major if I hadn't switched my academic career path." Martine smiled softly, and offered his hand to the woman. "Congratulations Mrs. Holland. You are the first woman to receive this promotion. Only one thing remains to be done." Martine looked over the pair's shoulders and nodded. "Gentlemen, if you would."

Jenkins was so stunned by the loss of the promotion; he was totally caught off guard when the cudgel struck him over the back of the head. He awoke later, strapped to a long autopsy table. The cold surface chilled his naked flesh. He blinked and squinted his eyes to see past the glare of the bright light above him. Around him stood the Board of Directors, all were dressed in long, flowing robes. He heard Martine speak from the dark. "He is yours, Mrs. Holland. Take him and grow in power." The woman stepped from the darkness to Jenkins' right, the surgical steel of the scalpel glittering in her delicate hand.

Later that day, Jenkins and the things from his desk were disposed of in seven leak-proof plastic bags. No one questioned his absence from the office thinking he had been transferred or quit. Big business was like that sometimes.

This is a world of twisting corridors, alleys and streets within the maze of the great city. Secret words are spoken over sweating bourbon glasses in seedy corner bars. Forgotten gods are revived by the neon lights and the street noise, and live to tread their dance of death in trendy clubs. Every doorway, every rusted iron staircase leading underground can be an entrance to Hell.

Secret societies meet in elegant conference centers to plot and reach for the powers they have glimpsed in the shadows beyond. Condemned men hunt for the secret of immortality. International corporations waste unfathomable fortunes trying to decipher characters carved by madmen on walls in the subways. The witches of our time seek the paths to power and riches in their own dark souls. They all crave for hegemony, searching for keys to solve the riddles that they see in the diversity of our reality.

But nothing is what it seems to be. Only a handful of the many facets of reality are accessible to our senses. The world we see around us is an illusion, created by our imagination to stave off madness. Those who fancy themselves masters of the invisible forces will be cruelly disappointed when their illusions crumble and the demons arrive to collect their worshippers.

In the borderland between darkness and madness, dreams and death, there is a reality beyond the senses. Dreams and illusion can shape matter. Horror can contort bodies and provide insanity a road into physical reality. The barrier between the outer and the inner is an illusion.

Not long ago there was a creator God and a firm order of nature. But God has abandoned his children and disappeared out into the darkness. Perhaps dead, perhaps in exile. Lost angels and demons bear weak memories of a higher power, a force of order that once ruled their lives. But gradually, they forget.

The boundaries of reality have been weakened. Increasing numbers of people are breaking through the barriers and encountering the chaos that lies on the other side. Heaven and Hell do not have the same meaning for every man. Each creates one's own purgatory. Dreams and Madness lead further and further out into the dark, away from what is familiar and reasonable.

The Prince of Darkness wanders far, seeking God, the only being who can justify his existence and give it meaning. Heavens and hells have broken open



or been abandoned. Demons and angels roam homeless on Earth and look for the worshippers they need for their own survival in a world without a god. In the cities, where all truths are equal, they forget the old boundaries between evil and good.

Old gods linger powerless and bewildered in the slums, remnants of the past. Perhaps they were abandoned there with old beliefs, or perhaps they were created anew by human hopes of a better life in a distant and half-forgotten past.

But in the end, all is torn asunder and destroyed. Scientists put forward theories that chaos is the fundamental principle of the universe. Increasing disorder around them echoes their findings, as if the very knowledge of reality's nothingness was devouring the ancient patterns.

Kult is a role-playing game set in the world of large cities at the end of the 20th century. It is a world where human wickedness is mingled with terrors from other parts of a true, unseen reality. Fascism, rooted in the Second World War, still pervades European politics and commerce. Sensitive people are crushed by the anonymity of the cities, and become psychotic monsters. Under the surface, primitive passions, still held at bay by the morality of past civilizations, grow and fester until they erupt in sick perversions.

But human darkness is not all that threatens. The evil that humans do corrodes the boundaries of reality and admits creatures from the other side. Our dreams assume physical form and chase us. Creatures from the past are reborn into the present, to re-arrange our lives. Our own fear gives birth to monsters that threaten to devour us. Misfits not tolerated in ordered society hide themselves in abandoned cities, dilapidated industrial complexes and condemned buildings in the inner cities. There they are transformed into something not quite human.

Occult teachings can be used to establish openings into different worlds, and tap power from the unknown. But few, if any humans know anything about the powers they conjure up. Sooner or later, they are all consumed by the demons they cannot control.

Such is the world in which the heroes of our game must live. Are they helpless leaves blown about by the cosmic winds? No. They are vehicles of destiny, bound to act in myths that they have never heard of. Myths, which people have forgotten, but which are reborn in the thronging cities where no truth is greater than another.

The heroes of the game can be seekers of truth, perhaps motivated by a desire to regain a forgotten past, or to have revenge, or by simple curiosity. They aren't pure-hearted crusaders against evil. Rather, we should think of them as lost souls who need to kill their own demons to have peace.

They are woven into tales that are tied to their own past. Old crimes overtake them and demand satisfaction. Terrors from childhood pop up and assume physical forms. Horror is created inside us. We cannot behold whatever is there without seeing ourselves mirrored. Every man has his own demons, his own purgatory. In this game, the heroes are forced to go into darkness, perhaps into death, only to discover that there is no end and death, only a beginning.

The game can be played very darkly, with doomed heroes who must perish when they have fulfilled their destinies. But that is not the point. Rather, we like to think that the heroes should seek out the darkness and accomplish something by fighting it. In a way, it's their own fears they struggle against; when they win they gain some wisdom and a few more scars in their souls.

The world of Kult is founded in modern Western thought, formed by two thousand years of civilization based on Christian ideas. Good and evil really do exist, in a cosmic sense. There are angels and demons and an absent god who abandoned his children in the terrors of war. In man, there is a desire to wreck and do evil. But there is also light that can drive away the darkness.

We would like to add that this is not a statement about our own religious beliefs, or a creed, which we in any way desire to impart to the reader.

The False World

Reality is a lie

The world we see around us is a false facade, which hides a larger and more frightening reality. Our senses are not acute enough to sense the true world. Our minds are too fragile to handle a confrontation with the reality outside. So we unconsciously sort away most of the information around us, and only see that which doesn't disturb us too much.

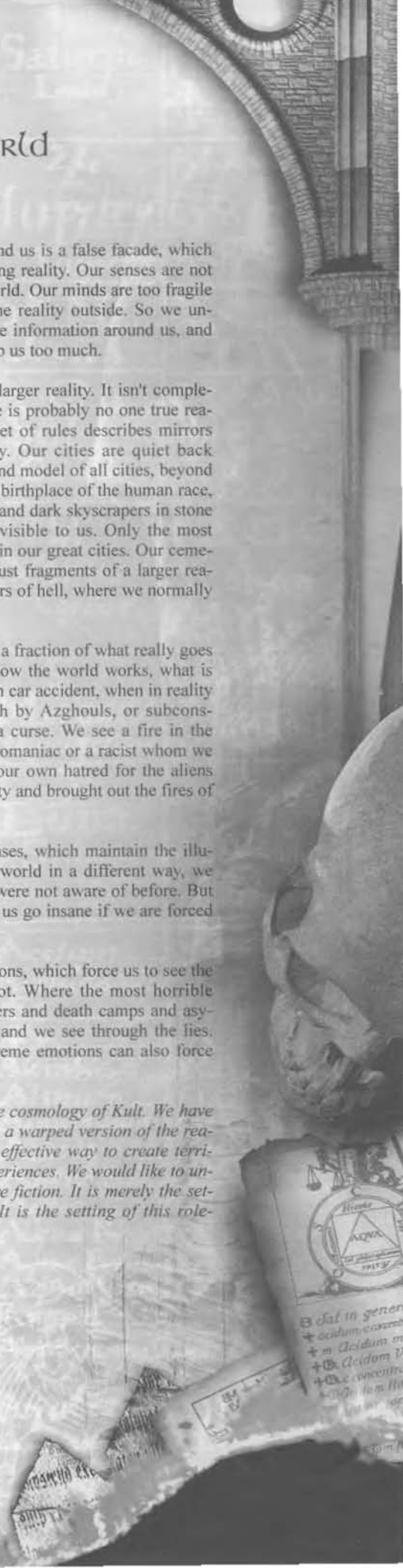
Our world is part of a larger reality. It isn't completely false, only incomplete. There is probably no one true reality, but several, and what this set of rules describes mirrors just one facet of the true reality. Our cities are quiet back streets of Metropolis, the origin and model of all cities, beyond time and space. Metropolis is the birthplace of the human race, an endless city of winding alleys and dark skyscrapers in stone and steel. Most of the city is invisible to us. Only the most harmless pieces can be glimpsed in our great cities. Our cemeteries and death camps are also just fragments of a larger reality. They are anterooms and foyers of hell, where we normally can only go through death.

Since we only perceive a fraction of what really goes on, we often fail to understand how the world works, what is cause and effect. We see a random car accident, when in reality the driver was harassed to death by Azghouls, or subconsciously sought death to escape a curse. We see a fire in the Gypsies' house and look for a pyromaniac or a racist whom we can blame, but in reality it was our own hatred for the aliens that tore a hole in the veil of reality and brought out the fires of hell.

It is our minds and senses, which maintain the illusion. When we begin to see the world in a different way, we can perceive all those things we were not aware of before. But few people manage that. Most of us go insane if we are forced to see beyond the mental barriers.

There are some places and situations, which force us to see the truth, whether we want to or not. Where the most horrible things are real, in torture chambers and death camps and asylums, the illusions are shattered and we see through the lies. Murder and war, illness and extreme emotions can also force us to see clearly.

***Note** : This is a description of the cosmology of Kult. We have designed our imaginary world as a warped version of the reality we know, because this is an effective way to create terrifying adventures and chilling experiences. We would like to underscore that what follows is pure fiction. It is merely the setting of this role-playing game. It is the setting of this role-playing game, and nothing else.*





The Captivity of Man

"Once, men were gods. We saw clearly and had the power to act. But the Demiurge stole our divinity and locked our senses. 'Yea shall be blind to truth and only see what is false. Your powers are fettered in your twin souls, and never again shall they become part of yea', said the Demiurge, and locked us in the prison of reality. We are fallen angels, shipwrecked in a false reality, which hides even the fact that we are prisoners. For thousands of years, we thought that we were mortals, controlled by higher powers. We lived short lives and endured punishments in burning purgatories, without ever asking for Truth."

Theodor Mimesis "Human Gnosis"

Mankind has not always been ignorant. Before the dawn of history, we had senses that could perceive the whole of reality. We were born as gods, with power over matter. Our existence on the Earth, our inability to see the truth, is captivity. Those few people, who manage to break through the illusions and out into the true world, may escape from the prison and regain their divinity.

There are many ways in which to perceive reality. The most common is the one that is centered on the Demiurge. It was the Demiurge who blinded us, long ago, and imprisoned us. He locked us up in the reality we now see around us, and he made most of Metropolis invisible to us. Nobody knows why. Nobody even knows for sure who the Demiurge was, or is.

Some say he created the world, or at least our little part of it. He called himself the Creator. Perhaps we were restrained because we threatened his power. Perhaps we broke some rule of his. Perhaps the Demiurge is a human who felt threatened by his own species. Whatever the reason, he inserted a curse in our bodies, right into the genes, a curse that confines us to a limited vision. Up to the present, very few have managed to break the curse. With the aid of his servants, Archons and Lictors, the Demiurge has kept us in ignorance. But things are beginning to happen.

But now the Machine has ground to a halt. The Demiurge is lost and the illusions are crumbling. The hordes of Inferno stalk our world. Brother stands against brother in the last days of our world.

The last cycle has begun.

The Machine

Mankind is shackled, locked inside a prison designed to keep us ignorant. Like pawns in a greater game our destinies are controlled by a lost tyrant. In our prison we live together with unknown creatures and dark forces. We live our lives without ever knowing what surrounds us, that which is hidden behind the illusions.

Our worlds, and the known dimensions, rotate around the heart of darkness, a complex clockwork of illusions and reality. This heart of darkness is the Citadel of the Demiurge. In its awesome halls, fearsome beings and sacred artefacts await the return of their master.

Darkness and light emanate from the Citadel and fierce storms rage above its cloud-shrouded towers. The windows are black, and there are no signs of life within.

Surrounding the Citadel in a great ring are the palaces of the Archons, and beyond those lies the city of Metropolis. Like a cancer the black city grows and expands, swallowing more and more of the other dimensions. Towering spires, halls filled with echoes, and streets of broken pavement are the homes of innumerable creatures created by the Demiurge or his servants. All live in the shadow of the Citadel and all quests, in their own way, for the truth about their master's disappearance.

In Metropolis can also be found the remnants of other worlds, created by other beings. In the shadowy worlds, forgotten gods and creatures from our own legends roam. They live in the darkest alleyways, the dirtiest buildings and the ravaged industrial sites.

The Prisons

From Metropolis one can gain access to the prisons of mankind. It is within these prisons we are bound, in every state of consciousness: in life, in dream and in death. Echoes from lost legends name them as Elysium, Limbo and Inferno.

Mankind is locked in these three prisons, shackled to the ground by our fear of the

unknown. We are prisoners of our own worries, our fear of a divine justice and the fear that our own dark actions will eventually emerge from the past and demand retribution.

The most trusted servants of the Demiurge control these cells. They control our lives, our dreams and our fires of damnation. They drive their dark legions before them in a constant assault on our souls. They are our jailers.

Elysium

Mankind is imprisoned in its own heaven, in its own paradise. We have slowly twisted the fields of heaven to blackened moors. The radiant sun has been darkened by ten thousand years of evil.

Elysium is what we call our world. Here most of the souls imprisoned by the Demiurge spend their lives, without knowledge of our own divinity. The Lictors and the Nepharites control us. We walk side by wide with madmen and living dead.

Once our world was dark and beautiful. We wandered among black palaces and across cobbled squares. We could leave the cities for the green fields and rest in the dark shade of the forests. We controlled our own destinies. This was before the Demiurge cast us into this pitiful existence. He took away our understanding and condemned us to forever walking the fields of Elysium.

Our paradise became our own purgatory.

Limbo

Between life and death, between Elysium and Inferno, lies the Realm of Dreams, Limbo. It is a deserted landscape, only peopled by sleeping men and women and the freakish monsters created by our own twisted nightmares.

Fallen angels and enlightened demons hunt the souls of the dreamers. Visionaries build palaces and gardens in pointless attempts to recreate the paradise we were once masters of. In the chaos that fills the empty space we wander like children, lost in a landscape we cannot even understand.

Inferno

Even after Death, our imprisonment continues. In shadowed halls our torturers and demons stalk, charged to watch over us, to inflict pain and to grant every wish for eternal damnation. The Angels of Death rest in enormous palaces, sprawled under the dead sun.

Inferno is Hell. Here is brought every sinner and all that crave an eternal punishment. Nepharites and Desparytes drag the condemned to their chambers and punish them until all memories of their previous life are erased. Dark shadows play on the walls, and flaming fires light up the bloodstained halls.

Inferno was once filled with sinners. Its position as the greatest of all prisons was undeniable. But then mankind changed its perspective on life. Mankind no longer feared hell as it once had. Fewer and fewer sinners entered the gates of lament, and the Prince of Inferno lost his power. To once more fill his halls the Lord of Darkness then entered Elysium. Here he hoped to collect new sinners for his fiendish machines of torture.

The Labyrinth

The Labyrinth reaches out under our world, in the darkness of the underworld. Winding corridors and dark passages form complex patterns that hold the Machine together. The Labyrinth encompasses every aspect of our existence.

Where the Labyrinth ends is a mystery. There are legends about of a gate leading to the end of all dimensions. These legends claim that the Demiurge left the Machine through the Labyrinth, and even he has become lost in the emptiness of Nothing.

The Labyrinth emerges in all parts of the Machine. From it one can reach Elysium, Limbo and Inferno. If one penetrates the darkness even deeper, Metropolis opens up before him. Those who possess the right knowledge and power can even reach the blind gates that guard the Demiurge's Citadel.

The Breakdown

At the end of the 16th century the Demiurge lost control over our prison. His carefully constructed beliefs and myths, which kept us captive, were being questioned. The established order fell from grace, and authorities all over the world were confronted with disbelief. During the century that followed, our view of the world was radically changed and mankind lost the belief in its own existence. The myths of Creation that the Demiurge and his Archons had taught us were being revealed as the falsehoods they were. In a last desperate attempt to maintain mankind's ignorance the Archons brought forward the teachings of Darwin and other scientific theories that explained the world. This would provide mankind with a birth date, so that he would no longer need to search the past for the truth.

But even this was to no avail. In the beginning of the 20th century the breakdown was final. The Demiurge had disappeared; he was dead or hiding. No one could remember when or how he had disappeared.

The true shapes of Metropolis started emerging in the growing metropolises. In New York, Shanghai, Tokyo, Mexico City, Bangkok, Moscow, Delhi, and other places the fabric of the Illusion was weakening. In the slums and industrial areas the dark home of the Demiurge, the seething dark city, was recreated. In place after place we could see through our reality like a flimsy stage-set and walk into Metropolis.

We regained a part of our ability to see through the illusions, but the truth we perceived was uncertain and fearsome. Most of us preferred the safety of the lie, denying the existence of Metropolis.

The Demiurge left in the wake of his departure a system threatened by collapse. His dark citadel is empty and the iron gates that guard his secrets gaze with unseeing eyes over the sprawl of Metropolis.

In the void created by his absence, the powers that served him have risen to the opportunity. They search for the Demiurge and for the meaning that he gave their existence. They search for knowledge, and they search for power.

There are those who obey the last order of the Demiurge, desperately trying to uphold the "status quo." There are those who openly rebel against the laws and rules that have controlled them for untold ages.
There are those who seek to take the place of the Demiurge.
Beyond Death, in Inferno, Astaroth awoke. He is the dark twin of the Demiurge. He went out to seek his brother, but found only empty paradises where bewildered Seraphs roamed about aimlessly. He searched hell after hell, but found only dust and idle Angels of Death. Faith was dead. Men were creating their own hells.

Astaroth gathered his Legions of Damned. He assumed a physical form and entered our world to look for the Demiurge, without whom he cannot exist. Astaroth now feels his own power threatened by the Awakening of humanity. He is planning a Ragnarok war, a final apocalypse that will plunge us back into ignorance. In hidden places, in Africa, Eastern Europe, Latin America and the Middle East, his generals gather their armies. Meanwhile, he desperately continues his search for the Demiurge.

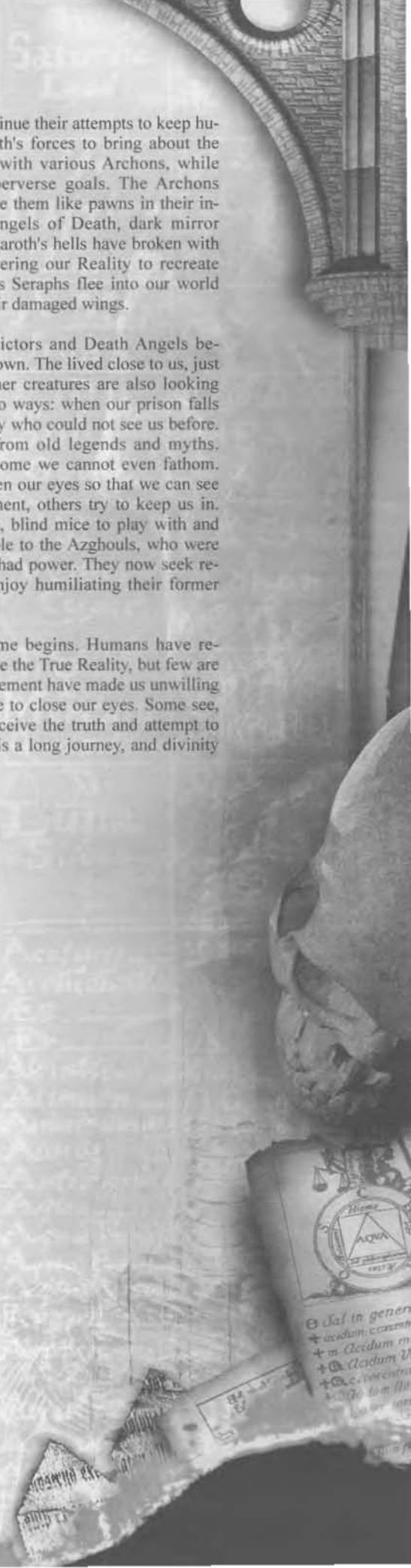
But he is not the only one who takes an interest in the Awakening humans. The Archons and thousands of Lictors have guarded our captivity for millennia. They served the Demiurge, but now their master is gone.

When the Demiurge vanished, the Archons began to fight among themselves over who was to rule cosmos. Four of them were either destroyed or exiled in that chaotic struggle. Now, only six still dwell in their Dark Palaces in Metropolis, where they never cease to plot against each other. The four Palaces of the vanquished stand like vast haunted tombs.

The Lictors either continue their attempts to keep humanity ignorant, or join Astaroth's forces to bring about the apocalypse. Some have allied with various Archons, while others serve only their own perverse goals. The Archons control their own Lictors and use them like pawns in their internal power struggles. The Angels of Death, dark mirror images of the Archons, from Astaroth's hells have broken with their master. They are now entering our Reality to recreate their purgatories here. Homeless Seraphs flee into our world from crumbling paradises on their damaged wings.

We know Archons, Lictors and Death Angels because their history is tied to our own. The lived close to us, just beyond what is visible. But other creatures are also looking this way. The Illusion works two ways: when our prison falls apart, we become visible to many who could not see us before. Some of them we remember from old legends and myths. Others we have no name for. Some we cannot even fathom. Their aims vary: some try to open our eyes so that we can see the reality beyond our confinement, others try to keep us in. Others view us as amusing toys, blind mice to play with and then kill. We have become visible to the Azghouls, who were our slaves in the days when we had power. They now seek revenge for old injustices, and enjoy humiliating their former masters.

That is where the game begins. Humans have recently regained their ability to see the True Reality, but few are using it. Millennia of safe confinement have made us unwilling to see clearly. Most of us choose to close our eyes. Some see, and lose their minds. A few perceive the truth and attempt to regain their lost divinity. But it is a long journey, and divinity is not always what they expect.



What is a Role-playing game?

Ridgely's long slender fingers were wonderful for fine manipulation, even when she was 18 stories above the street, suspended from a tiny harness and rope. They worked in a quick blur of activity as they used the glasscutter on the office window. There was a soft click, and a round piece of glass came loose. She pocketed it in the dark folds of her outfit, and reached a delicate hand through the hole to unlatch the window. It only took half a minute to open the window and crawl inside the cool interior of the office. A thin smile broke her dark lips.

Like a shadow, she stalked through the building, unseen by the guard doing his hourly rounds. She had honed her skills of infiltration to a razor fine edge, nearly unparalleled by anyone in the business of cat burglary. That's why she had been hired for this job. She still had to wonder just what a Supreme Court judge wanted with files from a simple multimedia company such as Aluminium Entertainment, let alone being willing to hire someone like Ridgley. Ah, what the hell did she care anymore? The money was the best she had ever been offered. How could she refuse? Not like she had been given much of a choice. The man had information on her that he just shouldn't have been able to possess. With the choice of jail or retirement, she had decided on the easy life.

The door to the CEO's office posed no problem for her. Following instructions she had received from the judge, she was able to locate the hidden safe behind the one of the bookshelves lining the walls of the massive room. It was more instinct than real logic to solve the thing. The safe swung open. And revealed... nothing.

She was staring dumbfounded at it when she heard light clapping behind her. She whirled around on the ball of her foot, crouching into a defensive posture. An oriental woman now sat behind the desk in the middle of the room. Her features where hardened by the shadows making her appear almost cadaverous, but that somehow enhanced her stunning beauty. Ridgley was about to speak, but the woman raised a hand to stop her. As if answering her question, the woman spoke with a cobweb light voice. "I am Ms. Nakamura, owner and CEO of Aluminium Entertainment."

"What are you going to do to me?" Ridgley asked, the power of speech finally within her grasp.

The woman smiled "Do to you, Ms. Levine?" The woman knew her last name! "It's what I want to do for you that I wish to discuss, Ms. Levine" Ms. Nakamura continued as the skyline outside started to change.

As the name indicates, role-playing means that the participants play roles. Kult is a game where the players control fictional characters in a frightful world of shadows, secrets, cults and madmen. The characters are bewildered existences that chase knowledge, and fight powers from beyond death or from their own subconscious. The players act like actors in a radio theater.

But role-playing is not theater. The participants tell a story together. They don't actually walk around and do the things that happen in the game, but they tell the Gamemaster what their characters do, and they say the things that their characters say. Some players are contented to simply state what their characters do, others identify with

their roles and try to act and speak like their characters. The choice is yours. Everyone plays in his own fashion and no way is better than another. The adventures in Kult will become more exciting if the players try to enter their characters' minds, so to speak, just like actors do. But they should not feel any pressure to perform; that detracts from the fun. And having fun is the object of playing the game.

All relevant facts about the characters are described on a piece of paper that each player has in front of him or her. This is a pre-printed form, which is called a Character Sheet. If a player wants to know something about the character, e.g. if he/she is fluent in a foreign language, all that's needed is a glance at the Character Sheet. The players usually sit together around a table. Most of what happens is talking and rolling dice. Perhaps someone gets excited and waves his hands to underscore his words. Getting up and walking about is another way to enhance the illusion of reality and make it easier to identify with your character.

Before the game starts, all players create their characters. This is done with the help of this book and some die rolls. All facts about the character are recorded on the Character Sheet every player has.

The most important participant is the Gamemaster. He or she is the person who sets the scene for the action, moves the story ahead, brings the characters into the scene and interprets and applies the rules. The rules determine what a character can do in a given situation. For instance, they help the Gamemaster decide if the character scores a hit when he's shooting at something with a gun.

Most of the time, the Gamemaster alone handles everything that is connected to the rules and the mechanics of the game. Occasionally, the players roll the dice themselves; they may want to do this especially when the result may mean the difference between life and death. Some players prefer to roll all the dice for their characters themselves. Others think that the role-playing gets better if the Gamemaster relieves the players of everything that has to do with the game system, so that they can concentrate on what is happening in the story. This works well if the Gamemaster knows the rules well and is able to improvise. A novice Gamemaster may need help from the players.

The Gamemaster has no character of his own. Instead, he controls all the people the player characters meet in the adventures. These are called Non Player Characters (NPC's). They are seldom described in great detail like the player characters. The Gamemaster has relevant information about the most important NPC's in his notes. Others, he invents as the game goes along.

The Gamemaster also invents the story in the adventure that the player characters face. Before play starts, he or she must at least have some idea about what the story will be like. The events in the story are not determined in advance, and the acts of player characters can and will affect what happens around them. But in any story, there must be a plot and some goal that the characters may wish to reach.

The Gamemaster describes to the players what happens, and plays the roles of the NPC's. The players improvise how their characters act. There is no script with pre-written lines for them to speak. The events unfold in teamwork between players and Gamemaster.

In these rules, you will find some suggestions, which may serve as a starting point for the Gamemaster's further ideas and developments. You can also buy adventure scenarios separately. You can use them as they are, in their entirety, or you can read them for inspiration and use parts of them, as you wish.

There are no winners or losers in a role-playing game. The players usually feel good if their characters achieve their goals. But even if they fail, nobody really loses. The players have still gone through the adventure and experienced joy, excitement and friendship. One of the ideas with this game is that the characters should change when they are confronted with the dark powers of Kult. Some may become hurt, warped and even insane. This only creates an incentive for further adventures where they seek to mend the damage, expiate their evils and reach the light.

The Game Mechanics

During play, you will often need to check if your character succeeds in what he is doing, and how well he succeeds. Whether he is using a skill, such as Sneak, or ability, such as Strength, the same method is used to determine his success.

In the game, virtually all such things are settled by rolling a 20-sided die. The result determines if the character achieves his purpose, the difference between the roll and his skill or ability score shows how well he does it. We mention this here, before the rest of the rules, because it is the fundamental mechanism of the game.

The Skill Roll : Skill and ability scores are usually between 1 and 20. In exceptional cases they may be higher. A die result equal to or lower than the character's score means he succeeded with the action he was trying to perform. A character with a score of 20 or more only fails on a roll of 20, or if the situation is such that the chance of success lowered by the Gamemaster.

The Effect : When you know whether the action was successful, you need to find out how well the character achieved his purpose. This is determined by the difference between the roll and the skill or ability score. A higher effect means a better result. If the character failed his roll, there is no effect. For weapon skills it works differently. There the effect is determined by a second, separate die-roll.

Skills and effect are explained in more detail in the chapter "Skills," but here is a summary of how the effect should be interpreted :

EFFECT	THE RESULT WAS
0	Bad
1-5	Acceptable
6-15	Normal
16-20	Well
21-25	Very well
26-29	Exceptionally well
30+	Impossible things may happen!

Of course it is impossible to roll more than 20 with a 20-sided die, but there are modifications and bonuses which we will explain later.

It is also possible that someone else is trying to stop the character's action. For instance, if the character is trying to sneak past an alert guard, it is important how well the character manages to sneak, but also how well the guard succeeds in listening.

In this case, you first roll to determine the outcome of the character's attempt to sneak and calculate the effect. The Gamemaster then makes a skill roll and notes the effect for the guard's attempt to listen. If both succeed, the Gamemaster subtracts the character's effect from the guard's effect. The result indicates how much the guard will hear. If it is below "0" (zero) he hears nothing at all. A bad result means he hears something but is not sure of what. A good result means he detects the character.

The effect is used for all skills, to indicate how well the character's action went. There are also situations where the Gamemaster will demand a minimum effect for the action to succeed at all. For instance, he might determine that a minimum effect of 15 is required to scale a particularly difficult wall. A successful skill roll but a too low effect can mean that the character has gotten halfway up the facade, but finds no more footholds and must climb down and try to find a different way up.

Rounding Numbers : Unless otherwise specified, use standard procedures to round numbers; a fraction of 1-4 is rounded down, 6-9 up, and 5 to the nearest even integer.

Dice : The only dice used in Kult are 20-sided. These can also be read as 5- or 10-sided dice. Dice are cheap and can be bought at your game shop.

If you have a 20-sided die with two series of numbers from 0-9, you must paint the numbers in different colors. One of the series is then 1-10 and the other is 11-20.

If your 20-sided die is numbered from 1-20 and you need to roll a 10-sided die, you simply read the rightmost figure only (18 means 8, and so on).

To get a number between 1 and 5, you roll a number between 1 and 10, divide the result by 2 and round it up.

To roll a number between 1 and 100, you roll two 10-sided dice and count one of them as the first digit and the other one as the second digit. Use dice of different colors, so that you know which is which. If the black die is the first digit and it shows a 3 and the red die for the second digit shows a 5, the result is 35. A result of 10 on any die counts as zero. Two zeros equal 100.

In this book, we use abbreviations to describe dice. A twenty-sided die is called "d20," a ten-sided die is called "d10," a five-sided "d5" and a hundred-sided "d100." A number before the "d" indicates how many dice should be thrown; "3d10" means three ten-sided dice. This yields a result between 3 and 30.

Accessories to the Game

Adventure Scenarios & Sourcebooks : Ready-to-use adventures for Kult are available for purchase. They describe a basic plot, the people whom the characters will meet the places where the action takes place, and the background of the events. Only the Gamemaster should read the adventure scenario before play. The events should come as a surprise to the players.
(Paper & Pencil/: You need to have notepaper and pencils available during play. Players make notes on their character forms, e.g. when the character is wounded. In complicated detective stories, it may also be necessary to write down a number of facts, clues, names and addresses of people the players meet and other information. It may also be a good idea to draw a map in some situations.

Props : In order to create a suitable atmosphere, you can dim the light, use candles, and play suggestive music in the background. Film music from action or horror movies often has the right ring. Ambitious Gamemasters can even make props especially for the game. If the characters find a bloodstained letter from a vanished friend, the GM can write the letter by hand and stain it with red ink. This is much more effective than just saying, "You find a letter" and reading out the text. Only the GM's imagination limits the possibilities.

Miniatures : Sometimes it is important to know exactly where the characters are in relation to each other and their enemies. This is particularly true in combat. The current situation can be illustrated with metal or plastic miniatures. Dice, erasers, cookie jars and other common objects can serve as houses, doors and furniture. Miniatures are available at your game shop.





The Heroes of the Game

The cold November rain was pouring down, soaking the man's old trench coat. His hair plastered down along his cheeks and forehead, was covering most of his worn face. He lifted his arm numbly and the cold steel head of the hammer went down hard on the nail, impaling a torn leaflet on the spongy wooden phone pole.

"Sleepers Awake!" its header shouted in large red hand scribbled letters.

The man took the last rusty nail he had locked between his teeth in his hand, carefully placing its point at the bottom half of the leaflet. He slowly raised the hammer again and brought it down, hitting his already sore thumb.

"God damned!"

The hammer and nail both dropped to the asphalt while the man bent in pain, cursing. He squeezed the wounded thumb with the other hand while trying to catch his breath.

Still bending, he watched closely as a pair of large scarred hands picked up the shiny all-steel hammer and rusty nail. He slowly raised his head and felt the cold point of the nail against his wet forehead. Then the stranger spoke, in a calm and soothing voice.

And brought down the hammer hard on the nail, fettering a leaflet with large red hand scribbled letters to the man's forehead.

The player characters are the heroes of the game. Their adventures are the story that the game tells. You create your own character, and he or she then struggles through the dangers together with the other player characters. Your character should fit into the world where the game takes place. The world of Kult is a dark place filled with terror and violence. The player characters lead their lives in a war between Heaven and Hell. The need to fight darkness brings out the beast within them and pulls them into a series of violent events. The light that also dwells in their hearts protects them from being engulfed by evil. They can be servants of darkness, full of pain and terror, or angels that the dark forces cannot touch.

Your character will probably be somewhere in between, a hero of the big city, walking the shadowy streets and alleys, or perhaps a disillusioned drug enforcement agent, a desperate anarchist, or a sentimental revolutionary.

The rules will help you create and describe the person you want to play. Chance does not determine what your role is like. You do. The rules only exist to help you describe the role. If you find that the rules are a hindrance and not an aid you can change them, though the Gamemaster is the final arbiter of such matters. The only important thing is that you get a role that you can play.

Write down all the data about your character on the Character Form, which is included with the game. It should contain information about the character's abilities, personality, appearance, background, skills and other facts that are helpful during play. These notes help you remember whom you are playing, between games, and it also provides room for recording how the character develops.

Begin by giving some thought to what sort of person you want to play. It's easier to use the rules if you have some basic idea to work on. The archetypes provide a number of character outlines, packed with ideas for different player roles. Talk to the Gamemaster when you choose an archetype. He may assign a special background or a particular key function to your character. It's best to talk it over. If you reach an agreement, the adventures will be better and the Gamemaster will not have any problems with trying to squeeze impossible characters into a story where they don't fit.

EXAMPLE :

You want to play a man of action, a person who is used to handling himself in all situations. The archetype "The Private Investigator" fits with your ideas. You name your character Harry Shephard, former vice detective in New York, and note the basic data about him on the character sheet :

***Name** : Harry Shephard*
***Player** : Thomas*
***Birthplace** : Pleasant Grove, Utah*
***Home** : New York, NY*
***Address** : Bronx*
***Archetype** : Private Investigator*
***Profession** : (investigator)*
***Living standard** : (determined by the archetype)*
***Employer** : Self*
***Age** : 39 (born 13 February 1953)*
***Height** : 183 cm*
***Weight** : 80 kg*
***Hair** : Dark blond*
***Eyes** : Grey*

Background

Think about where your character comes from and what he or she has done earlier in life. Both good things and bad should be noted in the background story. It describes how the character came to have a certain skill or knowledge. Where the character was educated, what subjects he studied, where he worked, who are his friends and enemies. Any important personal property or special events should also be part of the background.

With such things available, your past can easily be integrated in the story. You may say, "Well, in 1968 I lived in New York and worked as a police officer. I have probably met Colonel Smithers, though I don't remember him." The Gamemaster knows where you have lived and where you have worked.

The background of each character should be noted on the Character forms supplied with the game. If you want to make up characters quickly and get the game going at once, you can skip the backgrounds. But it is useful to have this information because it makes the characters part of the world they live in, and it explains any personal quirks, neuroses or special skills that they have.

EXAMPLE :

You think through Harry's past. He is a restless soul, a disillusioned detective with many lives on his conscience. He's lived in the States for most of his life with his wife. But the marriage failed and he is now divorced. His family is Polish, and many of his relatives died in the war. There is a curse on his family, and Harry tries not to have any unnecessary contact with them.



You begin to write down those parts of Harry's background that you already know about, on the character sheet.

February 13, 1953
Pleasant Grove General Hospital. Harry is born.
July 15, 1955
Pleasant Grove General Hospital. His twin sisters Judith and Louise are born.
April 19, 1961
Pleasant Grove General Hospital. His brother Simon is born.
August 21, 1961
He is sent to boarding school in New York.
April 17, 1965
Pleasant Grove. His brother Simon is killed in an accident.
1969, New York
He enters the Military Academy.
1970, New York
He leaves the Academy and joins the Foreign Legion.
1970-74, Chad
He is promoted to lieutenant.
1974
He returns to USA and begins working as a policeman.

This is enough to start with. You can fill in the rest while you describe him. You note a few things about his family and personality. You can embellish it later.

***Family** : Father Richard, retired Colonel, and mother Susan both living in Pleasant Grove. Sisters : Judith (fur seamstress) and Louise (TV producer), both in Salt Lake City. No family of his own.*

Personality *: Cynical and suspicious. Avoids close contacts and seldom shows his feelings.*

The Group

The player characters form a group who goes through the adventures together. Very divergent characters may be difficult to use together in a group. It's not necessary that the members of a group love and support each other in everything, but they should have sufficiently strong common interests to keep them together and make them work towards a common goal. An event or a circumstance that brings the group together may be introduced.

If the adventure demands that the characters investigate something out of pure curiosity or because they simply feel like it, stronger bonds between them may be needed. The Gamemaster can provide a common background or something else that binds the characters together. They may be childhood friends, colleagues, business acquaintances or simply friends. If the characters are too different from each other, such explanations may become implausible and unrealistic. The best thing is to think relations through before you create the characters.

It is usually an advantage to have characters, which are closely connected to each other, like relatives or close friends. Spend a few minutes inventing plausible relations, common experiences, old conflicts, and broken-up love affairs. These things provide a background for the playing, something to talk about that is not directly connected to the present adventure. It makes the characters seem more like real people and not just faceless packages of skills and abilities that suddenly popped into existence from nowhere.

EXAMPLE

To knit the group together, the Gamemaster decides that all player characters have some connection to French Intelligence. This is where Harry has met the other player characters. Their names are noted under "Friends".

Friends *: Peter Nikolayev, Russian exile writer of children's books, French spy.*
Cassandra Martinique, Haitian new-age consultant.
Jacques Renault, jack of all trades, police spy and fence in the underworld of Paris.
Alfred Eldridge, artist and art dealer in Paris.

Creating your Character

Use the QRT (Quick Reference Table, see below) to create a character. First, choose an archetype that fits your role. Invent an outline background. Think about past experiences that may affect your skills, secrets, friends and enemies. The background is then merged with the story of your character, which you will be writing continuously.

Next, you calculate the eight basic abilities, four physical and four mental. The physical abilities are Strength, Agility, Constitution and Comeliness. These also determine certain secondary physical abilities. The mental abilities, which make up the character's personality, are Ego, Perception, Charisma and Education. There are no secondary mental abilities.

Next, the personality should be furnished with a number of advantages and disadvantages. These are phobias, neuroses, psychic skills etc. The advantages and disadvantages control your mental balance, which determines how well you cope with disasters and shocking events. Many advantages make it easier to withstand mental ordeals. Disadvantages make you sensitive.

If you have a low mental balance, this is probably because you are carrying a dark secret, something that has happened to you which may explain why you have become the way you are. Choose a dark event that fits your archetype and background.

You also need to select a profession and some skills, to see what your character's occupation is and what type of knowledge he has. Some skills are described in this book, others are in Rumours, the Player's guide but some others are easily invented. For instance, an art director may have the skill "graphic design." This is not included in our list, but you can make it up yourself. Finally, decide how much money and property your character owns.

Some things are not controlled by the rules. The character's name, age, address, hair color, eye color, weight, height and nationality may all be chosen freely (within what is possible for human beings). Note all these things on the character sheet. Space is also provided for a sketch of the character. If you are good at drawing, this is the best way to describe what he or she looks like.

The Quick Reference Table

1. Personality. Name, address, height, weight, hair color, eye color, age, birth date and any particular distinctive features are noted.

2. Archetype. Choose an archetype that corresponds to the role you want to play. Or create a new archetype. Select an archetype that is in keeping with the disadvantages, advantages, secrets, profession and skills you want.

3. Background. Briefly consider the previous history of the person you will play. This will be elaborated further later.

4. Abilities. Start by distributing ability points among the eight abilities. You have 100 ability points to distribute. Note down the start scores for the abilities on your character sheet. Now calculate the secondary physical abilities (maximum load, movement, number of actions, initiative bonus, damage bonus, damage capacity and endurance), based on the four physical abilities.

5. Dark Secrets. Unpleasant facts from the character's past affect his/her personality. All characters with a negative mental ability score have a dark secret, others may choose to have one or not.

6. Advantages and Disadvantages. Choose advantages and disadvantages, and calculate their point value then note in the background data how the character came to have these advantages and disadvantages.

7. Mental Balance. Subtract the total points for disadvantages from the total points for advantages to get the mental balance score.

8. Skills. Distribute 150 skill points on your chosen skills. Add or subtract points depending on advantages and disadvantages. Note in the background data where and how the character got these skills.

9. Standard of living. The archetype you chose determines the character's living standard.

10. Money and equipment. Calculate property and savings, depending on the living standard. Note in the background data when the character acquired any important property.

11. Hero Points and Experience. All characters begin the game with 10 hero points.

Simplified Character Generation

If you want to get started quickly, you can use the rules below to simplify things. Creating characters this way takes less effort than the standard method, the disadvantage being that you don't get to know as much about your character. These rules are for creating non-player characters (NPC), or if you think that an increased element of chance is a good thing. There is nothing to stop you from providing a simplified character with a full background story.

In the rules about character descriptions, we will also give information about the options for simplified character generation.

1. The Archetype. Simplified characters are built entirely according to the archetypes. Choose an archetype. The character will follow it closely. You will find some more examples in Rumours, the Player's Guide.

2. Personal data. Decide on a name, address, height, weight, color of hair and eyes, age, birth date and any other special traits. Write them down on your character sheet.

3. Abilities. Generate the abilities randomly by rolling 2d10 for each ability. This gives a score between 2 and 20. The average will be slightly lower than for an ordinary character, but if you are lucky you could get much higher scores than would otherwise be possible. Distribute the generated numbers freely among the abilities (or, if you prefer, place them in the order they are rolled).

4. Secondary abilities. Load capacity, movement, number of actions, initiative bonus, damage capacity, damage bonus and endurance are calculated in the normal way, from Agility, Strength and Constitution.

5. Dark secret. If you want, choose a dark secret to explain your disadvantages. Pick one of those listed in the archetype.

6. Advantages and Disadvantages. Roll 1d5. This is your number of disadvantages. Choose from those listed in the archetype. Roll 1d5 to get the number of advantages, and choose them in the same way. The points for advantages and disadvantages are only used to calculate your mental balance. You pay nothing for the advantages and get no points for the disadvantages.

7. Mental balance. Calculate your mental balance. The points from disadvantages are subtracted from the points for advantages, yielding the mental balance.

8. Choose profession and note your living standard. Your living standard is the middle one of the three possibilities for your archetype.

9. Skills. You have two skills with a score of 18, two with a score of 15, and eight skills with a score of 10. You may choose the Martial Art skill with basic skill scores instead of one of the two score 15 skills.

Choose skills according to the archetype, and write them down on your character sheet together with the scores. Your abilities don't limit your skill scores, as they normally would. If the archetype doesn't contain enough skills, choose some more from the skill list. You are also free to exchange some skills from the archetype if they don't fit your ideas about the person.

10. Money and equipment. Calculate property and savings from your living standard. Determine what equipment you have.

11. Hero points and experience. Your character begins the game with 10 Hero points.

The Archetypes

Playing a role is challenging. Common, everyday people are the hardest roles of all. Caricatures and stereotypes are much easier. It's easier to play an alcoholic private eye than to portray a common industrial worker. That doesn't mean that the private eye will necessarily become just a bundle of platitudes. He has a personality of his own, but he is a well-known "standard figure" in fiction, and you only need to step into this. We call such roles archetypes. The other players will probably know pretty well how to respond to the archetype. An anarchist has his reaction ready and knows precisely what attitude to take when he encounters the police. Perhaps the anarchist will modify his reaction later, if something happens to make him realize that there is a person behind the truncheon. Nevertheless, the archetypes facilitate the role-playing in the beginning of the game. It doesn't take as much time to mold the characters into real personalities, as it would if you started from scratch.

The game will feel more realistic, like a film or a book, if the characters are all drawn from the same world. Decker in Blade Runner is an archetype from the 1930's acting in a futuristic cyberpunk world. Mixing styles is possible, but too glaring anachronisms and too jarringly out-of-place archetypes may ruin the game's atmosphere.

Archetypes work as guidelines for the character's advantages and disadvantages, professions and skills. Suggestions for all of these things are given in each archetype description. Don't choose all of them. Take a few which match the character's background. There are no rules about how to distribute the ability points, but think of the archetype when you do. A femme fatale with a score of 5 in comeliness and charisma is a contradiction in terms.

There is nothing to stop you from choosing other advantages and disadvantages than those suggested. The most important thing is that the character stays within the frames of the archetype in his or her lifestyle and personality.

You may create your own archetypes. We provide several which fit well into a dark big-city world. Many others are possible, particularly if you elect to play in a different environment. It's easy to find suitable role models in books and films.

You can also describe your character without using an archetype. If you already have a good idea about your character, it may work just as well as the ideas we have provided. In that case, skip this chapter and go on to the abilities.

Simplified Character Generation

The archetype determines a simplified character. Just apply the whole thing; lock, stock and barrel. The number of advantages and disadvantages are determined by rolling 1d5 for each, and you then choose from those listed in the archetype. You can choose a dark secret, but it's not necessary. Note profession as usual, and your living standard is the middle one of those you can choose between. Skill scores are not determined with points. Instead, you choose two skills with a score of 18, two with a score of 15 and eight with a score of 10. Choose first from those listed in the archetype. You may choose the Martial Art skill with basic skill scores instead of one of the two score 15 skills.

Archetypes : The archetypes follow below. Firstly, we provide a general description of the lifestyle and typical activities of the person. There is no need to follow this to the letter, but it's best to stay within the framework of the archetype. Under "personality" we suggest one approach for the archetype. However, don't hesitate to make personal variations. Advantages and disadvantages may be tied to a personal dark secret, or they can be typical for the archetype. You can also choose some that fit with the environment of the adventures. We provide suggestions for dark secrets. Any such secret should be worked into the character's background. Dark secrets often arise from events that happened early in life, so they don't need to be tied to the archetype.

The archetype lists a number of professions, which are in tune with the type of person. It is important that your work is congruent with your general lifestyle. Living standard indicates how much money the character has, relative to others. You may choose between three different levels. The lowest is free, the middle one costs you 10 skill points, and the highest costs you 20 skill points. If the Gamemaster thinks it is reasonable, he may give a character whichever living standard he likes, even one that is not noted down under the archetype. Living standards are described in a separate section later in this book. Some skills are directly tied to a profession, others to an archetype. It is possible to choose other skills, but remember to make them fit in with the character's background.

EXAMPLE

Harry is a detective. You choose advantages, disadvantages, dark secrets and skills, which fit your ideas about him. Write down those you think you might choose. Later, you will decide exactly how many advantages, disadvantages and skills your points allow. Go back to the archetype again and again while you are describing the character. You don't have to decide everything in detail at this point. You choose a living standard of 6 and note this with his profession, intelligence officer.

***Possible disadvantages** : Death wish, Oath of revenge, Phobia, Mental constriction, Nightmares, Curse, Drug addict*
***Possible advantages** : Code of honor, Influential friends, Body awareness, Sixth sense, Endure torture*
***Dark secret** : Family secret (Curse)*



The Agent

"This problem has to be dealt with, said Chernow. Meaning, 'kill him'. Nikolai had become a security risk and was to be eliminated - and I was chosen to do it. There were no practical problems. Chernow arranged a watertight identity for me, one that would allow me to just walk past all the security, right into the room where they were hiding him. But I was terribly uncertain. After all those years we had worked together in the criminal department, I didn't know if I could go though with it. I had Nightmares before the job. I kept seeing Nikolai's face destroyed by bullet holes."

You work for a civilian or military intelligence organization. Your job is to infiltrate and gather information. You live a dangerous life with double identities, you perform assassinations and operations, so dirty that no government would recognize them. You know that your knowledge may one day become a liability. Your own organization may suddenly turn against you and decide to remove you. Permanently.

Personality : Distrustful cynic. You can't trust anybody, least of all your family and close friends.
Disadvantages : Depression, Death wish, Mortal enemy, Oath of revenge, Mental constriction (crimes, terrible deeds), Paranoia, Habitual liar, Nightmares, Drug addiction, Rationalist, Reckless gambler
Advantages : Chivalry, Code of honor, Influential friends, Body awareness, Cultural flexibility, Sixth sense, Luck, Endure hunger/thirst/cold/heat
Dark secret : Forbidden knowledge, Victim of crime, Guilty of crime
Profession : Intelligence officer, officer in military Special Forces
Living standard : 6-8
Skills : Arabic, Automatic weapons, Bugging, Forensics, Computers, Dagger, Dodge, Parachuting, Falling technique, French, Forgery, Interrogation, Disguise, Hide, Burglary, Information retrieval, Throwing weapons, Climb, Net of contacts : Intelligence services, Cryptography, Drive car, Search, parry, Piloting, Handgun, Radio communications, Riding, Russian, Swimming, Seamanship, Shadow, Sneak, Gambling, Scuba diving, Demolition, Night combat, Martial arts (any), German, Man of the world



The Artist

"What do you mean? It is not an attempt to shock. It's supposed to radiate love, comfort and warmth. Oh God, Where are my pills, where's Sarah? I can't take this..."

You are a painter, sculptor, writer, poet or free artist of some other kind. You probably live in a half-modern one-room apartment down town. You spend part of your time in the chilly studio, which you share with three other artists, and the rest in a bar where you penetrate life's great questions with your only real friend, Mr. Jack Daniels. You are extremely sensitive, especially when it comes to your work. You don't trust anyone and believe everybody has a different motive with his or her doings and sayings than the one you believe. You probably are addicted to some sort of sedative. You need to keep them nerves calm.

Disadvantages : Depression, Fanaticism, Curse, Mental constriction, Touchy, Mania, Manic-depressive, Nightmares, Drug addiction, Schizophrenia, Mental compulsion.
Advantages : Artistic talent, Enhanced awareness, Intuition, Endure hunger / thirst / cold / heat
Dark secret : Any secret may have caused the character to become an artist. Perhaps his/her art is a subconscious attempt to exorcise the secret.
Profession : Artist, writer, musician
Living standard : 3-5

Skills : Acting, Written report, Craft, Net of contacts : artists / cultural establishment, Painting / drawing / sculpting, Photography, Play instrument, Man of the world



The Company Careerist

"Jane tried to con Systems Development. She thought they wouldn't check their current files. That was a bad move. She managed to get about fifty thousand before that engineer guy, I believe his name was Mark, caught her in the act. It was madness. The week after she was fired he had an accident, paralyzing him from the chest down. He was going to spend the rest of his life in a wheelchair. They couldn't prove anything, but we all knew. Last thing I heard, she had gone into the media industry instead."

After high school or college, you started out as a trainee. At that time, your whole life was focused on climbing, getting into better departments, getting chosen for duty abroad, becoming an executive. You advanced quickly, stepping a few toes on your way. You invested your life in the company and no one is going to take that away from you. At least not without a fight.

You don't hesitate to use any means available in order to get what you want. I pity those who choose to stand, or accidentally gets in your way. Every useful thing you know comes from the company's internal training program. Your loyalty is unquestionable.

A possible variation is the company careerist who left the company or was fired after some internal power struggle. He or she is disillusioned and has lost the firm ground he used to stand on.

Personality : Careerist. Your self-confidence depends utterly on the esteem you get from other people, and that esteem depends absolutely on your position, salary and function in the company. A laid-off careerist loses all his self-confidence and is driven by a blind hatred for his former employer or the person/s responsible for, or involved in his dismissal.

Disadvantages : Depression, Mortal enemy, Phobia, Mental constriction, Greed, Intolerance, Habitual liar, Drug addiction, Rationalist, Egotist, Reckless gambler, Mental compulsion.

Advantages : Good reputation, Influential friends, Intuition, Gift for languages, Luck

Dark secret : Responsible for medical experiments, Forbidden knowledge, Victim of crime, Guilty of crime

Profession : Businessman, criminal, economist, engineer, lawyer, consultant, other well-paid professional

Living standard : 6-8

Skills : Accounting, Computers, Diplomacy, Economics, Etiquette, French, Forgery, Information retrieval, Law, Net of contacts : Business world / company, Handgun, German, Rhetoric, Estimate value, Man of the world



The Dealer

"Of course I can get you a gun, what do you take me for? Anything you want pal, you just name it. I can even get it in your favorite color! Just sit back and wait. Keep the money ready and I'll be back in no time."

You've got the contacts. It doesn't matter what people want; you can get them a brand new Lamborghini from Italy in one month, all paperwork done. A room or an apartment in the city? No problem, you always have at least ten different available. You are admitted to all the clubs, you get invited to all the parties that count, and you have all those unlisted phone numbers that go straight to the right people. You have contacts among criminals as well as among the top politicians and businessmen.

Personality : Charming, a bit shallow and very talkative. You don't have to worry about yourself; you're more interested in how others react to you.

Disadvantages : Bad reputation, Death wish, Mortal enemy, Oath of revenge, Greed, Touchy, Habitual liar, Drug addiction, Rationalist, Egotist, Reckless gambler
Advantages : Empathy, Influential friends, Cultural flexibility, Intuition, Sixth sense, Luck
Dark secret : Family secret, Forbidden knowledge, Victim of crime, Guilty of crime
Profession : Jack of all trades, consultant, small businessman
Living standard : 5-7
Skills : Computers, Diplomacy, Dagger, French, Forgery, Information retrieval, Italian, Net of contacts : At least three different, Drive car, Search, Handgun, Sneak, Gambling, Martial arts: Karate, German, Rhetoric, Man of the world, Estimate value



The Doctor

"Of course this drug has been thoroughly tested. Now please roll up your sleeve."

Medical school, internship, residence: you've more than earned your salary, in blood and hard work. People may criticize you for "playing God", but they're right; who else has the power to save or end lives like you do? You've seen so much death that it no longer effects you the way it used to. You only view it in terms of the cessation of biological processes, not the snuffing out of a life force.

Alternately, you may be a researcher, lost in the abstract worlds of hypothesis, scientific method, research and evaluation. You are learning the secret of life, and can't afford to be bothered with other petty details.

Personality : You find it harder and harder to maintain a "bedside manner," becoming more clinical with each patient. This is just another client, just another virus, just another gunshot.
Disadvantages : Egotist, Greed, Rationalist, Reckless gambler, Sexual Neurosis
Advantages : Good reputation, Influential friends
Dark Secret : Guilty of crime, Responsible for medical experiments
Profession : Physician, researcher, psychiatrist
Living standard : 7-9
Skills : Forensics, Computers, Man of the world, Medicine, Net of contacts : Scientists, Poison & drugs



La Femme Fatale

"Now I had Chris exactly where I wanted him. The next step was to make it look like he was responsible for the deals. It took only a little persuasion to get him to fetch the package for me. A few hours later I was on my way to Spain with all the money. Poor Chris. The police are after him. That's what happens when you don't look out."

You are beautiful, seductive and lethal. You want money and power, and go after it with all the means at your disposal. Your childhood was hell, either in the worst slum or as an oppressed little mouse of a girl in a conservative family. Now you break all the rules to get what you want. Other people have always treated you badly and tried to control every aspect of your life. Now you have found ways to make them regret it. In a world where men make the rules, you have become expert at using your female charm to control them.

Personality : Arrogant and seductive. Ruthless when anyone crosses you. You don't trust anyone and are careful not to get emotionally involved with people.
Disadvantages : Depression, Bad reputation, Death wish, Mortal enemy, Oath of revenge, Mental constriction, Greed, Touchy, Mania, Drug addiction, Sexual neurosis, Habitual liar, Egotist, Reckless gambler
Advantages : Artistic talent, Animal friendship, Empathy, Influential friends, Intuition, Body awareness, Gift for languages

Dark secret : Family secret, Forbidden knowledge, Victim of crime, Guilty of crime, Insanity
Profession : Artist, criminal, journalist, private investigator, reenter
Living standard : 6-8
Skills : Diplomacy, Dagger, Etiquette, French, Interrogation, Disguise, Poisons and drugs, Information retrieval, Net of contacts : Jet set, Drive car, Handgun, Acting, Gambling, Martial arts : Jujitsu / Karate, Rhetoric, Man of the world, Estimate value



The Plainclothes Cop

"It really sucks that we can't charge them. We caught three for assault yesterday and had to let them go almost immediately. They break the law, you arrest them, and half an hour later they're back on the street. What is the legal system doing to stop the hoods? Nothing. It's all so pointless."

You are a plainclothes policeman in the narcotics or violence department. You and your partner drive around in a car, hit junkie hideouts, battle street gangs in the slum and move in on mob activities. You know the dregs of the city, every illegal club, brothel and casino, every drug dealer. You spend hours collecting valuable evidence which is then destroyed by incompetent investigators and district attorneys, or dropped because of legal technicalities. Most of the time, the guilty go free. You are incredibly frustrated about this, but all you can do is to go on and do your job.

Personality : You have rigid opinions about crime and punishment. Criminals are vermin who should be exterminated. You are sentimental about traditional family values and you care about the "ordinary" and innocent people who are victimized by criminals.
Disadvantages : Death wish, Mortal enemy, Oath of revenge, Fanaticism, Mental constriction, Intolerance, Touchy, Nightmares, Drug addiction, Rationalist, Mental compulsion
Advantages : Chivalry, Code of honor, Altruist, Sixth sense, Endure hunger / thirst / cold / heat / pain / torture
Dark secret : Family secret, Victim of crime, Guilty of crime, Insanity

Profession : Police detective
Living standard : 4-6
Skills : Automatic weapons, Forensics, Interrogation, Disguise, Rifle, Sport, Burglary, Information retrieval, Drive car, Handgun, Social sciences, Martial arts (any), Shadow, Sneak



The Private Investigator

"I would never have guessed how events were going to develop that morning, when a pretty blonde stepped into my office and asked, 'Are you Marc Boland? I have a small problem that I'd want you to help me with'. If I had known where it would lead, I would have thrown her out at once."

You are one of those few private investigators who always seem to stumble into really difficult and complicated cases. Sure, you do your share of shadowing unfaithful husbands to cheap motels, but you also get dragged into tragic family quarrels, grotesque murders and big drug deals. Not all private investigators work for private citizens; you may be hired by the police or by a big corporation. Anyway, you live in your office and only deal with colleagues, hoods, prostitutes and bartenders.

Personality : Constantly seeing all the worst sides of humanity has made you bitter and disillusioned. Goodness doesn't exist, only self-interest, cruelty, greed and brutality. Everything is pointless. Booze is your best friend.
Disadvantages : Depression, Bad reputation, Death wish, Mortal enemy, Oath of revenge, Curse, Mental constriction, Paranoia, Greed, Habitual liar, Drug addiction, Rationalist, Egotist, Reckless gambler.
Advantages : Chivalry, Empathy, Code of honor, Influential friends, Cultural flexibility, Sixth sense, Luck, Endure hunger / thirst / cold / heat / pain / torture
Dark secret : Family secret, Forbidden knowledge, Victim of crime, Guilty of crime

Profession : Private investigator, security consultant
Living standard : 5-7
Skills : Automatic weapons, Forensics, Dagger, Electronics, Photography, Interrogation, Disguise, Hide, Information retrieval, Drive car, Handgun, Shadow, Sneak, Night combat, Martial arts (any), Security systems, Rhetoric, Man of the world



The Student

"They say this curriculum should take four years, but then they're not counting the time you need for moonlighting and partying. I was knocked out all of last week. Then I took a job at Mazinsky's to get some dough so I could buy the books for the next semester. I really like this life and I'm gonna be a student for as long as I can."

You are a high school, college or university student. You're always short of money to pay for partying at the local bars and clubs, and for the cool apartment you had to rent as there were no vacancies on campus. So moonlighting takes a lot of time from your studying. But you enjoy this life and you're in no hurry to finish your exam. The adult life as a professional, working 9 to 5, seems incredibly dull.

Disadvantages : Depression, Mental constriction, Paranoia, Habitual liar, Mania, Drug addiction, Rationalism
Advantages : Cultural flexibility, Mathematical talent, Gift for languages
Dark secret : Responsible for medical experiments, Family secret, Forbidden knowledge, Victim of medical experiment
Profession : Student
Living standard : 2-4
Skills : Computers, French, Seduction, Sport, Information retrieval, Net of contacts: students and scientists, Written reports, Rhetoric, Man of the world, some academic skills.

The Abilities

The basic abilities describe your body and psyche. They determine how easy or difficult it is for you to learn various skills. There are four physical abilities: Agility, Strength, Constitution and Comeliness, and four mental ones: Ego, Charisma, Perception and Education.

Ability Score

The ability score is usually a number between one and twenty. A high score means a well-developed ability. If your Strength score is one, you are so weak that you can hardly stand up. With a Strength score of twenty, you are unusually strong even for an athlete.

The ability score determines how easily you can learn various skills. If your Agility is 15, you will have no problem with learning acrobatics. A person with an Agility score of 5 will need a lot more work to achieve the same level of skill.

Ability Points

The ability points are used to determine ability scores. You have 100 ability points to distribute among the eight abilities. Every ability point allocated to an ability increases that ability score by one. Ability points cannot be used for any other purpose than to determine ability scores.

You must have a score of at least one in each ability. You may choose to give your character a score of more than 18, but every step above 18 costs three ability points. For example, getting a score of 20 costs a total of 24 ability points (18+2x3).

It is also possible to increase your ability scores later on, as a result of experience and practice. All scores except Comeliness can be increased in this fashion. Comeliness can only be increased by plastic surgery or extremely diligent body cares. The methods for increasing scores are described in the section "Experience and Practice".

Simplified Characters : For simplified characters you roll 2d10 for every ability and distribute the scores as you see fit (or, if you should prefer that, in the order that you roll them). It gives a worse average, but if you're lucky you can get some really good scores. Otherwise the rules for abilities, e.g. aging, apply to simplified characters too. Simplified characters can not have ability scores above 20.

Aging

The ability scores will change as the character gets older, or if you choose to create an old person from the start. The initial scores apply to characters between 15 and 40 years.

When you pass the age of 40, your Agility, Strength, Constitution and Perception will drop one point each. Ego, Charisma and Education increase one step. The same thing happens when the character gets to be 50 years old.

At the age of 60, your Agility, Strength, Constitution and Perception will drop by two points each. No scores are increased. The same thing happens when you reach 70 and 80. If any ability reaches zero, the character dies of old age.

The rules for aging are not compulsory. If the Gamemaster thinks players who start out with old characters will grumble about the low scores, it's perfectly possible to skip this rule. Just see to it that very old characters don't have incredible physical scores.

The Ability Roll

The Ability Roll is used to determine if the character can perform an action which depends on a certain ability. Your Strength determines if you can kick in a locked door. Your Perception determines if you will discover the woman with the razor hiding in the shadows.

Ability rolls are only used when there is no skill that affects what you are trying to do. If you are actively searching for women with the razor, your success is controlled by your score in the skill Search, not by your Perception.

You roll 1d20. If the result is equal to or lower than the character's ability score, the action was successful. If the result is higher than the ability score, the action failed.

When the ability roll has determined that an action was successful, you calculate the effect by subtracting the roll from the ability score. The effect shows how well the action succeeded. A high effect means that the action went as intended, or even better. A low effect means that you only barely managed it. In the section "Game mechanics" in the beginning of this book you will find a table that helps you interpret the results of the effect. The rules about good and perfect throws, and blunders, also apply to the ability throws.

If the action is particularly difficult, the Gamemaster may require a minimum effect for success, e.g. any effect lower than 5 may be a failure.

There are some situations where the Gamemaster should do the ability roll himself. For example, to determine if a character has discovered a hidden person. If the Gamemaster asks the player to roll, the player will understand that something is afoot, and may act differently because of knowledge that the character does not have, which is not realistic. It's better that the Gamemaster rolls without saying what the roll is for.

EXAMPLE

You have 100 points to distribute among Harry's abilities. He should be agile and bright, but not extremely strong and tough. He has a square face and isn't particularly good-looking. He has attended high school but has no university degree. You distribute the points.

Agility	*18*	*Strength*	*15*
Constitution	*11*	*Comeliness*	*8*
Ego	*15*	*Charisma*	*12*
Perception	*10*	*Education*	*11*

When Harry is 40 years old, his Strength, Constitution and Perception will drop one point, while his Ego, Charisma and Education rise one step. This affects his secondary abilities but not his skills.

Physical Abilities

The first four abilities describe the physical aspects of the character. There is no need to divide them equally between physical and mental abilities. Your character can be big, strong, quick, beautiful and rather stupid, or small, weak, clumsy and very intelligent and well-educated. You have absolute freedom in allocating the ability points.

Each of the abilities comprises several traits and talents, which are explained below. In parentheses you will find the abbreviations which we will use further on when we refer to the abilities.

Agility (AGL)

The carnivore rises from its torn victim and pricks up its ears. A bullet strikes the wall behind it, but the beast is already gone with a leap into the darkness.

The burglar carefully slides along the air duct. He squirms like a worm, not to get stuck in the narrow passage.

A wave of heat and darkness penetrates the room as the demon materializes. The Conjurer unwillingly takes half a step backwards and almost stumbles across the lines of the protective pentagram. At the last moment, he recovers his balance and stands firm, facing the apparition.

Agility determines your ability to move and control your body; your speed, precision and balance as well as your nimbleness. If your Agility score is one, you probably have some disease of the nerves that almost paralyzes you. A person with an Agility score of 20 is able to dance on a tightrope and squeeze themselves through very narrow passages.

When to Roll for Agility : The carnivore rolls for Agility to see if it manages to leap away before the next shot is fired. The burglar rolls to see if he manages to get through the narrow air duct without getting stuck. The Conjurer rolls for Agility to maintain his balance and not breach the pentagram.

Mental Abilities

Strength (STR)

With a roar, the beast throws itself against the chain-link fence. It bends and falls down. The beast bares its fangs.
The burglar wedges himself against the walls of the shaft, slowly pulling himself up, away from the threatening blades of the fan that whirs below.

The Lupid grips the man's neck and slowly closes his fist. There is a cracking sound as bones break.

The Strength score determines your ability to use muscle-power to achieve a purpose. A Strength score of 20 means you have trained yourself to the limit of your capacity.

When to Roll for Strength : When the beast throws itself against the fence in an attempt to break it, a Strength roll is required. Any difficult action than requires brute force rather than technique or a specific skill, is resolved with a Strength roll. For example, when you try to lift a heavy boulder or climb a rope with only one hand.

Constitution (CON)

The beast is hit by a slug from somebody's handgun. The pain is excruciating, but it struggles on.

The Psychotic murderer's victim lies weakened by the massive loss of blood, fighting to survive.

The running man hears inhuman growls behind him and forces himself to keep running, mile after mile.

Your Constitution determines your ability to withstand pain and illness, exhaustion, hunger and thirst. A person with a Constitution score of one lives at the brink of death. The least effort saps all his power. A Constitution score of twenty means that you are incredibly tough and can endure terrible hardships and injuries without dying.

When to Roll for Constitution : When the beast is hit by a bullet from its pursuers, a Constitution roll is made to see if it manages to stay conscious. The man who lost a lot of blood needs to make a Constitution roll to stay alive. The runner rolls to see if he can keep on running.

Comeliness (COM)

Comeliness is a measurement of your beauty. If your score is very high or very low, you attract people's eyes. Beautiful people usually have more success in dealing with the opposite sex. Rolling for Comeliness is unusual. It may be needed to determine the first impression you make when you meet other people. A successful roll indicates that they are interested. Of course, a good first impression may easily be ruined by bad behavior.



The mental abilities describe personality and psyche. Think of what your character is like, as a person, when you distribute points for mental abilities.

Ego (EGO)

The Archaeologist studies the faded signs that have been scratched on the mortar. 'It's the same signs as on the murder scene, but turned mirror wise,' he suddenly says.

The burglar is trying to remember the path through the winding labyrinth. He makes a wrong turn at an intersection, but notices it, retraces his steps and gets back on the right way. Finally he reaches the office where faint voices can be heard through the ventilation outlet.

Petrified, the woman stares at the jaws of the raging beast. She feels like she is fainting, but with a massive effort she manages to stay on her feet. Slowly, she creeps toward the unconscious baby near the monster's paws.

Ego measures intelligence, memory and willpower. It determines whether you can solve a difficult problem, recall a vague memory, or withstand fear and temptations.

When to Roll for Ego : The Archaeologist who studies the carved signs may roll for Ego, but it's usually better to let the player's intelligence determine such problems. The burglar rolls to see if he can find his way. The woman rolls to control her fear of the grinning monster.

Charisma (CHA)

The private investigator smiles and looks the police lieutenant in the eye. 'Surely it won't hurt if I have a look at the scene of the murder, lieutenant,' he says.

The priest looks out over his congregation. 'And I tell you,' he exclaims, 'that it is the chosen of Exxus yea shall follow, and his words shall be your law.'

She smiles at him across the table. 'You're handsome,' she says. He lowers his eyes and blushes.

Charisma is a measurement of your charm and ability to influence people. Characters with high Charisma scores can persuade others that they are right, incite a crowd to follow them, or seduce their poor fellow men.

When to Roll for Charisma : The investigator uses his Charisma to persuade the police lieutenant to let him look at the scene of the crime. The priest rolls for Charisma when he is trying to preach an inflammatory message to his followers. The woman uses her Charisma to seduce the young man.

Perception (PER)

The beast listens for the soft steps of the hunter. It crouches down and waits for the right moment to attack.

The burglar discovers the alarm wire at the last moment. He pulls back his hand and takes out the tools he needs to disarm it.

The investigator is talking to the policeman about the murder when his eyes suddenly fall on a weird sign, drawn in blood on the sidewalk.

The Perception score determines your ability to use your senses, discover things that aren't obvious, like a half-hidden object or a faint smell.

When to Roll for Perception : The Perception roll is made when the character is not actively looking for something, but has a chance to notice it by chance. The beast rolls to hear the hunter's steps, the burglar to discover the thin wire. The investigator isn't actively looking for signs written in blood on the sidewalk, but a Perception roll is made to see if he notices the one that is there.

Education (EDU)

'Cambrian,' the student mutters silently to himself, 'a geological era somewhere close to the Silur period, unless I'm mistaken.' His friend suggests, 'Let's look it up, so you won't have to go brooding about it'.

Education is a measurement of your general knowledge. The Education roll determines what you know. If you have a high Education score, you are used to find information in libraries, databases and among people. Up to 15, the Education score is also equal to the number of years you went to school. Over 15 every step represents two years. That means most people have an Education score of at least ten, probably twelve or more.

When to Roll for Education : The student rolls for Education to see if he remembers what Cambrian is. It's part of his general knowledge. His friend rolls to see if he finds the required information about the Cambrian era in a dictionary or some other book.

Secondary Abilities

The secondary abilities depend on your physical abilities. They determine how much you can carry and how far you can run. They provide the players and the Gamemaster with guidelines to what the character can and cannot do. No ability points are expended on the secondary abilities.

Simplified Characters : Simplified characters calculate secondary abilities in the normal way.

Load Capacity

Walking at a leisurely pace, you can carry your Strength score in kilograms without risking exhaustion. It is not normally possible to carry more than three times your Strength score in kilos for any longer distance. When you run, you can only carry half your Strength score in kilos without significant encumbrance.

If you carry more than your Load capacity, your Constitution score is lowered by three points per hour for every kilo above your Load capacity. This is on top of what you lose through the movement itself (see Time and Movement later in this book).

The maximum weight you can lift is ten times your Strength in kilos.

EXAMPLE

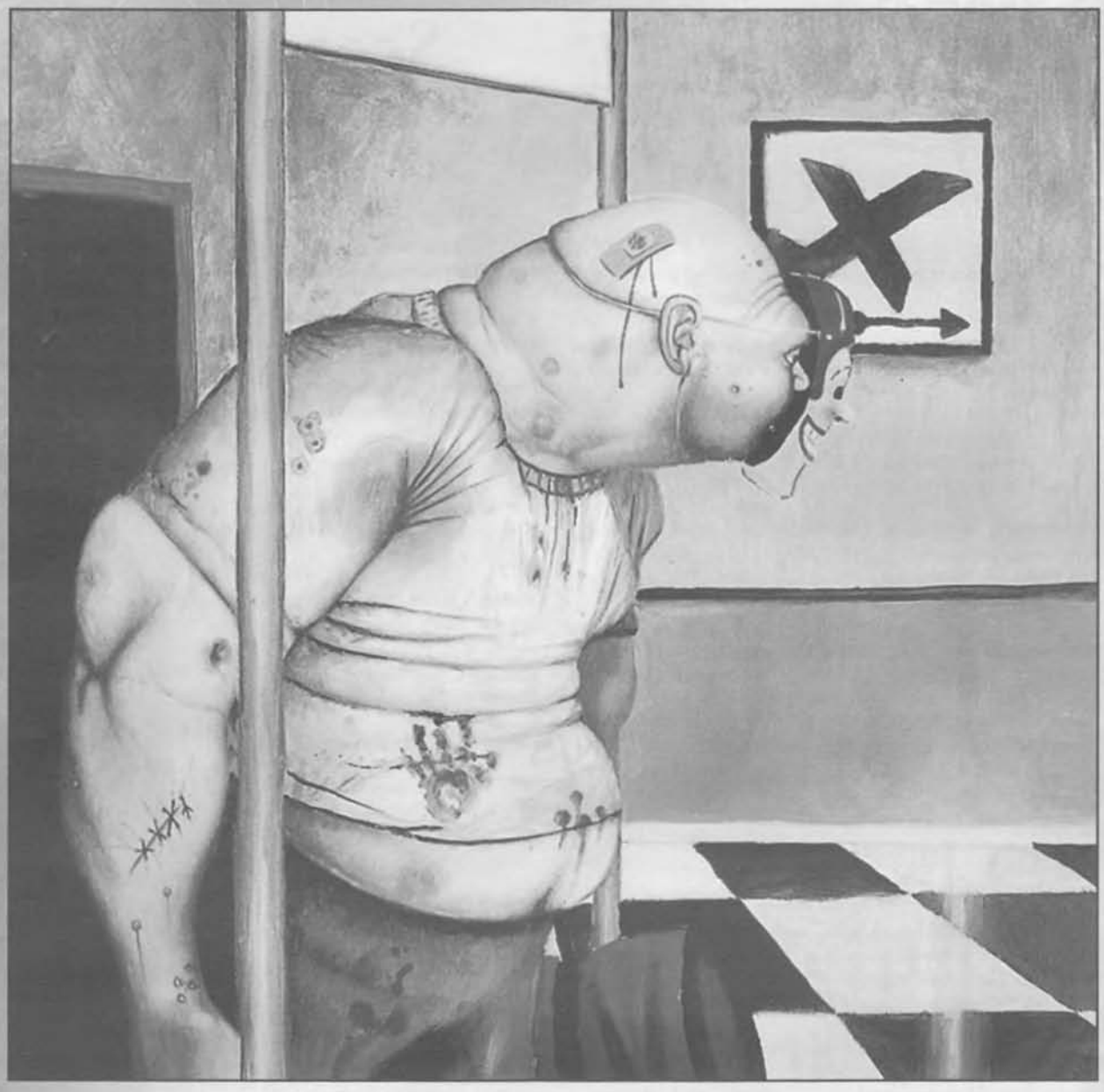
Harry's Strength score is 15. He can carry 15 kilos without tiring. If he carries 25 kilos he loses 30 points of endurance per hour (3x10), one point per kilo above his Load capacity. After a little more than two hours he must rest. He can lift a maximum of 150 kilos.

Movement

During one combat round, any person can move a distance equal to one half of your Agility, in meters. A well-trained person can run up to six times as far in the same time (AGL x 3 meters). See Time and Movement later in this book.

EXAMPLE

Harry has an Agility score of 18. He can move 9 meters (18/2=9) in five seconds. At top speed, he can run 54 meters in five seconds (AGL=18x3=54).



Actions

In one combat round, every person may perform a fixed number of actions. Your Agility controls the number of actions. Every character can perform at least two actions in one combat round. An Agility of 16-19 gives you an additional action. An Agility of 20-29 gives +2 actions. After that you can perform an extra action for every ten in Agility, up to a maximum of 9 actions. No creature can perform more than 9 actions in one combat round. The meaning of actions and the combat rounds are explained further in the Combat section.

EXAMPLE

Harry's Agility score is 18. He can perform three actions in one combat round.

Initiative Bonus

When several people act in combat, some are quicker and others slower. Part of this depends on luck, part depends on Agility.

To determine who acts first, second, and so on, every participant rolls 1d20, with the highest result acting first. The Initiative bonus affects the die result. Characters with an Agility score between 8 and 12 have an Initiative bonus of zero. For every step above 12, the character adds one to the die result. For every step below 8, he subtracts one.

EXAMPLE

Harry's Agility score of 18 gives him a +6 Initiative bonus. He may add 6 to his initiative roll.

Damage Bonus

A character strong and fast enough does more damage in melee. To simulate this, a Damage bonus is added to the effect when you strike an opponent with your fist or a melee weapon. The Damage bonus is based on Strength and Agility. The table below shows what to add or subtract from the effect in melee combat.

The Damage bonus is only used in melee and with throwing weapons. It does not apply to firearms or any other missile weapons. For throwing weapons, the Damage bonus is halved (rounded down).

STR+AGL	BONUS
3 - 6	-3
7 - 10	-2
11 - 14	-1
15 - 20	0
21 - 24	+1
25 - 28	+2
29 - 32	+3
33 - 40	+4
41 - 46	+5
47 - 54	+6
55 - 60	+7

For scores above 60, the Damage bonus increases with one for every ten points of Strength+Agility.

EXAMPLE

Harry's Strength plus Agility makes a total of 33. This gives him a Damage bonus of +4. It is added to the effect when he is fighting with melee weapons or his bare hands. With throwing weapons, +2 is added to the effect.

Damage Capacity

The character can stand a certain amount of injury without dying. Small and frail people die easier than strong, tough ones. Damage consists of four different types of wounds: scratches, light wounds, serious wounds and fatal wounds.

Scratches are abrasions, light cuts, small bruises and blisters. Light wounds are bigger incisions, big bruises and burns. Serious wounds are deep gashes, crushed or broken bones, lacerated muscles and sinews, or major burns. Fatal wounds are such that kill immediately or after a very short time.

When a character suffers a number of smaller wounds, these are added up and become one wound of a more serious type. Enough scratches count as one light wound, enough light wounds count as one serious wound, and enough serious wounds will add up to a fatal wound. This simulates that the accumulated pain, loss of blood and exertion from several lesser wounds may be as dangerous to the body as a more serious one.

As you can see in the table below, the Constitution score determines how many wounds of any type that are needed to make up a more serious wound.

Fatal wounds always kill. This means that no one can have more than one fatal wound since the first one will kill him or her.

DAMAGE CAPACITY & CONSTITUTION	
CON 1 - 5	
	3 scratches = 1 light
	2 light = 1 serious
	2 serious = 1 fatal
CON 6 - 10	
	4 scratches = 1 light
	3 light = 1 serious
	2 serious = 1 fatal
CON 11 - 15	
	4 scratches = 1 light
	3 light = 1 serious
	3 serious = 1 fatal
CON 16 - 20	
	5 scratches = 1 light
	4 light = 1 serious
	3 serious = 1 fatal
CON 21 - 25	
	6 scratches = 1 light
	5 light = 1 serious
	3 serious = 1 fatal
CON 26 - 30	
	7 scratches = 1 light
	6 light = 1 serious
	4 serious = 1 fatal

EXAMPLE

Harry's Constitution is 11. Four scratches on him equal one light wound, three light wounds make up one serious wound, and three serious wounds will make up a fatal wound (killing him).

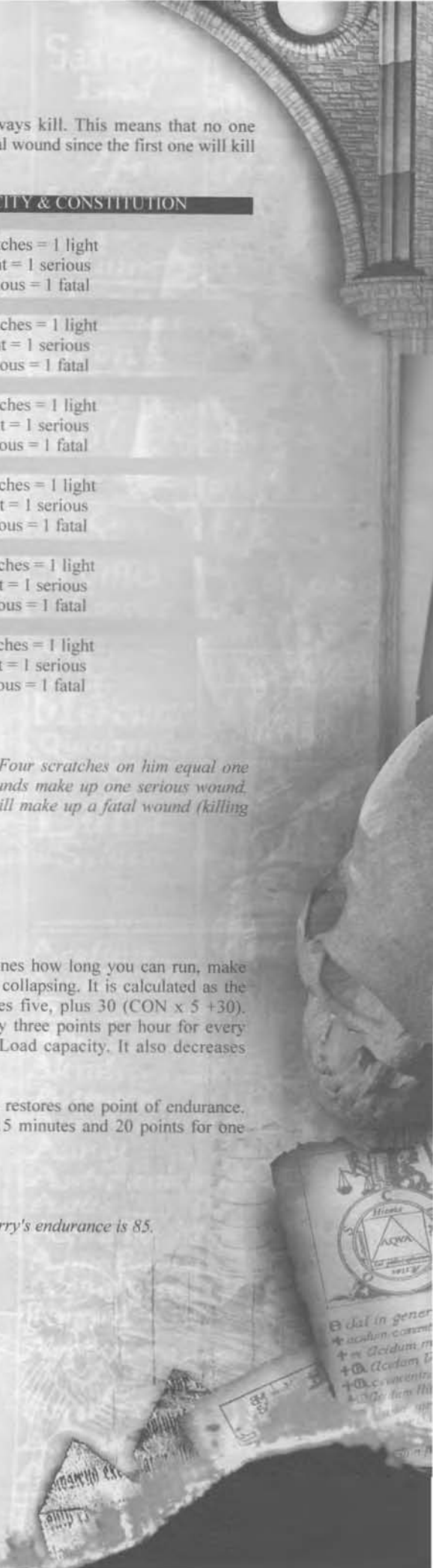
Endurance

Endurance determines how long you can run, make love, or stay awake without collapsing. It is calculated as the character's Constitution times five, plus 30 (CON x 5 +30). Your endurance decreases by three points per hour for every kilo you carry above your Load capacity. It also decreases when you exert yourself.

Three minutes rest restores one point of endurance. That makes five points for 15 minutes and 20 points for one hour's rest.

EXAMPLE

With a Constitution of 11, Harry's endurance is 85.



Dark Secrets

The heroes of Kult are touched by darkness. Some event in your past, something you inherited from your ancestors or which arises from your own traumatic brush with dark powers, has opened a channel to the forces of destruction and madness. Such a dark event has formed part of your personality and is the key to most of your disadvantages. The secret can be used by the Gamemaster to create adventures and events. It can suddenly surface and haunt you in the form of a curse, relatives you thought were long dead, tasks you must perform, crimes which must be atoned.

Secrets resemble disadvantages, but in fact disadvantages are the effects that secrets have on the characters. The secret explains how the person came to be the way he or she is. Instead of saying "I can't stand the sight of blood", without any further explanation, the secret allows you to give it a background, e.g. "When I was seven years old, I saw my mother torn to pieces by a creature that my evil stepfather had conjured up with a pentagram in our basement. All these years, I have repressed the memory, but I guess that is why I can't stand to see blood."

All characters with a negative mental balance must have a dark secret. Something has caused the darkness within the character's soul. Characters with a positive mental balance may also have secrets. It's up to you.

You can invent dark secrets of your own, that fit in with the character's background and with the type of adventures the Gamemaster is planning. Below, you will find some suggestions and examples to help you on the way and provide inspiration.

Choose a secret that is in line with your archetype and may have some relation to your disadvantages. In the descriptions of archetypes, we give suggestions about types of secrets that may suit each archetype, and about disadvantages which may be in line with those secrets. The secret may also be the root of advantages, such as magical intuition, or a sixth sense.

The Gamemaster decides which backgrounds and secrets are acceptable in his game campaign. Kult should be about heroes who fight against darkness, both within themselves and in their world. Characters should not be too destructive or have too gruesome crimes on their consciences. Such people are difficult to play, and in our experience they may seriously warp the game. This is particularly important if there are young players in your campaign.

Decide what caused the secret, and incorporate it into the character's background history. There is nothing to stop you from having more than one dark secret, especially if they are interrelated and plausible.

Several of the examples of dark secrets below are tinged with occult experiences. In those cases, the characters have encountered supernatural powers before the game begins. If the Gamemaster wants the characters to be more ordinary and "innocent", such secrets may be disallowed. In that case, the remaining secrets are: Family secret, Forbidden knowledge, Responsible for medical experiments, Victim of medical experiments, Guilty of crime, Victim of crime, and Insanity.

Simplified Characters : Choose one of the dark secrets under your archetype, if you want to. You can choose not to have a dark secret, even if your mental balance is negative.

EXAMPLE

Harry's family is cursed. The oldest son is destined to kill his younger brother. The family members never talk about this. They don't even admit it to themselves, but they all know the curse exists. Harry was 8 years old when his younger brother Simon was born. When the brother was a few months old, Harry was sent to be educated at a boarding school in Paris. His parents said it was because it was a better school, but he could sense that it had something to do with his brother. Whenever he was with the family during holidays, he was kept under strict surveillance, especially when he was near his brother. He grew more and more irritated at Simon and began to tease him and scare him. One afternoon when Harry was 12 years old, he was chanced to be alone with his brother in the house. He lured him into the cellar and locked him in there. It took five hours before the family came back, began to look for the brother, and finally found him. He was severely bitten by rats and had lost a lot of blood. A few hours later, he died. The matter was covered up within the family and no one ever spoke of the accident or of Simon again. But Harry feels a silent accusation , which makes him reluctant to visit his parents. He doesn't believe in curses, but none the less panicked when his own first child was a boy. When his wife wanted another child, he was scared witless and divorced her.

Under "Dark secrets" on the character form you write "Curse." The more detailed description of the curse is written on a separate paper.

In the background story, you note that Simon's birth and death activated the family curse :

***19 April - 61 Rouen general hospital** : Harry's brother Simon born. Curse activated.*

***21 August-61 Paris** : Harry sent to boarding school in Paris.*

***17 April - 65 Parental home, Rouen** : Harry's brother Simon killed in accident. The curse is fulfilled.*

Dark Secrets

- Curse
- Family secret
- Forbidden knowledge
- Guilty of crime
- Insanity
- Occult experience
- Pact with dark powers
- Possessed and haunted
- Responsible for medical experiments
- Supernatural experience
- Victim of crime
- Victim of medical experiments

Curse

"This is especially for you", said the shopkeeper in broken French and handed over the tape. It was an ordinary cassette tape. There was a label on the cover that looked almost, but not quite, like it was written in Arabic. I brought it home with me and listened to it, time after time, winding melodies and a hollow rhythm in the background. I couldn't bring myself to turn it off. The doorbell rang. It was the police. "Are you Bertrand Fresnan? I'm sorry to have to inform you that your wife is dead." She had jumped in front of an underground train. Suicide. And that was only the beginning. Louise died next. Then, Patrick. I ran away from it all, from home and friends, but I took the tape with me. I play it every night, and the accidents seem never to end."

You and / or your family are victims of some terrible curse. Your eldest son may have sold his soul to the devil. Your youngest son may be destined to kill his father, without knowing it. Your character may be personally cursed or suffering from a curse that has struck against another family member. You may live your life in constant attempts to escape the curse.

Disadvantages : Depression, Death wish, Phobia: death / occult events / supernatural beings, Curse, Paranoia, Haunted, Nightmares, Drug addiction, Habitual liar, Bad luck, Schizophrenia, Rationalist, Mental compulsion.

Family Secret

"When I began school I realized that something was wrong. None of the other kids in my class used to go with their grandparents to the cemetery at the full moon. They had never seen newly buried corpses exhumed, limbs sawed off and brought home to the kitchen. No other grandmother had a copper axe hanging over the stove for chopping up meat. They had never mumbled the secret words and torn the flesh from the bones with their teeth. When I hinted at these things, they looked at me as if I was mad. So I shut my mouth and assumed that all families had similar secrets but they just didn't like to talk about it."

In your family, there is some well-kept secret into which you were initiated in early childhood. They may be cannibals or perhaps worshippers of dark gods with animal sacrifices in the basement.

Disadvantages : Depression, Bad reputation, Death wish, Phobia: blood / animals / corpses / fire / darkness / occult events / supernatural beings / subterranean places, Mental constriction, Paranoia, Persecuted by your family, Nightmares, Drug addiction, Habitual liar, Schizophrenia, Rationalist, Sexual neurosis, Mental compulsion.

Forbidden Knowledge

"When I reached adulthood, I assumed that the fragmentary memories from my childhood were fantasies; the beautiful woman who came to my father and gave him shimmering playing cards where the figures moved and talked. The men with tattooed faces and crooked swords, hiding in our basement. The stench of the unthinkable that appeared in my father's study and left a white spot in my memory. When I used these things in my novel, I believed that they were a child's dreams and inventions. But when the tattooed men appeared, when one day a card with my dead father's living face appeared in my mailbox and whispered a warning, then I realized that my memories were real."

Somehow, you have come across knowledge that you were not supposed to have. It might be connected to a secret occult society or even to a supernatural being. Perhaps even without realizing it, you may know the secret of immortality or how to open the gates to the nether world.

The knowledge does not need to be occult. It can just as well be industrial, military or political information, or secrets belonging to organized crime. On account of your knowledge, your enemies are after you.

Disadvantages : Depression, Death wish, Mortal enemy, Oath of revenge, Phobia : Blood / death / darkness / occult events / supernatural beings, Mental constriction, Paranoia, Persecuted. Nightmares, Drug addiction, Bad luck, Rationalist, Mental compulsion.

Guilty of Crime

"I hid the axe under my coat and knocked on the old lady's door. She opened it just a little and warily peered out. She was very suspicious and I had to talk her into letting me come in. She asked what I wanted to pawn and I gave her the false package I had made of out old newspapers. While she was fiddling with the strings, I took out the axe and struck her hard in the back of the head. She fell to the floor in a pool of blood, her skull cracked open like a broken pitcher. I retched. As if it was all in a dream, I made myself take her keys and walk over to the safe."

Some time in your life, probably when you were very young, you were tempted to perform or take part in some horrible crime like murder, rape or a fatal brutalization. You are constantly tormented by a bad conscience. It may also be a memory of some lesser crime, which you have magnified out of proportion in your imagination. You think that you hurt someone, and the guilt is always in your mind.

Disadvantages : Depression, Bad reputation, Death wish, Phobia: claustrophobia / death / crowds / policemen, Mental constriction,

Paranoia, Wanted, Habitual liar, Nightmares, Drug addiction, Bad luck, Schizophrenia, Mental compulsion.

Insanity

"I pressed myself hard against the padded wall. My hands were bound. I was sure they were going to kill me. A cracking noise from the corner made me turn around. The wall swelled outward and then burst open. A grinning face with glowing eyes came into the cell. I screamed and screamed until everything went black. When I woke up, I was strapped down on a bench. 'I really don't know what to do about you, Benny', the doctor said."

You have been mentally ill or you have lived close with a relative who was insane. If it is yourself who has suffered this disease, you may very well have a relapse at some time. The experience of having been close to an insane person may have contributed to that you developed the disease. It is also possible that your mental disorder is connected to occult or supernatural experiences.

Disadvantages : Depression, Death wish, Phobia: any you can think of, Mental constriction, Paranoia, Haunted, Mania, Nightmares, Drug addiction, Schizophrenia, Sexual neurosis, Mental compulsion.

Occult Experience

"I didn't believe in demons. Not until the air started to tremble and the room was filled with a darkness that poured out and obliterated all light. I never saw Jonathan die, only heard him screaming and felt the warm blood splash onto my face. When the darkness was lifted all that was left of him was blood and entrails. In the middle of the chalk circle there was a primitive sign painted in blood, a sign I would come to fear."

You have participated in or been a witness to occult proceedings. It might be conjuring demons, sacrificial rites, the opening of portals to different world or rites that transform a human being beyond recognition. The experience may be connected to your family, friends or your own interest in the occult.

Disadvantages : Depression, Death wish, Phobia: blood, claustrophobia, animals, death, darkness, occult events, supernatural beings, Mental constriction, Paranoia, Haunted, Wanted, Nightmares, Drug addiction, Bad luck, Rationalist, Schizophrenia, Sexual neurosis, Mental compulsion.

Pact With Dark Powers

"There was very little time left. I drew the signs on the floor, on the walls and the ceiling, with a piece of crayon. The whole apartment was covered with thin Cyrillic and Hebrew characters, winding like snakes over the paint. The drunk was still unconscious. I shook aside the last remnants of doubt. This was my last chance. They were coming to get me. Already I could hear the rhythmic steps on the roof. But I was going to fool them. A cut from the jagged copper knife slit the victim's jugular vein. The drunkard opened his eyes in surprise, just for a couple of seconds, before he passed out with a white film over his eyes. I held my breath. The steps were right on top of me now. They stopped for a moment. Then they continued on across the roofs, away from me. I had fooled them, this time."

You have made a pact with the powers of darkness. Perhaps you have pledged your soul to the demons of the underworld. Or you may have forsworn the right to a life after death, in exchange for power and wealth in this life. The person in the example escapes a killer by sacrificing someone else's life. Of course, the sinner ultimately has to pay for such a crime, ten times over. Anyone who has made such a deal with dark forces is constantly terrified at the thought that his past will catch up with him.

Disadvantages : Depression, Death wish, Phobia, Curse, Mental constriction, Paranoia, Greed, Haunted, Persecuted by evil powers, Habitual liar, Drug addiction, Bad luck, Schizophrenia, Sexual neurosis, Egotism, Mental compulsion.

Possessed & Haunted

"It began when I moved to this apartment in Soho. From the beginning, I felt that there was a tension, like an alien presence in the room. The first night I woke up and found that I was on the floor in the stairwell. The next night, a sound woke me. When I turned the light on, I saw that all the furniture except the bed had been smashed to pieces. An other night, I had torn long scratches on my arms and chest with my nails. I started to get really frightened on the morning I woke on the bathroom floor, naked. There was a bloody knife on the floor beside me. I quickly moved out, without telling anybody. But I still feel that presence at night before I fall asleep."

You have at some time been the victim of a spirit or demon. This being may have possessed you (taken over the control of your body), or it may chase you and haunt you wherever you go.

Disadvantages : Depression, Death wish, Phobia: claustrophobia / dreams / death / darkness / occult events / loneliness / supernatural beings, Mental constriction, Paranoia, Haunted, Nightmares, Drug addiction, Unwilling medium, Rationalist, Mental compulsion.



Responsible For Medical Experiments

"Earlier experiments had been ruined by various disturbances. One of the volunteers tore the electrodes off and beat his hands and head against the wall until they bled. I should have realized the danger before it was too late. I had paid a student and drugged him with preglanadine. He slept soundly for two hours, then his E.K.G. went haywire. I thought it was a cerebral hemorrhage and ran into the room. He wasn't dead, but his body was twisted and gnarled like a corpse, his skin had a greenish yellow hue with dark spots. I interrupted the experiment and never repeated it. The boy never came out of his coma, and died a few weeks later. But he came back in my dreams and has been with me every night since then."

In the name of science, you have performed some dubious experiments in medicine, psychology or some other similar field of research. You are constantly troubled by a bad conscience for the people who were hurt, crippled or killed. You may also be persecuted by people whose lives you ruined, and their relatives.

Disadvantages : Depression, Bad reputation, Death wish, Phobia: death / guinea pigs / sounds / modern technology / darkness / hospitals / sleep, Mental constriction, Paranoia, Persecuted, Nightmares, Drug addiction, Bad luck, Schizophrenia, Rationalist, Mental compulsion : cleanliness / diligence.

Supernatural Experience

"When the rescue team arrived, I was the only one left. A whole block had been devastated, furniture broken, doors blown out. Hugging my teddy bear, I sat on the floor in the closet, as far back as I could get. All the others were gone, 346 people had just vanished without a trace. I was humming a nursery rhyme and staring at the floor. At least, that's what I was told later. Myself, I have no memory of it."

You have been witness to something that did not quite fit into the human mind. An event that contradicted the normal framework of reality. Perhaps, as a child, you disappeared for several days and were found naked in a forest glade with a smile on your lips. Or your hometown was suddenly emptied of people and you alone were found by the rescue forces. Your family may have disappeared, been devoured by supernatural beings, torn to pieces by demons or sunk into the earth, leaving only yourself.

Disadvantages : Depression, Death wish, Phobia: blood / claustrophobia / animals / death / darkness / occult events / supernatural beings, Mental constriction, Paranoia, Haunted, Wanted, Nightmares, Drug addiction, Bad luck, Rationalist, Schizophrenia, Sexual neurosis, Mental compulsion.

Victim of Crime

"Keith and Kevin were always cruel to me. They were twins and my elder siblings, but as different from me as they could get. Short where I was tall, dark where I was blond. Some memories are more painful than others; when they killed my dog Sparky, and put his severed head in my bed. Or the time they bound me in the stable and beat me with the horsewhip. And when they forced me to watch as they slit the belly of our pregnant cat and let her bleed to death. They locked me in the basement with the cat's body that attracted the rats. When I grew older, Kevin forced me to do things with him that he said everybody did with their elder brothers. I was terribly confused and ashamed, and thought of killing myself. It was a big relief when Kevin was put away in an asylum for having murdered the old gaffer Barnard. A week later, Keith helped him break out and I haven't heard from either of them since. But I know they are still around somewhere."

You have been the victim of some horrible crime or forced to take part in disgusting rituals and events that marked you for life. It may have been rape, brutalization, or some other type of severe humiliation. You never dared tell anyone about it.

Disadvantages : Depression, Death wish, Oath of revenge, Phobia: blood / claustrophobia / animals / death / fire / noises / modern technology / darkness / persons of the opposite gender, Mental constriction, Paranoia, Nightmares, Habitual liar, Drug addiction, Bad luck, Split personality, Sexual neurosis, Mental compulsion.

Victim of Medical Experiments

"My earliest memory is having blood samples taken from my arm. There were many tests and samples. Mom said it was so that I shouldn't get ill. Later, I realized that "mom" was not my real mother. I have no parents. The men in the green clothes and face masks created me. In my teens, I understood that I was not quite human, that something was wrong with me. My sinewy muscles, the retractable claws and the sharp fangs were not human. They called me a 'foul-up' and tried to kill me, but I fooled them and escaped."

You have taken part in, or been exposed to, dubious medical, psychological or genetic experiments. The research may have been about dreams, drugs, stress, or the effect of certain microorganisms on the human mind. You may also be the result of genetic manipulation that your parents were subjected to. You may have to explore your own past to learn and understand what is going on.

Disadvantages : Depression, Bad reputation, Death wish, Mortal enemy, Phobia: blood / claustrophobia / animals / death/ noises / modern technology / darkness / hospitals, Mental constriction, Paranoia, Persecuted, Drug addiction, Split personality, Schizophrenia, Sexual neurosis, Mental compulsion.

Adavantages & Disadvantages

Advantages and disadvantages represent the light and the darkness within a person. The disadvantages make life difficult. They hinder and scare you, and take time and energy to struggle against. The advantages make it easier for the character to make friends, learn things, understand and accept. Advantages and disadvantages are balanced against each other by a system of points. Disadvantages give you points, which can be used to acquire advantages. The points can also be used to acquire more skills.

There is no need to balance out advantages and disadvantages against each other. A surplus of points for disadvantages may be used to get more skills. The drawback is that a surplus of points makes you more sensitive to terror and destructive forces. Your mental balance deteriorates.

It is also possible to get a surplus of advantages, by using more points than you get for your disadvantages. Any missing points must then be taken from your skills. A person who is balanced toward the light side will have fewer skills, but also a better mental balance and a better chance to withstand the powers of darkness. (The dark road is easier, but more treacherous.)

Both advantages and disadvantages should be played and used in the game. They aren't just words and numbers on a piece of paper. If you have a Phobia against darkness, you will collapse if you are shut in a dark room. If you

have Chivalry, you will not harm a woman regardless of the circumstances.

There is no limit to the number of advantages and disadvantages any character may have, but remember that you are going to play this role. Too many and too powerful enemies may shorten your life span. Too severe mental problems may get you locked up in an asylum.

Begin by noting which advantages and disadvantages you want, and the number of points they cost or yield, respectively. Add up the scores, and subtract the costs for advantages from the points for disadvantages. The result, if greater than zero, is the number of extra skill points you get. Try to choose skills that are connected to your advantages and disadvantages, for a more coherent character. If the total is negative, you lose that number from your 150 skill points.

The result of this calculation is also used to determine the character's mental balance.

Simplified Character Generation : You have 1d5 each of advantages and disadvantages. Choose from those listen under your character's archetype. Note them and the points given with them. The points are used to calculate your mental balance. They have no effect on your skills. You pay nothing for advantages and get no points for disadvantages.

EXAMPLE

You have chosen some disadvantages for a disillusioned detective. All of them can be explained by Harry's curse. Sum up how many points you get for them.

The Death wish was sowed in Harry when his kid brother died. He has felt guilty ever since, and always sought danger. As a detective, he has developed a lack of respect for risks, which seizes him in pressing situations. Gives 10 points.

The Mental constriction began when Harry denied to himself that he ever had a kid brother. The family never spoke of Simon, and Harry denies that he ever existed. He has continued with this type of behavior as an adult. He cannot admit to himself that he ever killed anyone in cold blood. He either forgets all events where he caused other people's deaths, or he explains them away as accidents where he had no guilt. Gives 10 points.

In his Nightmares, Harry is chased by his brother and hordes of large rats, through winding sewer tunnels. He wakes up trembling, in a cold sweat. Gives 5 points.

The Curse on Harry's family means that the eldest son always kills the youngest. Harry doesn't know about this, but he still hides an irrational fear of having two sons. Gives 20 points.

Harry has become a Drug addict through the pressure of his work, and the strain of the curse. He suppresses all uncomfortable feelings, and the liquor is an efficient way to do so. Gives 15 points.

Harry also has made an Oath of revenge. Three of his colleagues and friends were killed by unknown assailants. Harry spends a lot of his trying to find the person responsible for the killings. Gives 15 points.

Harry has an irrational fear of rats and dark rooms, partially because of his nightmares. He can suppress his fear by a successful Ego roll. The two Phobias give him 2x5 points.

You get 85 points and note this under "Total points for disadvantages".

Next, you decide how the disadvantages are to be fitted into Harry's life story, and you make notes of this :

April 19, 1961
Pleasant Grove General Hospital. Harry's brother Simon is born. The curse is activated.
August 21, 1961
New York. Harry is sent to a boarding school in New York.
April 17, 1965
Pleasant Grove. Harry's brother Simon dies in an accident. The curse is fulfilled. Harry is seized by guilt and wants to follow his brother and save him. Death wish.
April 22, 1965
Pleasant Grove North Cemetery. Simon is buried.
August, 1965
Harry returns to school and begins to deny that Simon existed. Mental constriction.
September, 1965
New York. Harry starts having nightmares and is forced to sleep alone because he screams in his sleep. The headmaster forbids him to sleep with the lights on. Nightmares. Phobia: darkness.
Summer, 1966
Pleasant Grove. Harry locks himself in the basement and waits for the rats. When they come and sniff him, he panics. Phobia: rats.
Winter, 1981
Manhattan, New York. Harry is forced by blackmail to participate in a dirty mission involving torture and murder of prisoners. It shocks him, and he begins to drink. Drug addiction.
1983, Manhattan
New York. On a mission in Manhattan, Harry's companions are killed by unknown assassins. Oath of revenge.

Disadvantages

These are part of what makes characters in Kult different from the average game. They also provide rich opportunities for role-playing. Work with the GM to come up with a list of disadvantages which can be woven together to create a believable persona.

Animal enmity

All sentient animals hate you. Dogs bark, growl and bite, horses kick and throw you off, cats jump at your face, trying to scratch your eyes out. You do not throw animals into a rage, they simply try to get you when the opportunity allows. If you try to feed a pet or an animal in a zoo, they are more likely to go after your hand than after what you offer them. **Points : 5**

Bad luck

The powers aren't on your side. Betting on horses or buying shares is a bad idea for you, it always fails. In situations where the outcome is determined by chance (as opposed to skills and abilities), the Gamemaster rolls

DISADVANTAGE COST SUMMARY	
DISADVANTAGE	POINTS
Animal enmity	5
Bad luck	15
Bad reputation	10
Curse	10/20
Death wish	10
Depression	15
Drug addiction	15/20
Egoist	5
Fanaticism	10
Forgotten	10
Reckless gambler	15
Greed	10
Habitual liar	5/15
Haunted	10
Innocently blamed	15
Intolerance	10
Maimed	15
Mania	15
Manic-depressive	20
Mental compulsion	5/10/15
Mental constriction	10
Mistaken identity	5/15
Mortal enemy	15
Nightmares	5/10
Oath of revenge	5
Paranoia	15
Phobia	5/10/15
Persecuted	10
Rationalist	15
Schizophrenia	20
Sexual neurosis	5/10/15
Sexually tantalizing	10
Split personality	15
Touchy	5
Unwilling medium	15
Wanted	5/10/15

1d20. If the result is 5 or less, the worst possible thing will happen. A character with bad luck is either out of grace with the enigmatic deities of fortune, or they have a mental disposition that draws them into hopeless situations where they must fail. Characters with bad luck feel incompetent and usually suffer from an inferiority complex. **Points : 15.**

Bad reputation

You are not well liked. For some reason, people think badly of you. No one who knows who you are would lend you a cup of sugar or help you in any way. If you do anything foolish in public, people are inclined to start looking for ropes and trees. **Points : 10.**

Curse

You cannot escape your destiny. As in a Greek drama, you are inexorably driven to fulfill the prophecy. The more you try to avoid it, the more you are dominated. The Gamemaster or you should determine the exact nature of the curse you are suffering from. You get 10 points for a curse that does not dominate your life, or 20 points if the curse controls your entire destiny. Together with the Gamemaster, you should also determine if the character knows about the curse or not.

If you want, the Gamemaster can invent a curse which not even the player knows the exact nature of. It may also be possible to lift the curse, but only with extreme effort. It is usually necessary for someone else to lay down his life unselfishly for the cursed person.

The curse is not always "operative" in the game. It may be triggered by specific circumstances, e.g. when the character comes to a certain place, reaches a certain age, gets to an important event in life (marriage, childbirth), reaches a certain mental balance, at full moon or a time dominated by a certain part of the zodiac.

Curses may be inherited, be caused by cursed objects in one's possession, or by the character breaking a pact with dark powers. Consult with the Gamemaster before selecting a curse, since there is every chance that it may affect the story of the game. **Points : 10/20.**

SOME POSSIBLE CURSES

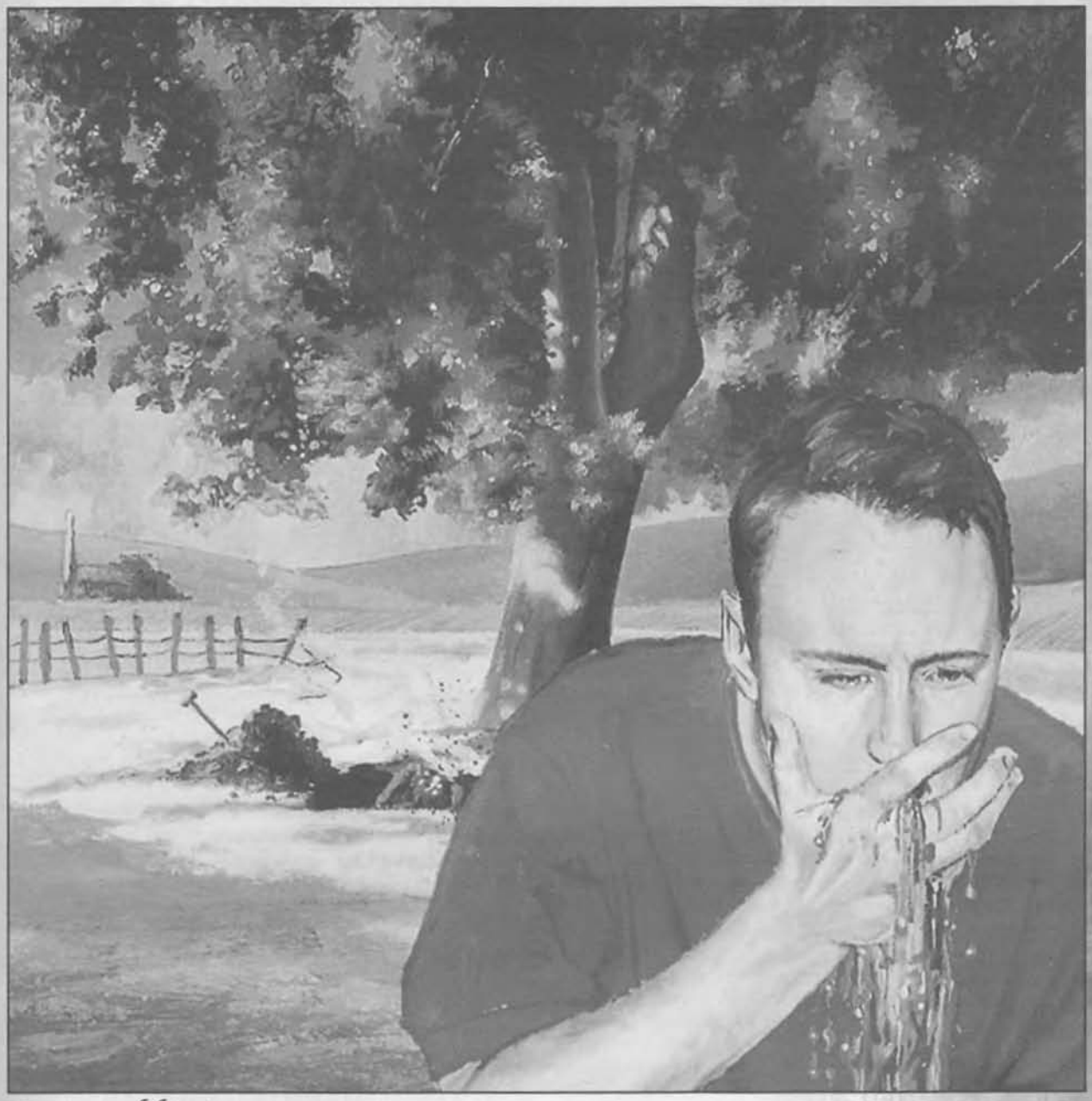
- All your good intentions have evil results.
- You always hurt or kill the one you love.
- Doomed to lose all riches and become destitute.
- Friends and loved ones die.
- Cursed to go to hell after death (will do anything to stay alive).
- Wherever you go, wars/epidemics/natural disasters happen.
- Incapable of staying in any one place for more than a month or two.
- Predestined to die at a certain event in life, e.g. at the birth of your first child or on your wedding night. Or to die in a certain way, e.g. a car accident, a plane crash, falling off a bridge, etc. (will avoid this at any cost).
- Evil alter ego, a character with a positive mental balance can have an alternate personality (with equally large negative mental balance) which surfaces at certain times: at night, full moon, emotional moments, etc.
- No merits. All glory and honor for what you have done will be given to other people.
- Your soul belongs to an Angel of Death, Azghoul or other creature that will collect it when your mental balance goes under -50.

Death wish

You don't know what fear is. Death is something that happens to others, not to you. But deep down, without wanting to admit it to yourself, you always seek out and challenge death. You are not the sort of person who willingly commits suicide, but you never avoid danger and you are careless with taking risks. A death wish may originate in the death of someone dear to you, or a severe disease that you suffer from. **Points : 10.**

Depression

You are always fighting against depression, often feeling down and gloomy. You have a tendency to see only the bad side of any situation, and you often want to quit when the going gets too tough. If life gets complicated, you anguish and resort to drink or medicines. Depressions may be caused by various adversities and unpleasant events in the past. **Points : 15.**



Drug addiction

You are addicted to a drug. It can be alcohol, narcotics or medicine. The drug makes you introverted and dulls your senses. If you cannot get the drug, you suffer withdrawal problems. Getting hold of (and using) the drug occupies a large part of your life and your thoughts. Everything else comes second. An addict who can't break out of his habits will eventually be destroyed. The section "Drugs and poisons" describes how the drug affects your ability and skill scores.

Choose which drug you are addicted to. Illegal narcotics are expensive and bring the added problem of having to cough up a lot of cash every day. When this is the case, the disadvantage gives 20 points. **Points : 15/20.**

Egotist

You always think of yourself first. Your own happiness is the most important priority. Compassion and helpfulness are only a put-on which smart people can see through and ignore. You cannot understand why you should stick your neck out for anyone else. Other people often regard you as an insufferable schmuck. But you fail to understand that your behavior harms yourself, and ought to be changed. **Points : 5.**

Fanaticism

You are fanatically committed to some idea, religion or ideology. You interpret everything according to this creed, which is always right. If reality suggests differently, reality is wrong. Those who disagree are your enemies and must be exterminated or at least indoctrinated until they understand the One and Only Truth. Fanatics have a tendency to often erupt in long sermons, filled with slogans and platitudes. They rigidly refuse to re-evaluate their opinions, and desire to have an ordered, understandable world around themselves. **Points : 10.**

Forgotten

Your personality is so bleak that people never care about you or what you think. No one seems to remember you distinctly for more than a few weeks at a time. You can't get any close friends, everyone treats you as a stranger. Not even your own family (parents and siblings, of course you do not have a spouse) think highly of you or ever gets in contact with you. You must not have a Charisma score exceeding 5 to have this disadvantage. **Points : 10.**

Reckless gambler

You are a compulsive gambler and simply cannot pass a casino or a horse track without entering. Once inside, you cannot stop until you have gambled away all your money. Determine if the character has a favorite game, such as horses, roulette or poker. This disadvantage may not be combined with the advantage "Luck". **Points : 15.**

Greed

You are dominated by an unending craving for money and wealth. You are prepared to sacrifice health, family and friends to get a large fortune. "Generosity" does not exist in your dictionary. **Points : 10.**

Habitual liar

The five points liar is not a mythomaniac. He just has a habit of telling a lie instead of the truth whenever it seems practical or provides an easier way out of a situation, at least for the moment. Of course, he usually has to lie again to protect his first lie from being found out, and soon he is entangled in a web of little untruths and finds himself unable to extract himself without being exposed. He is regarded with some distrust by other people.

The fifteen point liar is worse, a real mythomaniac who invents incredible stories about his own past, of imaginary relatives and friends, of jobs he claims to have had and events he says he experienced. The mythomaniac is a very convincing liar, because he wraps his whole life in lies so that finally, he comes to believe them himself. **Points : 5/15.**

Haunted

You are haunted by supernatural powers. It can be the souls of deceased people who want revenge or seek to urge you to do or finish something that is needed for them to rest in peace. It can be a poltergeist that has taken a liking to you, or even a demon or a beast from the abyss that wants to devour you. Haunting by small, harmless spirits gives five points. Bothersome and possibly dangerous spirits will give you 10 points. Serious hauntings by demons and other dangerous creatures gives 15 points, and a short life expectancy. **Points : 5/10/15.**

Innocently blamed

Whenever anything bad happens near you, everyone thinks you did it. For example, when something falls down and breaks, everyone in the room immediately looks at you. In court, no hard evidence will be ignored, but witnesses will seem to remember you as the culprit and the judge will interpret all circumstantial evidence to your disadvantage. People around you will inevitably form an opinion of you as unreliable, clumsy, and/or malignant. **Points : 15.**

Intolerance

Most other people are wrong. Their opinions are wrong, they behave wrongly, or their background is wrong. An intolerant person is like the xenophobe, but his intolerance is not directed only against people from other cultures. He also disapproves of people of the wrong sex, age, economic status or profession. They all act and think stupidly. In short, most people probably regard you as a sort of fascist. **Points : 10.**

Maimed

Your appearance has been seriously distorted by some terrible event, (e.g. a car accident). Your Comeliness score is 3, no matter what it was before you acquired this disadvantage. You are, in other words, horribly disfigured. Your original Comeliness score must be 10 or higher for you to have this disadvantage. **Points : 15.**

Mania

You are always in top gear and unnaturally cheerful. You make big plans and are often a workaholic, with a tendency to fix your attention on some detail in your work, which you then think about unceasingly. You overreact to all impressions and rush off without thinking. Manic people have no sense of proportion, cannot distinguish between what is important and what is trivial, what is central and what is peripheral. They rush ahead on impulses without looking behind them or to the sides. **Points : 15.**

Manic-depressive

You alternate between deep depressions and manic cheerfulness. Each phase in this roller-coaster ride takes 2-3 months. The change comes suddenly; the hard-working enthusiast is suddenly a hopeless, dejected grumbler, unable to do anything. And this may just as suddenly turn into a fearless person who thinks he is capable of anything. Manic-depressive insanity is a very complex disease, which usually demands perpetual medical treatment or therapy to make life bearable. **Points : 20.**

Mental compulsion

You have a fixation with a particular idea or act. It can be anything from a small quirk, like always stepping in the middle of the tiles on the pavement (hardly worth 5 points) to really troublesome fixations like changing clothes once per hour or feeling that it is absolutely necessary to memorize the names on all street signs you pass. The Gamemaster determines how many points the compulsion gives. A mental compulsion does not need to have a direct connection to anything in your past. It can be a seemingly inexplicable result of tensions in your personality. **Points : 5/10/15.**

SOME POSSIBLE MENTAL COMPULSIONS
- Anorexia/bulimia, food fixation.
- Cannibalism, fixation about human flesh.
- Cleanliness, you wash and tidy up all the time.
- Kleptomania, compulsive stealing.
- Clothing, always wearing a particular type of clothes.
- Collecting, an abnormal desire to keep everything forever.
- Mantras, you endlessly recite certain words and sentences.
- Memorization, a compulsion to learn useless facts.
- Numeromania, counting things and juggling numbers.
- Nymphomania, sexual fixation.
- Personal fixation, you identify with or worship a person, hero, idol.
- Pettifogger; abnormal attention to details
- Pyromania, a compulsion to set fire to things.

Mental constriction

You have pushed some unpleasant event in your past into the subconscious part of your mind. It may be a crime or some horrible act that you have performed, witnessed, or been the victim of. It was so terrible that your mind could not handle it, and the only defense was to push the memory aside and refuse to acknowledge it. However, the memory is still there and affects your life. Only though psychotherapy, hypnosis or other extensive treatment can you get the constricted memories back and deal with them. While these thoughts are constricted, they surface as phobia and neuroses. If, as a child, you came down into the basement and saw your mother lying dead and swollen in a sea of snakes, you may become phobic against snakes and/or cellars, and you are unable to remember how your mother died. Any such phobia counts as a separate disadvantage and gives the normal number of points. **Points : 10.**

Mistaken identity

People you meet always mistake you for someone else, e.g. a celebrity or a criminal, and treat you accordingly. You do not necessarily have to resemble a specific person, but your personality type makes people think they've seen you on TV.

5 points is a mistaken identity of a popular personality, 15 points means people are wary and scared, thinking you're some sort of a terrorist they've seen pictures of in connection with demands for the re-introduction of the death penalty. Inevitably, people will keep calling the police to report they have seen you, and whenever you enter a bank office everyone, and most definitely the guards, will be tense as a coiled spring. **Points : 5/15.**

Mortal enemy

Someone is out to get you. This is a ruthless person who will do anything to get his hands on you. Your enemy may hire assassins, send letter bombs, tamper with your car, frame you for a crime, try to ruin your business, or lay in ambush. The enmity is mutual, and you are doing everything to get your foe before he gets you. **Points : 15.**

Nightmares

Your sleep is disturbed by terrible dreams, probably originating in a dark secret. You wake up screaming, soaked in sweat. You are constantly tired because of lack of sleep. In serious cases, the dreams may glide over into reality and provide a path for inhuman creatures to move into our world. **Points : 5/10.**

Oath of revenge

You have sworn a sacred oath to avenge some evil that was done to you. Determine who is the target of your vengeance, and the reason for it. You cannot avoid trying to get back at the hated person or persons if there is an opportunity. A substantial part of your time is consumed by your constant planning for how to execute your oath. **Points : 5**

Paranoia

You believe that people are secretly in league against you. There is a conspiracy to harm you. Individual people, groups and powers are out to get you. Your telephone is bugged. Your letters show clear signs of having been opened before they reach you. Your home is full of hidden microphones. The car in the street outside is full of people who are watching you. It is best not to go out. But on the other hand, while you are at home they know where to get you. Anything bad that happens to you has been engineered by the conspiracy. Anyone who tries to tell you there is no conspiracy thereby proves himself to be part of it.

Paranoid people have usually been exposed to abandonment or misunderstanding early in life. Perhaps the character's parents disappeared mysteriously, or he was persecuted. **Points : 15.**

Phobia

You are unreasonably scared of something. It may be a certain type of object, or a situation. The phobia may be insignificant in most situations, e.g. if you are afraid of heights. Or it may make your life a constant hell because it relates to very common things (e.g. fear of animals, people of the opposite gender, or germs).

A slight phobia (5 points) can be overcome by making a simple ego roll. A successful die roll means you control your fear. An uncontrollable phobia gives 10 points. In this case you cannot confront the object of your fear without fainting, breaking down, or running away. A 15 points phobia is one that is not only uncontrollable but also dominates your life, e.g. a fear of the opposite gender or of being outdoors.

A phobia was usually caused by some unpleasant event when you were confronted with that which later became the object of your terror. **Points : 5/10/15.**

SOME POSSIBLE OBJECTS OF A PHOBIA
- Altitude (acrophobia).
- Animals, choose type: dogs, rats, etc.
- Blood.
- Children.
- Closed rooms (claustrophobia).
- Crowds (demophobia).
- Darkness (skotophobia).
- Daylight.
- Death (necrophobia, corpses, cemeteries, skulls, symbols of death).
- Dirt (rupophobia).
- Fire (pyrophobia).
- Germs, viruses, any conceivable infection.

- Holy places (hagiophobia).
- Insects (entemophobia).
- Loneliness (monophobia).
- Modern technology (technophobia).
- Music.
- Noises, sudden or loud (brontophobia).
- Occult events.
- Open places (agoraphobia).
- People of the opposite gender.
- Plants, choose kind, e.g. mushrooms, creepers.
- Sex.
- Snakes.
- Spiders (arachnophobia).
- Strangers and strange habits (xenophobia).
- Subterranean places (troglophobia).
- Supernatural beings.
- Water surfaces, deep water.

Persecuted

For some reason, you are persecuted by people in general and the authorities in particular. You may belong to an oppressed minority (homosexual, immigrant, political extremist) or you may have done something that caused the persecution. You are subjected to repeated arrests, your house is searched, you have difficulties getting the necessary paperwork done at public agencies, foreign countries refuse to give you a visa, and if you ever speak out publicly, you are ridiculed or criticized in the tabloids. **Points : 10.**

Rationalist

You firmly refuse to believe anything that is not acceptable to modern science. Magic and religion are just superstition or humbug. Demons and creatures of darkness cannot exist. There has to be a natural explanation. You also find it very hard to believe that there are secret societies, which sacrifice to dark powers, they are just a few crazed lunatics who should be taken care of by the police. In other words, your outlook is pretty much that held by the authors of this game, and most other modern, secularized people. The problem is that the world isn't quite as you think. **Points : 15.**

Schizophrenia

You have an uncontrollable ability to see through the veils of reason which most people surround themselves with to fend off madness. **Points : 20.**

Sexual neurosis

You have a weird sexual behavior. Perhaps you are mortally scared of any contact with the opposite sex, or you may be grossly oversexed. Often the two are combined to make up a truly screwed-up personality. Characters with sexual neuroses may be frigid, nymphomaniac, abnormally frightened of sex, sado-masochist people, or have some other aberration that affects their sexual functioning. The Gamemaster decides what he can allow or not. ***Sex murderers and pedophiles should not be accepted as player characters.*** **Points : 5/10/15.**

Sexually tantalizing

Persons of the opposite sex (or same sexual persuasion) are so fascinated by your beauty or personality that they cannot stop thinking about how to get in bed with you. All communication is disturbed by their infatuation, they keep losing their concentration when you speak to them, and keep their gaze fixed at your breasts/groin. Eventually, all persons of the opposite sex with whom you meet more than a fleeting moment will try to make advances if the situation so permits. A Comeliness or Charisma score of 15 or more is demanded for you to have this disadvantage. Note that this really is a disadvantage, even though everybody of the opposite sex will be favorably disposed towards you, they will not care a whit about what you want or say. **Points : 10.**

Split personality

You have two (or in extreme cases more) different personalities within you. It is usually opposite aspects of your personality which have split and are kept apart. One of the personalities may be strong and active, while the other is feeble and ineffective. Or perhaps one is violent and the other is peaceful. The player and the Gamemaster should decide together how the two personalities get together in the character. A usual way of doing it is to let one personality be active under normal circumstances, while the other one comes into action in crisis situations, when the character has been shocked. Or one personality may be active at work while the other comes out in leisure times.

People who have committed evil acts may develop split personalities to protect themselves from the guilt and the dark secret. **Points : 15.**

Touchy

You have a short fuse. The least irritation is enough to make you furious and ready to use force. Anything that can be interpreted as criticism of you or your actions is particularly sensitive. In situations of stress, it is probable that you will lose control. **Points : 5.**

Unwilling medium

Your disposition makes you vulnerable to possession. You are an open vessel for spirits and demons that desire a channel of communication, or a body that they can use for their purposes. Your resistance against possession is only half of what it would normally be. In addition, spirits of various kinds have an uncanny ability to sniff out people like you. **Points : 15.**

Wanted

You are sought by powerful enemies. It may be dark cults, industrial leaders, cannibals from the forgotten cities, or others. Even the police may be after you. Your enemies are probably armed. They are out to capture or kill you, and they will appear when the Gamemaster decides it is appropriate.

If you are chased by a single person or some not-too-powerful enemies like a small coven of cultists, the disadvantage gives 5 points. 15 points are given if your enemies are powerful, well organized, armed and determined to pursue you relentlessly. The Gamemaster decides how many points the disadvantage gives in every individual case. **Points : 5/10/15.**

Advantages

The advantages are of course fewer than the disadvantages. There are more things out there, which threaten your balance than things, which can restore it. Advantages are things that help you understand the world and people, and make it easier for you to learn things.

Some of the advantages may not be obviously useful to a character. For example, a Code of Honor, Honesty and Unselfishness may sometimes have a negative effect on your economy or limit your options in a struggle against enemies. But they will help you preserve your mental balance. They are traditional virtues that give you self-confidence and a sense of being a good and decent person. Since darkness comes from within, you will become evil only when you feel guilt. These virtues also make it easier for you to make, and keep, friends, maintain favorable business contacts, and be a respected citizen. So they have their values, too.

EXAMPLE

You have chosen some advantages that are suitable for a detective. We sum up the points and get 65.

Harry has acquired his Code of honor in the line of work. It's a way to stay sane in a job where innocent lives are sacrificed. Harry never kills unarmed people or children. He doesn't use painful interrogation methods and refuses to carry out missions he feels are morally questionable. The cost is 5 points.

Harry has also acquired some Influential friends through his work. He knows people in the New York administration, the army general staff and the criminal world. The cost is 15 points.

Body awareness is a thing Harry was born with. Cost: 20 points.

In his work, Harry has developed a Sixth sense. He needs it to survive in a harsh, unpredictable reality. It costs 15 points.

Finally, Harry has learned how to Endure torture. This costs 10 points.

You now note how and where Harry got his advantages, on the character background sheet:

New York 1970
The Military Academy. Harry shares a room with the future New York Chief of Police. They remain friends after Harry leaves the academy.
Chad 1972
The Foreign Legion. Harry makes friends with Bertrand Bonneville, who came to work for Interpol from the end of the '70s.
New York 1974
Harry is tortured by gang members and drug dealers
New York 1975-77
In active service. Harry develops a sixth sense.
Manhattan 1975-77
In active service. Harry gets to know Colonel Momba Quest, influential gang leader.
New York, 1983
After a period of heavy drinking, Harry makes a silent promise never again to take part in any dirty operations. Code of Honor.
Manhattan, 1984
Harry begins to work undercover to infiltrate extremist movements and organized crime. He meets and befriends Mary Savvy, an influential dealer in illegal weapons.

ADVANTAGE COST SUMMARY	
ADVANTAGE	COST
Altruism	5
Animal friendship	15
Artistic talent	10
Body awareness	20
Chivalry	5
Code of honor	5
Cultural flexibility	10
Empathy	15
Endure cold/heat	10
Endure hunger/thirst	10
Endure pain	15
Endure torture	10
Enhanced awareness	10
Forgiving	5
Gift for languages	10
Good reputation	10
Honesty	5
Influential friends	15
Intuition	15
Largesse	5
Luck	20
Magical intuition	20
Mathematical talent	10
Motherliness	5
Pacifism	5
Resistance to illness	15
Sixth sense	15

Altruism

True unselfishness is a rare virtue. You help those who are in need, you give up your own advantages, abstain from pleasure and gain in order to do good to others. **Cost : 5.**

Animal friendship

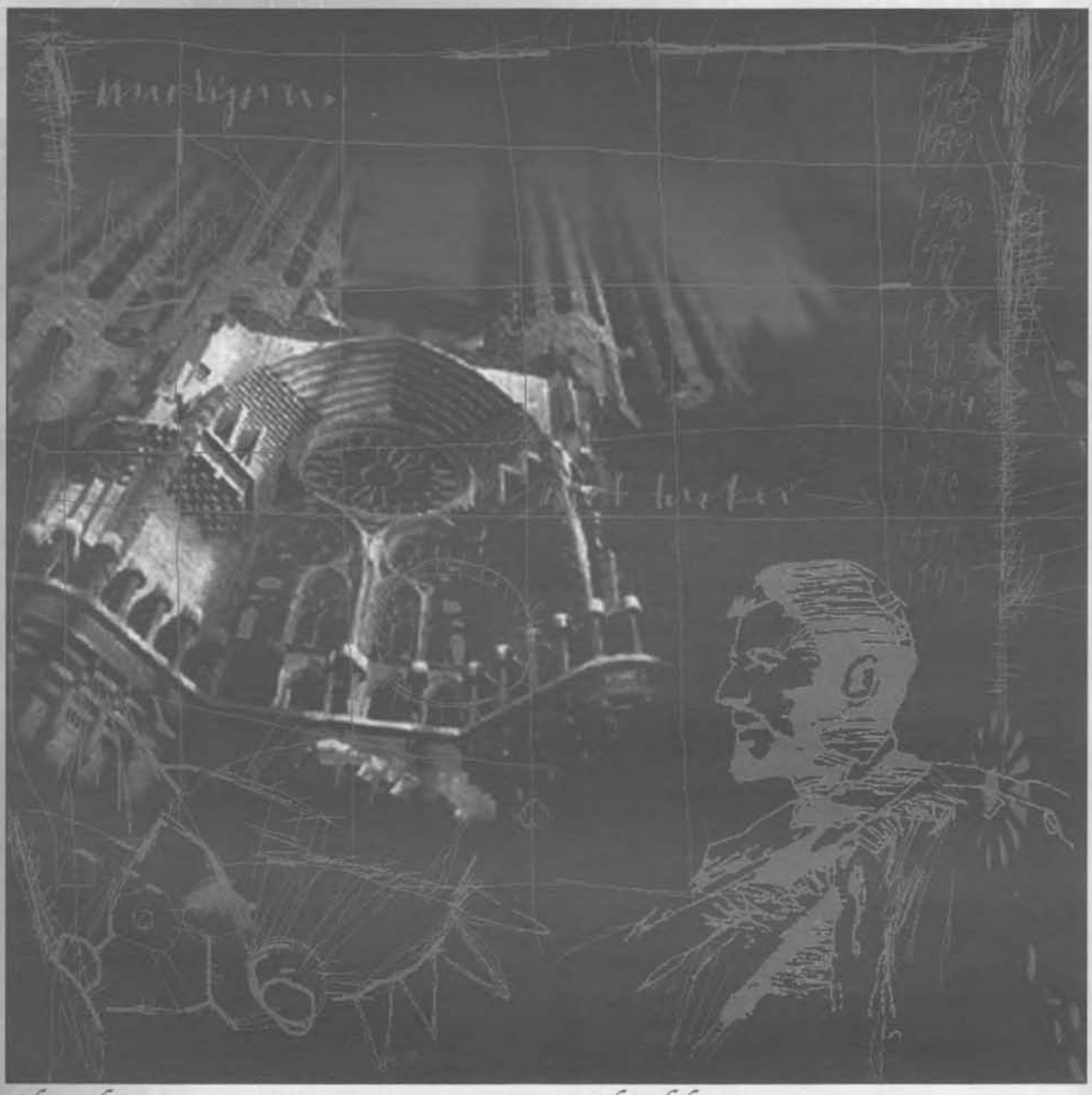
You are a natural talent at handling animals. They become calm and friendly when you are near. No carnivore will attack you except in self-defense. No mount attempts to throw you out of the saddle. All the nasty bloodhounds around the bandit's headquarters become docile like lambs. Animal friends are also good with humans who have lost control over their animal instincts. **Cost : 15.**

Artistic talent

You have a flair for drawing, painting, dancing, singing, playing musical instruments, or some other artistic pursuit. You only expend half the normal number of skill points to acquire such skills. **Cost : 10.**

Body awareness

Your body and your mind are one. Most people have inhibitions, tensions and hang-ups that separate body and mind. Not you; the unity between your body and your mind is total, and it gives you an unusually precise control over your body. People with body awareness only expend half the normal number of skill points to learn meditation and martial arts. **Cost : 20.**



Chivalry

You are a true gentleman who always aids ladies in distress, regardless of the situation. Who qualifies as a lady is of course up to the player, but the definition should encompass at least half of the females in the world. A chivalrous character finds it almost impossible to harm or insult a woman, and will gladly expose himself to mortal danger in order to save a woman. **Cost : 5.**

Code of honor

You believe in, and follow, a strict code of honor. It may originate in a religion, which prohibits you from harming others, from lying and acting selfishly. It may be a chivalrous code that says you must be upright, bold, never deny yourself or yours, always avenge an insult and help family and friends. Write down which rules you mean to apply. **Cost : 5.**

Cultural flexibility

You are the opposite of a xenophobe. You are easily compatible with people of any race, creed, social status or cultural background. You can mingle with them without feeling uneasy and without feeling any desire to criticize their ideas, traditions or habits. This does not mean that you automatically have any special knowledge of foreign cultures (that belongs under the skill "Man of the world"). You simply have a basic humility and respect for others which help you avoid any conflict based on cultural differences. **Cost : 10.**

Empathy

The ability to know what other people and even animals feel. You always know what others think about you. Empathy also means that others find it easy to like you. It doesn't mean that everybody loves you, but in normal circumstances you make a favorable impression. **Cost : 15.**

Endure cold / heat

You are unusually good at coping with extreme temperatures and only take half the normal losses from cold or heat. **Cost : 10.**

Endure hunger / thirst

You are better than most people at enduring hunger and thirst. You only take half the normal losses from starvation and thirst. **Cost : 10.**

Endure pain

You can endure terrible pain without flinching. You never need to make a constitution roll to avoid fainting, but you are just as easily hurt or killed as anyone else. **Cost : 15.**

Endure torture

You can stand an unusual amount of pain. You only need to roll under half your Constitution, not to faint. You also have a psychological resistance to terror, confusion and humiliation which makes it possible for you to endure torture without breaking down. **Cost : 10.**

Enhanced awareness

You have an ability resembling that of schizophrenic people, to see into other dimensions, see fragments of the past and the future, and speak to the dead. The difference is that a person with an enhanced awareness knows how to handle this ability, and will not be damaged by it.

This does not mean that you can switch this ability on and off like a radio, and say "I am now trying to see into the future." The visions appear without asking, but they don't terrify you. The Gamemaster decides what form the visions take and when they appear. You may be able to provoke them into appearing, but you have no control over them. **Cost : 10.**

Forgiving

A forgiving person is the opposite of the vindictive type who takes an oath of revenge. You are prepared to forgive and forget insults and even very evil deeds against yourself. Other people perceive you as exceptionally magnanimous. Cost: 5)
Gift for languages/: You have a flair for languages, and only expend half the normal number of skill points to learn a foreign language. You also learn it twice as fast as other people. **Cost : 10.**

Good reputation

You are generally liked and known as a nice person. You find it easy to get bank loans, make contacts and get recommendations and praise. **Cost : 10.**

Honesty

In the long run, it pays to be honest. You always speak the truth and have a reputation for trustworthiness and truthfulness. **Cost : 5.**

Influential friends

You have friends with power and influence. They can be businessmen, politicians, civil servants, celebrities or others who can get you in touch with the right people or help you out of a fix. Make a list of friends you could plausibly have, considering the character's background. Few people have more than 2-3 close friends, but you may also have some important acquaintances. **Cost : 15.**

Intuition

You have an ability to "read" other people's body language, choice of words and other minute, subconscious signals, and understand what their real purpose is. It is impossible to lie to a person with intuition. With this advantage, you are also able to interpret the signals from several people and foresee what will happen in a group. You can feel when a riot is about to start, when a robber is going to attack and when you can frighten him off with a scream. It is even possible to interpret large bodies of people and feel when a war is about to start and when a political upheaval is coming. **Cost : 15.**

Largesse

All my things are yours. Material possessions are unimportant, people are the only thing that really matters. You willingly part with your possessions to those who need them better. You give to charity and invest in beneficial foundations. Generous people make friends easily. **Cost : 5.**

Luck

Destiny is on your side. In situations where the outcome is determined by chance (not skills or abilities), you are usually lucky. The Gamemaster rolls 1d20 in such situations. If the result is 10 or lower, you escape the falling brick/don't fall into the shaft/aren't recognized by the assassin/whatever.

The advantage "Luck" does not work in combat or when skills and abilities are used, except for gambling. **Cost : 20.**

Magical intuition

This is a knack for controlling the inner and outer forces, which are used in magic and occult sciences. Magical intuition is required for learning any ritual magic that may work. This is described further in the chapter "Magic".

You also work like a sort of magical compass needle and are able to sense the power of people, places and objects. You often notice small arcane events that other people's minds just rationalize away. You can literally see Kirlian auras with your naked eyes. The color of an aura tells you something about the nature of the man or beast. See the table below for how to interpret the colors. To choose the advantage "magical intuition", the character must have a mental balance of lower than -25 or higher than +25. **Cost : 20.**

KIRLIAN AURAS*	
Bluish white	Dead material
White	Purity, high positive balance or life near death
Yellowish white	Weak life
Yellow	Fear, terror
Orange	Life, positive balance
Red	Aggression
Dark red	Sex, sensuality
Violet	Psychosis, confusion, negative stability
Blue	Rage, Negative Balance
Turquoise	Jealousy, hatred, envy
Bluish black	Sadism, evil
Gray	Sickness, fear
Black	Rage, extremely low balance (-100 or lower)
Gold	Extremely high balance (+100 or higher)

** Surrounds all people and creatures.*

Mathematical talent

An unusual knack for numbers and logic. You work like a living calculator and are able to do difficult mathematical operations very quickly, in your head. You only need to expend half the normal number of points for the skills mathematics, statistics, logic and physics. **Cost : 10.**

Motherliness

You have a knack for making children, younger women and all men feel safe and cared for. Crying children become silent and smiling when you are near. Worried, frightened or irritated men grow calm and contented. This has nothing to do with sex; rather, everyone tends to think of you as his mother. No man except the most callous or mentally warped will attack you or insult you. **Cost : 5.**

Pacifism

Violence is evil and never leads to anything else than more violence. There is no right use of force, only uncontrolled outbursts of vindictiveness and aggression. A pacifist does not use force even in self-defense, regardless of what he or others are subjected to. It is a virtue, which inspires awe, admiration and sometimes, angered frustration. **Cost : 5.**

Resistance to illness

Your health is unusually strong. You virtually never become ill. You only take half the normal losses from poisons and drugs. **Cost : 15.**

Sixth sense

You often have a feeling about things, and it usually turns out to be right. Your premonitions are both about good and bad things. There is a cold running along your back if someone is hiding behind the door with a large axe. You sense that you should not take this particular plane (and for good reason: it later flies straight into a mountain). A sixth sense only applies to what happens to you. It is not the same thing as the general feeling a person with intuition has. **Cost : 15.**

Mental Balance

Your mental balance determines how well you stand up to terrible experiences and what happens if you are shocked. The mental balance depends on your advantages and disadvantages.

Mental balance is the sum of all points for advantages, minus the sum of all points for disadvantages. If the result is a negative number, you have a negative mental balance.

When a character experiences a terrifying event, he or she makes an ego roll. If this fails, characters with a large negative mental balance are in trouble. They may lose control over their feelings, and their actions are controlled by their disadvantages. The lower mental balance, the more time it takes for the character to get a grip on him and start acting rationally again. A very low mental balance increases the risk of incurable psychosis. Below -75, a severe shock will contort the character's body.

A high mental balance protects the character against terrifying events. He or she will not lose control easily, even if a shock results. Characters with a very high mental balance are hardly affected at all by terrifying events.

Rules about terrifying events, possession and mental illness can be found in the chapter "Meeting with Terror".

Simplified Characters :You calculate mental balance in the usual way, by subtracting the points for disadvantages from the points for advantages.

Negative Balance

A very low mental balance changes your personality. Your body and your psyche deviate from the firm, balanced personality that all "normal" people try to maintain. Below we will describe these effects briefly. In the section "The Awakening", you will find more details about very low stability (under -100). We recommend that no player starts with a balance lower than -25.

-15 You diffuse a weak negative aura that makes children and animals uneasy in your presence.

-25 Disturbed. You may have the advantage Magical intuition. You are so ill that a mental examination would single you out as abnormal.

-50 You are so warped that a mental examination would classify you as mentally ill.

-75 Psychotic. When shocked, your body changes. These effects are described in the chapter "Meeting with terror." You may begin to get limitations as well as disadvantages. You are getting problems with maintaining emotional contact with other people and will break off any relationship that gets too intimate.

-100 Your advantages drop by one point for every balance point under -100. You are permanently losing control of your disadvantages, just like you could do temporarily at higher balance levels. Your light sides take the form of a light shadow that follows you and attempts to contact you (see The Awakening).

Positive Balance

A very high positive balance also gradually changes the character away from what is normal among humans. The effects of high positive balance levels are described in "The Awakening".

+15 You own a weak positive aura which makes children and animals feel comfortable in your presence.

+25 You may have the advantage Magical intuition. You are known to be a harmonious and stable person, whom everybody likes.

+50 You have a natural empathy. People feel safe in your company.

+75 Beings with a negative mental balance down to -100 avoid you if they can. You cannot be possessed by creatures with a higher mental balance than -250.

+100 You automatically get the advantage "body control" if you didn't have it already. Creatures with a negative balance of -200 or lower avoid you if they can. For every balance point over +100, your disadvantages disappear by one point. You are no longer able to use force or to feel a destructive aggression in any situation. You will meet your own dark shadow, a materialization of your repressed dark sides (see The Awakening).

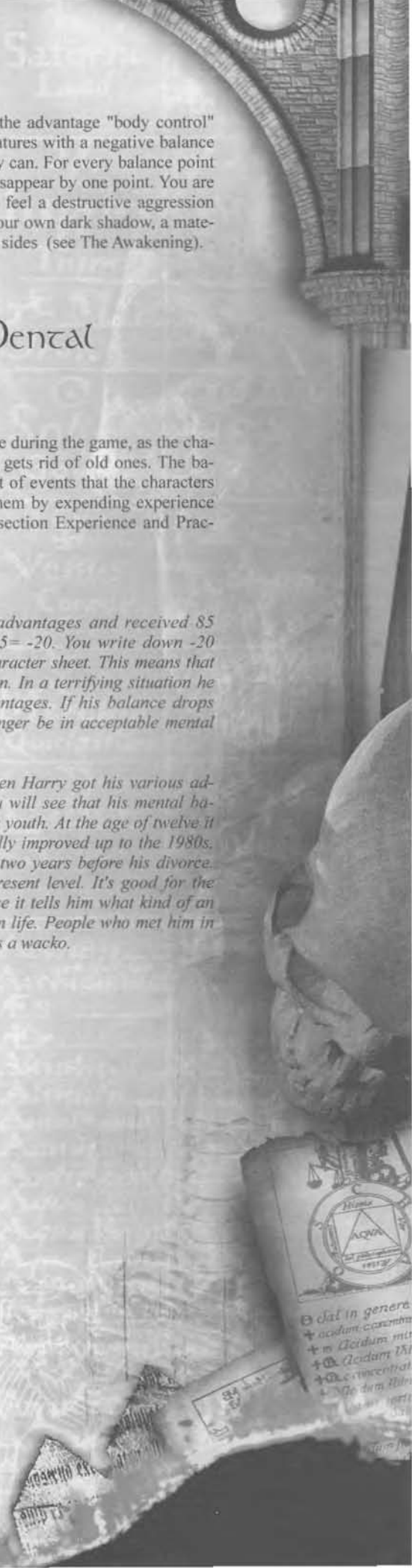
Changes in Mental Balance

The balance will change during the game, as the character gets new disadvantages or gets rid of old ones. The balance may also change as a result of events that the characters experience, or you can change them by expending experience points. This is described in the section Experience and Practice.

EXAMPLE

Harry has paid 65 points for advantages and received 85 points for disadvantages. 65 -85= -20. You write down -20 under Mental balance on the character sheet. This means that Harry is a rather unstable person. In a terrifying situation he may lose control of his disadvantages. If his balance drops another five steps, he will no longer be in acceptable mental health.

***Background** : If you look at when Harry got his various advantages and disadvantages, you will see that his mental balance was dangerously low in his youth. At the age of twelve it was down to -40. It then gradually improved up to the 1980s, when it was close to zero about two years before his divorce. Then it dropped again, to the present level. It's good for the Gamemaster to know this because it tells him what kind of an impression Harry made earlier in life. People who met him in his teens probably thought he was a wacko.*




Whereas

Skills

Light and information flickered over Mariah's tender face in the darkness of her bedroom. Her fingers moved across the keyboard with nearly blinding speed. Her crimson lips curled into a smile. She was in her element, practicing the art that had made her infamous. Ever since her parents had given her the computer and modem, she had rarely ever left her room except to eat. Hacking had intrigued her from the start and after only a year, she was one of the best out there. Though no one know who she really was, her handle was talked about everywhere. She was respected and loved by her community, a fact she relished; even if the adoration only was from afar and never to be fulfilled.

The screen flickered again, bringing up a menu for the company she had just broken into. It was a small one, she didn't want to risk ever hacking into something large from home. Mariah's parents might be a little upset if the federal police came knocking on the front door looking for their daughter. So, she spent her time with the small stuff, basically just wasting time and honing her abilities for the big league endeavors that she did now and again. The current company in question was Front Edge Technologies. It was a small software company that had just opened up in town. She was curious about them since their website had been so vague in its descriptions. After studying them for a few weeks, she had finally discovered a back door into their system.

Menu after menu of information flickered before her. She was surprised by the complexity of the selections and displays. This was a high-grade system she was playing around in. Indeed, some of the stuff she saw just shouldn't have been there. Suddenly personal files started to scroll over her screen. The files seemed to contain everything on them and their lives. Their weight, family members, where and when they worked and ate. Quickly she realized what they all had in common. They all shared the same strong political view and were active in politics in their respective countries. It struck her as the screen went blank, this was a hit list. She blinked in shock. What had she done wrong? Her blood ran cold. Thinking she was being traced, she hit the off switch to her computer. The room fell into complete darkness, and she sighed softly to herself.

There are three kinds of skills: basic, general and academic. Everyone has a chance to succeed with basic skills. The default score is 3. General and academic skills are such that you have learned in your profession or otherwise trained earlier in your life. To get academic skills, you must have an education score of 13 or more. Choose the skills that you want, and that are appropriate for your character's background, and note them on the character sheet. The basic skills are already noted, and all you need to do is write down if you want higher scores than 3 at some of them.

New Skills : We have provided a selection of possible skills. If you want to create new skills, feel free to do so. The Gamemaster decides what abilities control the new skill. You then expend skill points to acquire them in the regular way. A profession often demands the creation of new skills. Jobs like game designer, computer hacker or sect leader will call for skills which do not appear in our list.

Skill Points : The skill points are used to determine your skill scores. You have 150 skill points to distribute among the skills you choose, plus or minus any modifications for advantages and disadvantages. That is the sum recommended for ordinary characters. If you and your Gamemaster want to create weaker or more powerful characters, you may agree on distributing more or less points. An average "non-heroic" character has 100 skill points, a very experienced and skilled person gets 200 points, and a truly powerful and knowledgeable character may distribute 250 points. If you and your GM so wish, you may have even more powerful characters.

Every skill point expended increases your score in the skill by one. However, every skill is controlled by one of the basic abilities. You cannot raise your skill score above your score for that ability. Example: By expending 15 skill points, you may get a score of 15 in the skill "Climbing", but only if you have a score of at least 15 in its basic ability, in this case "agility". The description of each skill states which ability controls it.

If you want to increase the skill score above your score in the controlling ability, every step costs 3 skill points. Thus, for a person with a score of 15 in agility to get a score of 20 in "Climbing", he or she needs to expend (15 + 5 x 3=) 30 skill points.

This reflects that it is very difficult to learn something you lack the natural talent or physical requirements for. Someone with an agility of 20 will easily learn acrobatics to get a skill score of 20. But a stiff-jointed person with an agility of 7 will have to practice and work a lot more to become equally skilled. This takes time and energy, and detracts more from that person's chances of learning other things, i.e. it costs a lot of skill points.

We recommend that no character start the game with a score over 20 in any skill. It is possible to increase skills to over 20, however, and specially trained scientists or elite athletes may, as an exception, be allowed an extremely high score in one skill.

Simplified Characters : You have two skills with a score of 18, two with a score of 15, and eight skills with a score of 10. You may choose the Martial Art skill with basic skill scores instead of one of the two score 15 skills.

Choose skills according to the archetype, and write them down with the scores. You don't have to worry about which abilities control the skills. You are free to choose a score of 18 in a skill where your controlling ability score is only 12. But later, when you want to improve your abilities, you will find this more difficult when your controlling ability score is lower than the skill score.

Basic Skills : Even if you haven't spent any skill points on basic skills, you still have a chance to succeed with them. All characters automatically have a skill score of 3 in basic skills. If you want a higher score, you expend skill points from 3 and up (not for the first 3 steps). Make a note of the score of 3 for all basic skills that you haven't increased.

Academic Skills : To get any academic skill, you must have an education of 13 or higher. That approximates having at least begun a university education. In all other respects, academic skills work like other skills.

In every academic skill, there are various specialties. These cost one skill point per step. But in order to learn a specialty, you must have a score of at least 5 in the basic field of skill to which it belongs. For example, to learn Physics, you must first learn the academic field "Natural science".

Nothing stops you from having academic skills that do not fit in with your profession. You might have attended evening classes or studied some subject as a hobby.

Weapon Skills : Every type of weapon belongs to a separate skill, e.g. the skill "Handgun" contains any type of firearms designed to be used with one hand (revolver or pistol). Skills with weapons for melee, and with throwing weapons are governed by Strength. The weapon types for melee and throwing weapons are: Dagger, Throwing Weapons, Impact Weapons, Pole Arms, Sword, Whips and Chains, and Axe. Skills with projectile weapons are controlled by Agility. The types are: Automatic Weapons, Rifle and Crossbow, Bow, Handgun, and Heavy Weapons. A special type of weapon skill is for natural weapons such as fists and feet, which are governed by either of the skills Unarmed combat or Martial arts. If you have skill with a type of weapon, you can use all weapons belonging to that type without penalty.

All weapon skills are basic skills. This means all characters automatically have a score of 3 with any weapon.

Weapon Maneuvers : Weapon maneuvers are specialized weapon skills that require that you can handle a weapon. For instance, they can allow you to shoot twice during an action or draw a gun unusually fast. The weapon maneuvers are not basic skills and are treated like general skills.

Languages : All characters speak their mother tongue fluently. They are also able to read that language. Your chance of successfully deciphering or producing a difficult written message in that language is equal to your education score.

All other languages are separate skills. Speaking, reading and writing a language are all part of a single skill, if you can speak a language, you can also read and write it. If, for some reason, you decide to be illiterate, you simply decide that the character cannot read and write. This does not affect any points or scores.

The Skill Score : The skill score is your chance to successfully use a skill. It is normally a number between 1 and 20. When you use the skill, you roll 1d20. A result equal to or lower than your skill score means you managed to do what you were attempting. If the result is higher than your skill score, you failed.

The Effect : If you succeeded with the skill roll, you subtract the roll from your skill rating to see how well you succeeded. The result is called effect. An effect of 0 means you only barely achieved the desired effect, or only a part thereof. If the effect is 20, you did great!

The effect is used to create suspense in the game. If you get a result of 30, you may have achieved something you hadn't even thought possible, like looping a helicopter. A result of 0 is a narrow escape, e.g. if the roll is for flying a helicopter, you barely avoid crashing.

The GM may prescribe a minimum effect that you must get in order to achieve what you wanted. For example, if you are searching for information, some of the facts you might have found out will remain unknown if you don't get a sufficient effect. Or your elegant acrobatic maneuver with a rope between the roofs in Paris ends on the wrong house. Or your disguise might pass the first tests, but is revealed when you reach the inner circle of the Azghouls, if you didn't get a sufficient effect on your die roll for the skill "disguise".

There are seven levels of quality, which determine how well you succeed. The GM uses them as a guideline, not a firm rule. If you are uncertain of how much it takes to achieve your aims, you can see in the table below how three different types of skill work with the effect. Determine how difficult the task is, and set the minimum required effect accordingly. The examples below are for three types of skills :

Investigative, e.g. Forensics, History, Information retrieval, Computers, Occultism. *Mobility maneuvers*, e.g. Dodge, Sneak, Swim, Acrobatics. Creative, e.g. Disguise, Crafts, Journalism, Sketching/painting/sculpture, Acting.

When two skills are pitted against each other, for example the Nepharite's "Search" against your "Hide", the GM will subtract your effect from your opponent's. As a rule, the GM subtracts the effect of the "passive" skill from that of the "active" one.

EXAMPLE

Harry sneaks across the roof toward a sentry at the headquarters

Effect	Quality LVL	Investigative Skills
0	Very poor	Almost no information found.
1 - 4	Acceptable	Some interesting facts. You sense that there is more.
5 - 15	Normal	You find the most important data, the things that you really need.
16 - 20	Good	You find most of the sought information, and you know if there is anything more to look for.
21 - 25	Very good	You find almost everything there is to know, and you know where to look for the rest.
26 - 29	Extraordinary	You find everything there is to know.
30+	Outstanding	On top of finding all existing knowledge, you also uncover some new facts that nobody knew about.
Effect	**Quality LVL**	**Mobility Maneuvers**
0	Very poor	You stumble and make a fool of yourself.
1 - 4	Acceptable	Small obstacles are no problem. With a little help, perhaps you can do something heroic.
5 - 15	Normal	Most obstacles are overcome. You can do a heroic act.
16 - 20	Good	You overcome all normal obstacles, and heroic deeds are no problem.
21 - 25	Very good	You overcome even very difficult obstacles. Heroic deeds are routine.
26 - 29	Extraordinary	A world class performance. Anything that is at all possible for humans is within your reach.
30+	Outstanding	You are simply the best. Nothing is impossible, no obstacle too difficult.
Effect	**Quality LVL**	**Creative Skills**
0	Very poor	Not even your friends will praise you for this one.
1 - 4	Acceptable	Looks good to most ordinary people. Your friends approve.
5 - 15	Normal	Even more qualified people are fooled/impressed. Your friends love it. A professional piece.
16 - 20	Good	Many professionals are fooled/impressed. Your friends are ecstatic.
21 - 25	Very good	Even the professionals are impressed. It is very difficult to unmask/understand/copy your work.
26 - 29	Extraordinary	You fool everyone or impress all except the very best in the world.
30+	Outstanding	You are unique. Nobody can unmask/understand or copy your work.

of the German arms smugglers. He has a score of 15 in Sneak. You roll 1d20 and get 8. The difference between 8 and 15 is 7. Harry's effect is 7; a normal result. The sentry senses that something is wrong. The Gamemaster makes a Perception roll for him. His Perception is 12 and the roll gives 11, so he only just makes it. The difference between 12 and 11 is 1. That is the sentry's effect. But Harry had an effect of 7, which is now subtracted from the sentry's effect, giving -6. The sentry does not notice Harry. Harry gets all the way up to the sentry and makes an attempt to knock him down with a blow to the head.

Automatic Success : In most ordinary situations, there is no need to roll a die to determine whether you succeed. Anyone with 5 or more in car driving is able to handle a car without steering into the ditch. It is only when you have to zigzag between freight trucks while simultaneously defending yourself from the axe murderer in the back seat, that you need to do a skill roll to see if you manage to stay on the road.

This applies to a lot of skills, particularly professional ones. Skill rolls are only made in special, demanding or critical circumstances. For example, most people are able to cook a meal if they have a stove and some ingredients, but what it tastes like might be a different matter.

The GM should use his common sense to determine when a die roll is called for. Too many dies rolling only interfere with the role-playing.

Perfect & Disastrous Throws : Very high and very low results of the skill roll will modify the effect. With a very low roll you succeed better than expected. A roll of 20 means that something has gone wrong.

If you roll an unmodified "1" you have achieved a perfect throw. You may add +10 to the effect.

A roll of 20 always means that something has gone completely wrong, e.g. the driver crashes the car, the climber falls. The GM uses his imagination to decide what happens.

EXAMPLE

Harry has 170 points to distribute on skills; 150 basic points, and 20 points for having a mental balance of -20. You consult the archetype and choose some skills that seem appropriate. Note Harry's scores for the abilities that control these skills. and choose how high his skill scores should be. Then you write them on the character sheet, and describe in the character background where and how Harry acquired them. Remember to note a score of 3 in those basic skills on which you don't expend any points. The Martial Arts skill costs 10 points for Harry since he has the Body Awareness advantage.

Ability / ***Skill***	***Max score***	***Skill score***	***Cost***
Arabic	*15*	*15*	*15*
Automatic weapons	*18*	*15*	*13 (basic)*
Bugging	*15*	*10*	*10*
Dagger	*15*	*14*	*11 (basic)*
Spanish	*15*	*10*	*10*
Interrogation	*12*	*10*	*10*
Hide	*10*	*3*	*0 (basic)*
Burglary	*10*	*10*	*10*
Throw	*15*	*3*	*0 (basic)*
Climb	*18*	*3*	*0 (basic)*
Net of contacts : Intelligence services	*12*	*12*	*12*
Drive vehicle : Car	*10*	*10*	*10*
Search	*10*	*3*	*0 (basic)*
Read / write French	*11*	*11*	*0 (basic)*
Melee & throwing wpns	*15*	*3*	*0 (basic)*
Handgun	*18*	*18*	*15 (basic)*
Swim	*11*	*3*	*0 (basic)*
Firearms	*18*	*3*	*0 (basic)*
Unarmed combat	*15*	*3*	*0 (basic)*
Sneak	*18*	*15*	*12 (basic)*
English	*15*	*5*	*5*
Dodge	*18*	*3*	*0 (basic)*
Man of the world	*15*	*15*	*15*
Martial arts			*10 (body awareness)*
Strike	*9*	*0*	
Kick	*15*	*3*	
Block	*9*	*0*	
Dodge	*9*	*0*	
Stick	*7*	*7*	

Background *: All of Harry's skills are clearly connected with his profession as secret agent, or his previous career in the French Foreign legion. You note approximately when he learned the various skills; the military ones in the Legion and the agent ones while in Intelligence.*



BASIC SKILLS

AGL-BASED
Climb
Projectile weapons
- Automatic weapons
- Rifle and crossbow
- Bow
- Handgun
- Heavy weapons

Sneak
Dodge

STR-BASED
Throw
Melee and Throwing weapons
- Dagger
- Throwing weapons
- Impact weapons
- Pole arms
- Sword
- Whips and chains
- Axe

Unarmed combat

CON-BASED
Swim

PER-BASED
Hide
Search

EDU-BASED
Read/write your native language

Skill Descriptions

Climb

The GM decides what effect is needed, taking into account that it's more difficult to scale a smooth wall than to climb up a scaffolding. A long climb may mean that you have to roll several times. An insufficient effect means you hang where you are without getting either up or down. You can make a new attempt, but each attempt takes ten minutes. A disaster means you fall down. The GM consults the section on Falling Damage.
Climbing equipment such as ropes and pitons will add +5 to the skill score when appropriate.

Ability : AGL

Projectile Weapon

This is the skill to hit things with some sort of projectile-launching weapon. There are five types of such weapons, and each type is a separate skill, which must be learned by expending skill points, and is not affected by any other projectile weapon skill you may have.
The types are: Automatic Weapons, Rifle and Crossbow, Bow, Handgun, and Heavy Weapons. More details about weapon skills will be found in the Combat chapter.
Since these are basic skills, everybody has a basic chance to hit. But in order to be able to fire the weapon at all, someone must have shown you the basic mechanics, such as how to release the safety catch, or where to put the arrow on the bow. There are technicalities about all projectile weapons which are not obvious to a person who never handled one. If you must figure out by yourself how the weapon works, you need to make an Ego roll. This takes a few minutes, so it's not a very good idea in a combat situation.

Ability : AGL

Sneak

For every two kilos of load the character is carrying, subtract one from the effect. The GM decides what effect is necessary to avoid detection. The difficulty depends on many external circumstances such as creaky floors, darkness, debris on the floor, background noise, and so on. If you roll higher than the required effect, the number you rolled above the limit are subtracted from the effect for all those who are actively searching for you.
A high effect means that not even mice and birds notice your passage. A low effect means you make some noise, but not enough to be spotted directly.

Ability : AGL

Dodge

The art of not being where the attack hits. You step out of the way, and your opponent misses. You must decide to dodge or not before the attacker rolls to hit. To dodge, you roll a die and compare the result with your Skill Score. If your die roll is higher than your Skill Score you failed to dodge, else deduct your die roll from your Skill Score, this is your Dodge Score. Compare your Dodge Score to the attacker's to Hit Score. If yours is equal to or higher than the attacker's Hit Score, you Dodge the attack and no damage is dealt. If the attacker's is higher you receive damage as normal. You may not dodge a perfect hit! Dodging takes one action.
Only unarmed attacks, melee weapons and throwing weapons can be dodged. When dodging throwing weapons, you have half your normal skill score.

Ability : AGL

Throwing

This skill entails throwing an object as far as possible and hitting what you are aiming at. How far you can throw depends on the size and weight of the object. No character can throw anything that weighs more than his load capacity.
A high effect indicates a long and well-aimed throw. A low effect may mean that the thrown object has too little power when it hits the target to do any effect. Throwing weapons are controlled by separate skills, not "Throwing".

Ability : STR

Melee Weapons & Throwing Weapons

Not all weapons are controlled by the same ability. You must acquire knowledge about every type of weapon separately. There are six different types of melee- and throwing weapons: daggers, clubs, pole arms, swords, axes and throwing weapons. A skill means you can handle all weapons belonging to one type. Since all these skills are basic, everyone has a small chance to succeed with a weapon, regardless of training and weapon type.
The weapons and weapon skills are described in detail under "Weapons" in the Combat chapter.

Ability : STR

Unarmed Combat

The art of boxing, kicking, throwing and wrestling. "Unarmed combat" is the type of skill you might find in a person who has often been in fights, but has received no formal training, simple punches and kicks. The Unarmed Combat skill includes kicking, punching and wrestling. Damage for kicks, punches and wrestling techniques will be found in the weapons tables in the Combat chapter.
Unarmed combat is counted as a weapon skill, and dealt with accordingly.

Ability : STR

Swim

If your score is 5 or higher, you can normally swim for a number of minutes equal to your CON+STR, without having to roll any dice. After that, you must roll under your skill score not to sink. A successful throw means you stay afloat for another CON+STR minutes.
For every throw you make, your Endurance drops five points. When it reaches zero, you begin to sink. You are totally exhausted, and the GM nastily consults the rules about drowning. If you get ashore before that happens, you can be on your feet after half an hour. Characters with a score of less than 5 must roll immediately when they get into the water to determine whether they stay afloat.
It is normally possible to swim five meters during one combat Round, provided that your effect is at least 5. A lower effect indicates that you missed a couple of strokes. An effect lower than 3 means you took an involuntary gulp of cold water. The effect is reduced one step for every kilo you are carrying.
When there are high waves or very cold water, the GM may demand a higher effect for the swimming to be successful.

Ability : CON

Hide

In order to avoid being seen, you must have somewhere to hide. The more open the terrain, the higher effect is needed to avoid detection. If the player rolls higher than the required effect, subtract the extra points rolled from the effect of any pursuers looking for him (i.e. using the skill Search).

Ability : PER

Search

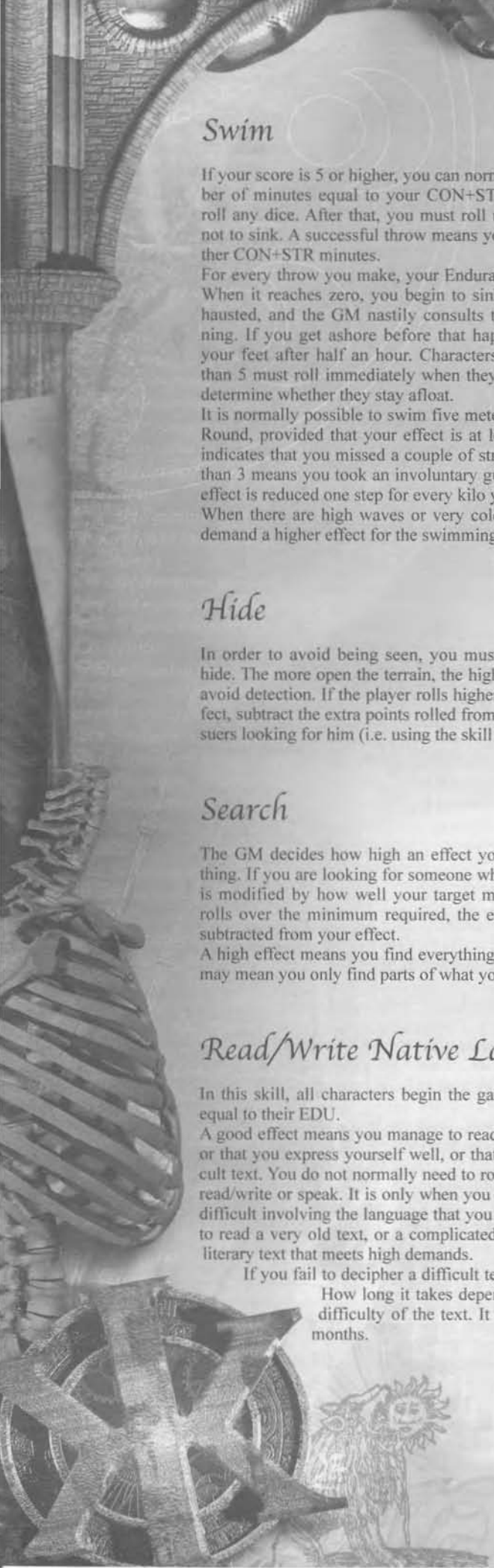
The GM decides how high an effect you need to find something. If you are looking for someone who is hiding, the effect is modified by how well your target manages to hide. If he rolls over the minimum required, the extra points rolled are subtracted from your effect.
A high effect means you find everything there is. A low effect may mean you only find parts of what you might have found.

Ability : PER

Read/Write Native Language

In this skill, all characters begin the game with a skill score equal to their EDU.
A good effect means you manage to read/write without errors, or that you express yourself well, or that you interpret a difficult text. You do not normally need to roll any dice in order to read/write or speak. It is only when you need to do something difficult involving the language that you must roll. It might be to read a very old text, or a complicated one, or to produce a literary text that meets high demands.
If you fail to decipher a difficult text, you can try again. How long it takes depends on the length and difficulty of the text. It can take hours, days, months.

Ability : EDU



GENERAL SKILLS

AGL-BASED
Acrobatics
Parachuting
Falling technique
Craft
Sport
Martial arts
Play instrument
Scuba diving
Weapon maneuvers
- Change targets
- Double shot
- Feint
- Combine
- Quick draw

EGO-BASED
Astrology
Bugging
Accounting and book keeping
Computers
Electronics
First Aid
Poisons and drugs
Hypnosis
Information retrieval
Cryptography
Meditation
Motor mechanics
Numerology
Occultism
Parapsychology
Radio communications
Seamanship
Written report
Languages
Demolition
Security systems
Pictorial arts
Estimate value
Man of the world
Survival

CHA-BASED
Diplomacy
Etiquette
Seduction
Interrogation
Disguise
Net of contacts
Riding
Acting
Fortune telling
Rhetoric

PER-BASED
Forensics
Photography
Forgery
Burglary
Drive vehicle
Piloting
Shadow
Gambling
Night Combat

WITHOUT ABILITY BASE
Two-handed combat

AGL - Based Skills

Acrobatics

You can do somersaults, climb ropes, swing in trapezes and do other acrobatic feats. A high effect means you move perfectly, a low effect means you risk losing control over your muscles.

Parachuting

You know how to use a parachute, jump, land, and fold the chute. A high effect means you manage to land exactly where you want, and do it quickly. If your score is 10 or higher, you are able to perform tricks and patterns with others.

Falling Technique

If you fall or are thrown, you can roll with it and get back up on your feet without getting hurt. In this respect, the skill is identical to falling as taught in various martial arts (see the martial art skill below). But "falling technique" is a little more. You also have the ability to slow a fall from high altitude, if there is a wall or something nearby to use for breaking. Your effect is subtracted from the effect of the injuries you receive from such a fall.

Craft

Determine which craft you have mastered. It can be anything from sewing to jewelry or bookbinding. This skill is used primarily to control things you have learned as hobbies. If you are trying to make something of professional quality or difficulty, the GM may demand a minimum effect for success. A high effect means you managed to make exactly what you had in mind, a low effect indicates a less sensational result.

Sport

Determine which sport you are good at. Every sport is a separate skill.
AGL-based sports are e.g. sprint running, jumping, wrestling, golf, alpine skiing, gymnastics, ice hockey and all ball games except American football.
STR-based sports are e.g. weight lifting, discus and other throwing sports, tug-of-war, American football.
CON-based sports are e.g. swimming, long distance running, rowing.
Any sport that involves riding on animals is based on COM. Motor sports are based on PER.
A high effect means you achieve something good, exactly what depends on the sport; you score a goal, jump very far, run fast, etc. The GM must determine from case to case what you can achieve.

Ability : AGL/STR/CON

Martial Arts

There are three different martial arts in Kult. In reality, there are many more, but several of them are so similar that it serves no purpose to describe them separately here. For instance, taekwon-do is so similar to karate that it can be represented by karate only. Aikido and judo are related to jujitsu. Begin by deciding which martial art your character has practiced. Each martial art costs 20 skill points (10 if you have the Body Awareness advantage). Every skill within the martial art has a basic score. For example, the jujitsu grip skill has a basic score of 9 which you automatically get when you "buy" the Jujitsu Martial Art.
Apart from the basic skill score, you have the opportunity to select your specialty within the martial art. One point raises your score by one in any of the skills listed under your martial art. However, you cannot take basic points from one skill to increase another.
Reduce your skill points by 20, the basic cost of the martial art skill. Note the skills, which are part of the art in the skills section of your character sheet, If you like you may now spend extra skill points to increase your score in any one of the skills listed under your Martial Art style.

Limits On Skill Scores : There is a limit to how high your skill score can be in martial arts. Your score in any martial art skill can never exceed your score for the ability that controls that skill. Strike and kick are controlled by Strength, all other martial art skills are controlled by Agility.

EXAMPLE

Harry has practiced karate. This only cost him 10 skill points instead of the normal 20, since he has the advantage Body awareness. He notes the basic values for the various skills. Since his Strength is only 15, he cannot have a higher score than 15 in strike. Instead, he elects to raise his score for kick from 12 to 15, using three extra skill points. Again, this is the maximum since kick is controlled by Strength. As weapon skill he chooses stick and spend 7 skill points to get a score of 7 in that skill. So Harry have used a total of 20 points on martial arts. 10 skill points for the basic Karate skill and an additional 10 to increase the Kick and weapon (Stick in his case) skill scores within the Martial Art.

Srike	*9*
Kick	*15*
Block	*9*
Dodge	*9*
Stick	*7*

Practice & Experience : Martial arts skills can be improved in the same way as other skills. Every skill in a martial art is separate and points must be expended for each skill. Martial arts do not count as a single skill.

Jujitsu - The Soft Way : Jujitsu, like Aikido, consists of defensive techniques, but jujitsu is more concentrated on the practical defense against attacks with or without weapons. This doesn't mean you are unable to hurt attackers. "Defensive" means you practice not to attack, but to turn your opponent's power against himself.

Skill	Basic Score
Throw	9
Grip	9
Block	9
Falling technique	9
Weapon	0

Karate - The Empty Hand : Karate is an offensive sport where the emphasis lies on attacking with strikes and kicks. Sticks and nunchaku are used.

Skill	Basic Score
Strike	9
Kick	9
BLOCK	9
Dodge	9
Weapon	0

Commando Training : Commando training is a versatile training at melee combat. Kicks, strikes, throws and grips are taught. Daggers and knives are also used.

Skill	Basic Score
Strike	6
Kick	6
Throw	6
Grip	6
Block	6
Falling technique	6
Weapon	0

Strike : Hitting your opponent with the fist or the side of the hand.
Kick : Some sort of kick. Flying kicks are a special maneuver.
Throw : When successful, you throw your opponent to the ground. If he doesn't know falling technique, it takes him a whole combat round to get back on his feet.
Grip : The grip doesn't do any damage. Instead, the tables show how well you have immobilized your opponent.
A scratch means a loose grip; the victim breaks loose if he rolls under twice his Strength with 1d20.
A light wound means a half-good grip. The victim can break loose by rolling under his Strength with 1d20.
A serious wound means a good grip; the victim must roll under half his Strength with 1d20 to break loose.
A fatal wound means a perfect grip; the victim cannot break loose at all.
Block : You parry an attack with your arms or legs (no weapon), so that you lead the force of the attack away from yourself. It is only possible to use this skill against unarmed attacks. You must decide to block or not before the attacker rolls to hit. To block, you roll a die and compare the result with your Skill Score. If your die roll is higher than your Skill Score you failed to block, else deduct your die roll from your Skill Score, this is your Block Score. Compare your Block Score to the attacker's to Hit Score. If yours is equal to, or higher than the attacker's Hit Score, you block the attack and no damage is dealt. If the attacker's is higher you receive damage as normal. You may not block a perfect hit! Blocking takes one action.
Dodge : The art of not being where the attack hits. You step out of the way, and your opponent misses. You must decide to dodge or not before the attacker rolls to hit. To dodge, you roll a die and compare the result with your Skill Score. If your die roll is higher than your Skill Score you failed to dodge, else deduct your die roll from your Skill Score, this is your Dodge Score. Compare your Dodge Score to the attacker's to Hit Score. If yours is equal to, or higher than the attacker's Hit Score, you dodge the attack and no damage is dealt. If the attacker's is higher you receive damage as normal. You may not dodge a perfect hit! Dodging takes one action.
Only unarmed attacks, melee weapons and throwing weapons can be dodged. When dodging throwing weapons, you have half your normal skill score.

Falling Technique : The art of falling without getting hurt and without losing control. A successful use of falling technique reduces the effect of the fall, by -5. You get back on your feet in one action, instead of a whole combat round, which is what it usually takes.
Weapon Skills : Numerous weapons are used also in martial arts, which are basically unarmed. In jujitsu, you train with josticks, swords and daggers. Karate uses sticks and nunchaku. Commando training contains quite a lot of knife practice.
The player chooses one weapon skill, which belongs in his martial art. It's possible to acquire more weapon skills, but your special Damage bonus will not apply to more than one.

Attacking with a Martial Art skill

A Martial arts trained character is stronger and faster and does more damage in melee. To simulate this, an additional Damage bonus is added to the effect when you strike an opponent using a Martial Art attack. The score you have in the skill you used for the successful attack shows what to add from the effect in combat (see the table below). For throwing weapons, the Damage bonus is halved (rounded down).

Skill Score	Damage Bonus
1 - 10	+1
11 - 15	+2
16 - 20	+3
21+	+4

This bonus is cumulative with the normal Strength/Agility damage bonus.

Play Instrument

The player chooses which instrument to play. Every instrument is a separate skill, though of course anyone who can play the piano can also play other keyboard instruments almost as well, a trumpeter will probably be able to handle other brass instruments reasonably well, and so on. The skill also means you can read music and you know some pieces.
A high effect means you play well and the audience wants to hear more. A low effect means you only manage to play without obvious errors, but without feeling.

Scuba Dive

You know how to handle all normal diving equipment. You know how fast you can ascend without getting the Bends, how to find your way under the water, and where it is dangerous to dive.
A high effect means you swim fast, know where you are and can do whatever you set out to do underwater. A lower effect may mean that you get problems, the work takes longer than you anticipated, etc.

Weapon Maneuvers

The term maneuvers refers to special tricks and techniques you can learn to use in combat. You can only use one maneuver at a time unless you have the maneuver Combine. To succeed

with a maneuver you must first succeed with your weapon skill roll, and then with the maneuver. Each maneuver is a skill, which is bought in the ordinary way.

Change targets : Normally it takes an action to change the target of your attack. If you know Change targets it takes no action at all; you can attack your new opponent at once.
Double shot : You can fire so rapidly with your handgun that it only takes one action to fire two bullets without any extra penalty.
Feint : You are able to fool your opponent with a feint. Feints work against all kinds of weapons. Your opponent gets +5 on his attack throw and you get -5 on yours.
Combine : You are able to do several things simultaneously. You may perform one extra action in an action phase than you normally are allowed to. However, this action is deducted from those available to you in the combat round.
Quick draw : You are able to draw your weapon extremely fast. This takes no action, you can attack immediately from having the weapon sheathed/holstered. The maneuver is valid for handguns, melee and throwing weapons. Note that the weapon must be within easy reach and not, e.g., in your bag.

ECO - Based Skills

Astrology

The art of interpreting astronomical phenomena in relation to events on Earth. The astrologer can make horoscopes to see the future of a person, and can calculate an individual's possibilities and personality from the time of birth. He believes there is a correlation between astronomical constellations and events in the past and the present. An astrologer automatically has some knowledge of astronomy; 1/4 of the skill score for astrology.
A high effect means that the astrologer believes himself to see correlations and truths. Astrology in this game does not work like magic. It normally doesn't "work" at all. The GM can allow the astrologer to make a true prediction, if this serves the plot. But normally, astrology is very bogus and has little or no relevance for reality (even though the astrologer may believe in what he is doing).

Bugging

Knowledge of how to plant hidden microphones, cameras, receivers and other equipment for secret surveillance of other people. You can use and repair such equipment. A high effect means that you hear and/or see everything clearly in the place you have bugged. A low effect may mean that reception is poor, or the devices are detected after a short time.

Accounting & Bookkeeping

You have knowledge of how to manage the ledgers and other accounts of a company. The skill can be used to check that a company's books are in order, and detect any frauds or fishy numbers. The lower you roll, the more you understand about the company's business deals, or the better you manage your company's accounting.

Computers

Knowledge of how to use computers. You are familiar with the most common operating systems and can use some programs. With a high score, you are able to write your own programs. Here are some guidelines for the GM :

1-5	Use a personal computer, write text, play games. Use simple software/applications.
6-9	Use a personal, mini, and to some extent a main frame computer. Use most applications that do not require special knowledge. Write some useful programs in C, Pascal and possibly one or two other languages.
10-12	Use all common types of computers. Use difficult programs like CAD and complicated spreadsheets. Write large programs in most common languages. Write simple routines in Assembly language.
13-18	At this level, you are something of a hacker. You are able to use all computers, use, modify and write ad vanced programs, even in C language. Repair some hardware.
19+	You can do almost anything with computers. Write and modify programs in any language, debug binary core dumps, bypass copying protections and pass words, etc. Repair hardware.

Electronics

You can repair, assemble and handle electronic systems and machines. You understand how electric machines work and can build simple devices.
High effect means a good repair or construction. A low effect means some small errors have crept in.

First Aid

You can apply bandages, put an injured person in the right position so that he can breathe, prevent shock, and perform resuscitation (mouth-to-mouth, etc.). If the injuries are severe, the Gamemaster can require a minimum effect for your efforts to do any good. Success means you stop the bleeding, restart respiration in someone who almost drowned, etc.
High effect means you have done as much good as first aid can do. Low effect means you barely prevent the damage from becoming worse.

Poisons & Drugs

You can recognize, make and use poisons and drugs. You are also able to make and use antidotes and serum, when possible, and identify a drug from the symptoms it has caused.
High effect means that you were right; the drug or poison works as you expected. Total failure can produce interesting results if (for instance) someone is exposed to the drug you just made. Poisons and drugs are described in a separate chapter.

Hypnosis

The hypnotist can place a willing person in hypnotic trance, a state of mind where subconscious thoughts and images rise to the conscious level. This can be used to reveal memories which the person has constricted. It's not possible to hypnotize anyone against his will. High effect means the person quickly goes into deep trance and you find what you were looking for.

Information Retrieval

You are skilled in using libraries, books, databases, catalogs and registers to find out something you need to know. Of course, you

can only find such information that really exists in a place to which you have access. The skill only means you know where to look.
A high effect means you find the information quickly. Lower effects indicate that the search takes longer time, and/or you may not find exactly what you were looking for.

Cryptography

A cryptographer is trained to solve codes and puzzles. He knows the most common techniques for encrypting information. He can tell which type of code system that has been used to encrypt a coded message. Certain codes cannot be broken without a key, but the cryptographer will have a good idea of what sort of key is needed. High effect means the code is quickly solved, or the cryptographer quickly realizes that it's useless to work with it unless the correct key is supplied.

Meditation

You have learned some technique to meditate and regain your strength and endurance. A person who meditates regularly can get along with only 3-4 hours of sleep per night. To do this, you need a skill score of 10 or more. Successful meditation can also be used to restore your balance after being shocked. If your mental balance is negative and you fail your Ego roll in a terrifying situation, meditation can help you cancel the effects of the shock. Meditating successfully for at least 2 hours, increases the chance to succeed with this by 1d5 steps.

Motor Mechanics

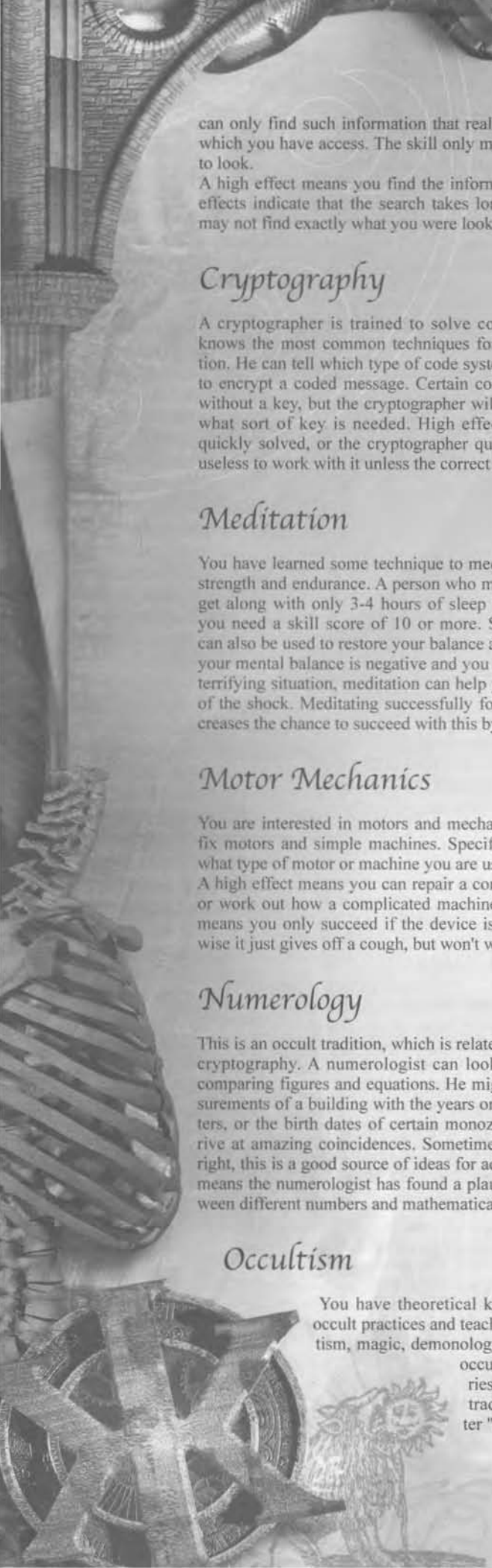
You are interested in motors and mechanical things. You can fix motors and simple machines. Specify to the Gamemaster what type of motor or machine you are used to working with.
A high effect means you can repair a complicated breakdown, or work out how a complicated machine works. A low effect means you only succeed if the device is really simple, otherwise it just gives off a cough, but won't work.

Numerology

This is an occult tradition, which is related to mathematics and cryptography. A numerologist can look for connections by comparing figures and equations. He might compare the measurements of a building with the years or dates for large disasters, or the birth dates of certain monozygotes twins, and arrive at amazing coincidences. Sometimes his conclusions are right, this is a good source of ideas for adventures. High effect means the numerologist has found a plausible connection between different numbers and mathematical formulas.

Occultism

You have theoretical knowledge of various occult practices and teachings; kabbalah, spiritism, magic, demonology, tantrism, Satanism, occult societies and theories. For more on Occult traditions, see the chapter "Magic".



High effect means that your knowledge of some theory, occult object, ritual or group, is helpful in the present situation.

Parapsychology

You have knowledge of the hidden forces which modern science denies, telepathy, telekinesis, Kirlian auras, pendulums, divining-rods, ley lines and different types of clairvoyance.
You recognize these phenomena and you can perform parapsychological experiments and measure various kinds of non-measurable energies. Parapsychology does not cover occult phenomena. At high effects, you discover whatever phenomena there are to discover, and you are able to give some sort of explanation.

Radio Communications

You can use advanced radio equipment. You know common frequencies and call signals. High effect means you quickly and smoothly send and/or receive a message.

Seamanship

You can handle a sailing boat or motor boat of normal size. You can read sea charts, navigate, and assess the weather so that you know if it's good enough for your vessel. Maneuvering a submarine, or large vessels like oil tankers, are separate skills. If you try to handle a large vessel, you have half your score in Seamanship. High effect means you safely control the vessel and quickly get where you are going.

Written Report

You are skilled at expressing yourself in writing. You know various styles of written expression and can write formal letters, speeches, magazine articles and simple prose. The higher effect, the better text you produce.

Languages

All characters speak their native tongue fluently, but foreign languages must be learned. Every language is a separate skill, so you must expend experience points on each language you wish to know.
The Gamemaster decides if you need to get a certain minimum effect, depending on what you are trying to say or understand. A simple guideline :

Score	Level of Knowledge
5	You can make yourself understood, but your grammar is lousy.
10	Your grammar is decent, but your accent is very foreign.
15	You speak the language very well.
20	You speak the language as well as any native.

Anyone who can speak a language can also read and write in it.

Demolition

You can make and use explosives. You can make signal rockets, smoke bombs, time bombs, and you know how to apply the explosives to get maximum effect.

A high effect means that you achieve the blast effect you wanted. A lower effect can mean that the blast became stronger or weaker than you intended. You can probably imagine what a total failure means.

Security Systems

You can install a security system, e.g. to protect a house from intruders. These systems consist of TV cameras and various sensors, alarms, human guards and schedules, codes, locks and types of construction materials. You are also able to analyze an existing security system and find any weak spots. If you want to get into a place, "security systems" is the theory; "burglary" is the practical reality.

Pictorial Arts

You can create objects of art with various techniques. Most people specialize in one type of technique, and only have a basic knowledge of the others. Decide if you are a painter, sculptor, textile artist or something else.
High effects mean that the object is original, thought evoking, beautiful or whatever you wanted it to be. Lower effects indicate that it may be technically well made, but not artistically perfect.

Estimate Value

You know what things are worth. This is an advantage when bargaining. Decide which type of goods you primarily want to master; real estate, jewelry, cars, antiques, art, or something else. Your knowledge is full in one field only; when estimating the value of other goods you have half your skill score.
When you get a high effect, your estimate is very close to the real market value, and you may be able to tell whether the goods is worth more or less in other places around the world, and what the prospects are for future values.

Man of the World

You are a man of the world and know how to handle any situation you can expect to get into among strangers and in alien environments. You aren't panic-stricken if you suddenly find yourself in the Chinese countryside where nobody speaks English and nobody can tell you where the nearest city is. You melt into the social environment and are at home in luxury hotels as well as in the slum.
High effect means you instinctively know how to behave among strangers. Low effects mean you are less certain and behave more like an ordinary, but adaptable tourist.

Survival

You know how to survive in hostile environments, deserts, Arctic areas, the polluted wastelands of Eastern Europe, etc. You know the edible plants, how to find water, trap small game, find edible insects, and protect yourself against storms and cold. The worse circumstances, the higher effect is needed to survive.

CHA - Based Skills

Diplomacy

The diplomat is a professional negotiator. Diplomacy is the art of getting everyone as satisfied as possible and solve conflicts that may seem insoluble, through compromises, power pressure and skillful lying. These things cannot be simulated with die rolls in the game; you must act them out between the players and the Gamemaster. Good role-playing may give a bonus to your effect.
High effects indicate that you managed to convince your opponents of the solution you wanted, or that you reached an acceptable compromise for both parties.

Etiquette

The art of behaving correctly in polite society. You can take part in dinners and cocktail parties with Nobel laureates, old-fashioned European nobility, rich and powerful people anywhere in the western world, and you will know how to handle yourself. Etiquette is to dress right, eat and drink at the right time and with the right tools, bring presents when expected, and generally melt in with the cream of society.
High effect means you make no mistakes and appear to have been born among the upper classes.
Since cultural traditions are so different, it may be wise to specify in which areas your etiquette applies. Japanese nobility or African-American city culture can be separate etiquette skills.

Seduction

You know how to be charming to the opposite sex, and you lack the natural shyness that most of us have. Your chance to succeed depends on how interested the other party is. If the victim is just waiting to be seduced, your throw may be modified. If the object of your desire is completely indifferent, you need a very high effect.
If the Gamemaster wants, your chances may be modified by the quality of your role-playing. The environment and circumstances may also affect your chances, and so can your age and looks. A high effect may indicate that the victim becomes madly enamored with you. A lower effect may mean that he or she accepts your dinner invitation, but will not go further than that.

Interrogation

This skill is not equal to "torture"! Interrogation means you are skilled at manipulating, fooling or threatening people into revealing things they don't want to tell you. It usually takes a lot of time to break a person's resistance. You try to make him gainsay himself and entangle himself in a hopeless web of lies. Or trick him into thinking that revealing the desired information is going to be of benefit to himself, that it will not be treachery against his friends at all, and so on. The level of success is determined by subtracting the victim's effect on an Ego roll from your effect on the Interrogation roll.
A successful test (5 or more) means that the interrogated person quickly reveals everything he knows. Lower effects (0-4) may mean that the interrogation takes a long time and perhaps the victim keeps something back.

Disguise

You can dress like someone else, apply makeup and imitate someone's pattern of movement and speech, to avoid being recognized for who you really are. It is much more difficult to imitate a specific person than just disguising your real identity, or pretending to belong to a certain category. The more difficult a disguise you attempt, the higher effect will be needed.

Net of Contacts

This is the art of knowing the right people in the right places. Net of contacts is a common headline for several skills, one for each group where you have contacts. For example, "Net of contacts: criminals" means you know whom to get in touch with if you need a hit man, an illegal weapon, or drugs.
Other nets of contacts can be scientists, politicians, businessmen, etc. A high effect indicates that you happen to know precisely the right person. A low effect may mean that you only know vaguely who might be able to help you, and you may need a go-between to get assistance from that person.

Riding

Choose which animal you can ride. Most people ride horses, but in some cases it might be a camel. If your score is 5 or more, you only need to roll in extreme situations like jumping a difficult obstacle or hanging on to the mount during a chase over rough terrain. The higher effect, the more complete control you have over the animal.

Acting

You can play a role convincingly. You are used to learning lines and improvising. The Gamemaster can require a minimum effect if the part is particularly difficult. A high effect indicates that you make an outstanding performance. You really are the person you play. Low effect means that your interpretation is okay, but less convincing. A total failure occurs when you forget your lines, enter the stage at the wrong time, and stumble over your own feet.

Fortune Telling

You are familiar with the most common methods of fortune telling; tarot cards, astrology, palm reading, mirror looking, crystal ball and such. You can read people's faces and interpret their questions much in the same manner as a person with natural empathy, and you can produce answers that seem plausible. This does not mean that you otherwise function as a person with empathy. You have specifically learned to interpret people's questions and anxieties over their future. High effect means you make a correct interpretation of the person whose fortune you tell. You can tell him something about himself that he thought you didn't know, and make a plausible guess about his future.

Rhetoric

You can speak before an audience and argue convincingly in a debate. You never lose your tongue and always find the most brilliant arguments. High effect means you managed to say exactly what you meant in a convincing manner. Lower effect means there were some flaws in your argumentation. Successful Rhetoric doesn't automatically mean that you convince those who hear you, this also depends of what you are saying, and what your audience knows. Convincing a group of astronomers that the sun is an enormous lemon will not succeed simply because the dice went your way.

PER - Based Skills

Forensics

The skill of knowing what to look for at the scene of a crime. You can handle fingerprint powder, you know where to look for fingerprints, you can identify fibers from a person's clothes, and examine a bullet to see if it matches a certain weapon (i.e., ballistics), etc. You must describe to the Gamemaster what you are doing, but he may give you hints about which things to examine and what you should avoid. The higher effect, the smaller and subtler traces you will find.

Photography

You can handle a camera and develop films. With a high score, you can choose different lenses and arrange artistic pictures or make special effects. You can also do retouching and editing.
The more difficult the subject, and the worse light conditions, the higher effect will be required for a good result. Otherwise, a high effect simply means the picture turns out like you wanted it.
Combined with computer skills, this could allow the analysis and sophisticated editing of photographic images.

Forgery

The art of making faithful copies of documents, bank notes, identity papers, contracts, or whatever. You know where to get the right sort of paper and ink, and how to use copiers, reproduction cameras and such equipment. It takes rather a long time to make a good forgery, and you must have access to good equipment.
High effects yield a perfect copy, which can only be exposed by a thorough testing. Lower effects mean there are flaws in your forgery, which may turn up upon close inspection.
Combined with computer skills, this could allow the sophisticated reproduction of documents.

Burglary

You can get past fences, doors, windows and even walls without raising an alarm. You know the best ways of getting into various buildings, and what tools are required. You also know where to look for surveillance cameras and alarm sensors, but you have no special skill at disabling them.
High effect means you quickly and silently get into the desired place. At lower effects it takes a bit longer, and you make some noise.

Drive Vehicle

This skill applies to either cars or motorcycles; you choose which. They are separate skills, and if you want to drive both, you need both skills. If your skill is 5 or more, you don't need

to roll for normal everyday driving. Only in difficult situations and when you need to make a dangerous maneuver will the dice be necessary.
A high effect indicates a smooth and safe ride. Particularly difficult maneuvers may require a minimum effect.

Piloting

This skill applies to either gliders, propeller planes, jet planes, fighter aircraft or helicopters. Choose which type you can pilot. You then have half your skill score with all the other types.
If your piloting score is 5 or higher, you can fly under normal circumstances without having to roll the die. High effect means a smooth and safe ride. Particularly difficult maneuvers and air combat will require a minimum effect.

Shadow

The skill of following someone without being noticed. It may involve such things as spending eight hours in a hotel lobby or hanging around outside a building without arousing suspicion. If the person you are following turns around and suspects the presence of a follower, your effect for shadowing is subtracted from the effect of the followed person's Perception roll. High effect means you don't lose the object of pursuit and you are not detected.

Gambling

You can play most common games of chance; poker, roulette, blackjack, craps, baccarat, etc. You know how to devise simple systems, and to estimate the probability of winning. You also have some experience at detecting people who try to cheat. You know the most common tricks. High effect means you win a lot of money, unless of course you are not playing to win a lot (you might attract attention). If several people are playing against each other, cards for example, the highest effect wins. Player characters always have 25% chance to win in a game of chance, regardless of their effect.

Night Combat

The art of fighting in bad light conditions, from twilight down to total darkness. You are guided by senses other than sight (i.e. sound, smell and vibrations). For unhindered combat in weak light, you need a minimum effect of 5 or more. If the effect is lower, 5 is subtracted from your skill score with your weapon. The same thing applies in total darkness, except that a minimum effect of 10 is required, and 10 is subtracted at lower effects. This skill is also helpful if you are temporarily blinded for some reason.

Without Ability Base

Two-handed Combat

This is a special skill that enables you to fight with one weapon in each hand, or to switch if one hand is injured. A character that fights with one weapon in each hand gets one extra attack action per combat phase. The skill costs 10 points and has skill score. You can use either one of your hands or both at the same time.

Academic Skills

All of the academic skills consist of several specialties. The basic skills indicate a thorough general knowledge in one area of knowledge; Natural science, Humanistic scholarship, Medicine or Social sciences. A score of 10 or more in the basic skill means you are a college graduate in that area. In Natural science you are a Bachelor of Science, in Humanistic scholarship you are a Bachelor of Arts, in Medicine you are a Bachelor of Medicine (which is not the same as a fully trained doctor), and in the Social sciences you are a Bachelor of Arts or of Law.
Specialization is a new skill that costs as much to acquire as the primary skill. Having a specialty means you are something of an expert in that area. In order to specialize, you need a minimum of 5 in the primary academic skill. You cannot specialize in an unrelated field, e.g. the primary skill Medicine does not allow you to specialize in Arabic literature.
In the descriptions below, we suggest some specialization, but you are free to invent others.
All academic skills are based on education.

Humanities Scholarship

You have a good general knowledge of History, languages, religion and other cultural subjects. Specializations may be Anthropology, Archaeology, Philosophy, History, Art, Linguistics, Literature, Psychology, Religion.

Medicine

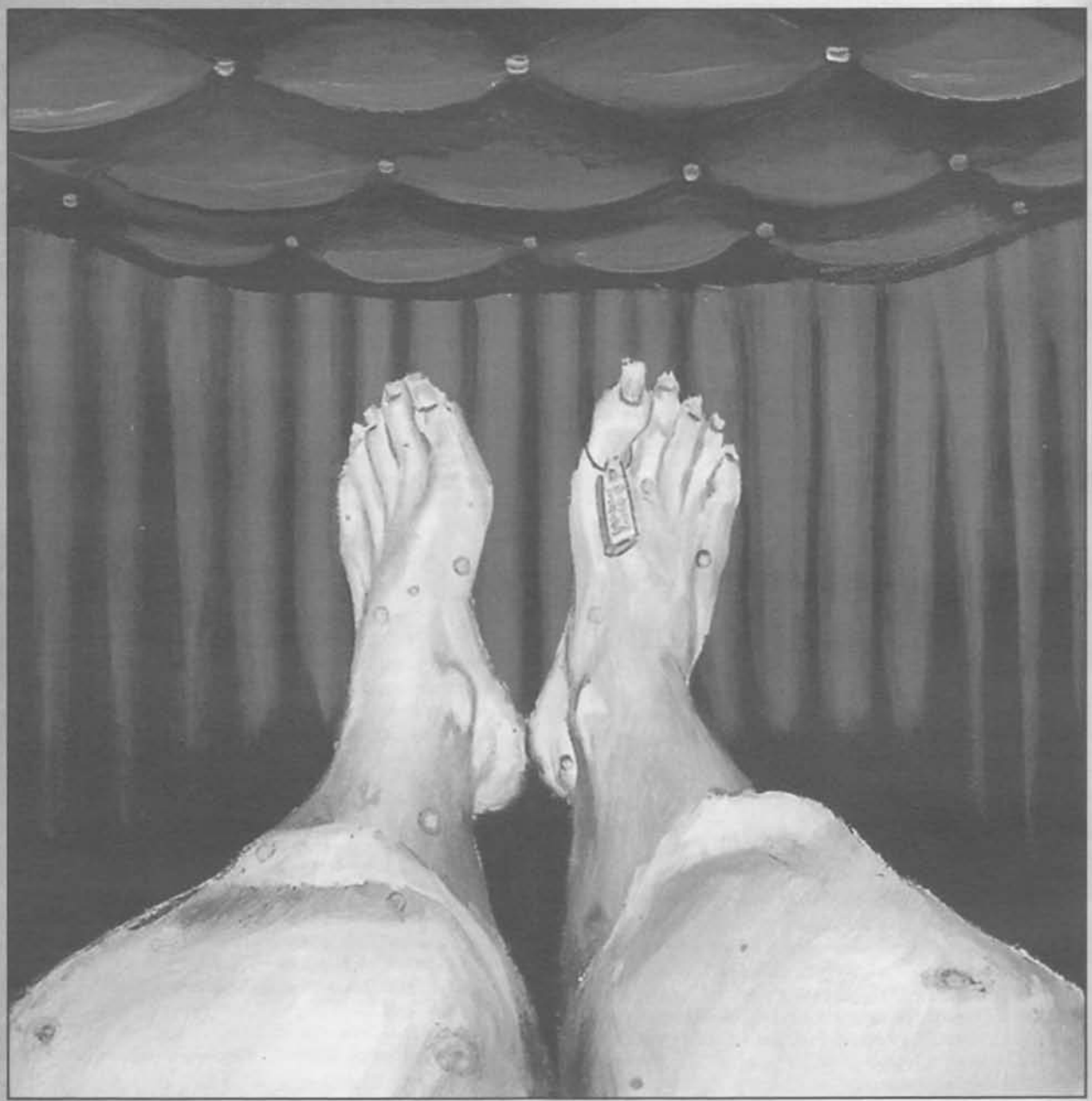
You have a medical degree and a good general knowledge of the human anatomy and various diseases. You are able to perform simple surgical operations, make a diagnosis of common diseases, and suggest treatment. This does not mean you have any practical experience with treating sick people, such experience is covered by the "first aid" skill. Specializations can be Anatomy, Toxicology, Pharmacology, Physiology, Neurology, Pathology, Psychiatry, Surgery.

Natural Science

You are more or less an engineer. This gives you a basic knowledge of mathematics, physics and chemistry. You can perform various types of calculations and have a general knowledge of Electronics and Chemistry. Without specialization, you only have superficial knowledge of Astronomy, Biology and Geology. Specializations can be Astronomy, Biology, Computer science, Electronics, Geology, Physics, Chemistry, Mathematics.)

Social Sciences

You have knowledge in fields such as economics, law, political science and sociology. Specializations can be Economics, Law, Sociology, Political science.



Earthly Things

Frost lay upon the twisted sheets of the bed, his naked skin soaked in stinking perspiration. Facing a garbage-strewn alley that prevented any form of breeze to circulate within, the small room felt like an oven in the New Orleans' heat even during the night . The faulty wiring made putting any form of fan or air conditioning in here impossible, if not potentially lethal. So his only options were to either go out onto the cooler streets, or slowly rot in the heat of the tiny room. Since the former was likely to get him killed, he chose to suffer the latter.

Behind his eyes, he could see his home again. His real home. It seemed so silly now. White picket fence, two stories, red evestroughing. Typical American home. Even had apple pie cooking in the oven. It was gone now, along with his wife and son. Burnt to the ground when they came for him. He still heard his family's screams as the flames licked their skin, blackening their flesh and hair; turning his life to ashes. But what could he have done other than run away? He had to believe that. He had no choice. They gave him none. He had to leave the tortured screams behind him.

He couldn't risk ever being seen; they might come for him if he was. Tears began to form, and trickled down his face.

Somewhere outside he heard his wife's voice again. Calling to him coyly, promising him an end to this living nightmare. Her voice was tender, like the day he had first made love to her. Frost ached to be in her arms again, to smell her hair and feel her skin against his own. She called again, the voice more distant this time. He started to slide out of the bed, following her voice to the window. He opened the cracked window, and looked down. Five floors below she would be waiting for him, ready to forgive him for leaving her to the flames. She loved him and would take care of him again. All he had to do was step out into the night and let gravity and concrete reunite them.

Her voice drifted up from the darkness once again, and this time he decided to go to her.

Living Standard

The living standard is a measurement of your economic and social situation. In the archetypes, we suggest suitable living standards for each type of character. Look at the level your archetype bought and note the monthly income and savings. All sums are in U.S. dollars ($) and the value of the dollar is as per 1996. You will probably need to compensate for inflation as the years go by.

Note that a person who is poor in the US might be considered very rich in some other parts of the world; average living standards vary a lot between countries.

All characters have loose property to the value of one year's pay for their living standard. This can be cars, furniture, technical equipment and other things they have gathered during their lives. There is no need to describe in detail exactly what you own. Just note things that are relevant for the game, e.g., if you own a car, an expensive computer, a large collection of books about some subject, etc.

Illegal or restricted equipment such as heavy weapons should not be permitted unless it is reasonable in view of the template and profession of the character. In most countries (except, of course, most of the United States), it is illegal to own firearms and getting a license is difficult. In Europe, usually only criminals, police officers and intelligence agents can be assumed to have automatic weapons at home. The Gamemaster has the final say on what equipment any player character may have. The Gamemaster should also keep in mind how difficult it is to transport weapons on commercial airlines.

Simplified Characters : You note down income and savings based on the middle level of the living standards indicated for your archetype. Decide what equipment the character has. Special equipment is described in the chapter on Equipment.

Income : This is the monthly income, after tax has been paid. You own loose property equal to 12 times this figure. In order to have an income at all, you must either have a job or an endowment that yields profit. If the adventure prevents you from working, you must live off your savings.

Net available/month : This is how much money you have left when all the bills (rent, electricity and other fixed costs) have been paid.

Savings : Cash in the bank, bonds and shares, valuable art, real estate and other investments which can be converted to cash when needed.

Credit value : How much money you can borrow in a bank with no other collateral than your own property. If your credit value is low, you can go to loan sharks or the Mafia, who will probably lend you money at high interest rates and without any other collateral than your life.

Home : For the poorer characters, this indicates the type of living quarters you most probably inhabit. For the better off, we also give a likely estimate of the value of the home.

EXAMPLE

As secret agent, Harry has living standard 6. He makes $2,000 per month (after taxes) and enjoys an upper average standard. But for various reasons having to do with the situation in your campaign, you think this is not reasonable for Harry. So you ask the Gamemaster to increase the level. The GM is in a generous mood and lets Harry have level 7 without any penalties. You note a monthly income of $4,000.

Monthly income : $4,000
Net available/month : $2,000
Savings : $20,000
Credit value : $150,000
Home : Condo/house worth $150,000

LIVING STANDARD

1. DESTITUTE

Monthly income:	$300
Net available/month:	$200
Savings:	none
Credit value:	none
Home:	homeless

2. POOR

Monthly income:	$700
Net available/month:	$400
Savings:	none
Credit value:	none
Home:	public housing/share

3. LOW INCOME

Monthly income:	$900
Net available/month:	$550
Savings:	none
Credit value:	$2,000
Home:	small rented apartment

4. LOWER AVERAGE

Monthly income:	$1,100
Net available/month:	$800
Savings:	$500
Credit value:	$5,000
Home:	rented apartment

5. AVERAGE

Monthly income:	$1,500
Net available/month:	$1,000
Savings:	$1,500
Credit value:	$20,000
Home:	rented apartment / townhouse

6. UPPER AVERAGE

Monthly income:	$2,000
Net available/month:	$1,200
Savings:	$5,000
Credit value:	$50,000
Home: condo/house worth	$70,000

7. WELL-OFF

Monthly income:	$4,000
Net available/month:	$2,000
Savings:	$20,000
Credit value:	$150,000
Home: condo/house worth	$150,000

8. VERY HIGH INCOME

Monthly income:	$10,000
Net available/month:	$6,000
Savings/Investments:	$500,000
Credit value:	$100,000
Home: condo/house worth	$500,000

9. RICH

Monthly income:	$30,000
Net available/month:	$20,000
Savings/Investments:	$5,000,000
Credit value:	$2,000,000
Home: condos/houses worth	$1,500,000

10. VERY RICH

Monthly income:	$200,000
Net available/month:	$130,000
Savings/Investments:	$50,000,000
Credit value:	$3,000,000
Home: condos/houses worth	$5,000,000

Equipment

It would be pointless to give you a price list for all possible types of equipment in a game like Kult. It's easy to calculate the cost of ordinary, everyday things that the characters may need to buy. In Rumours, we provided prices and other data for special equipment, weapons and vehicles with full descriptions of weapons, ammo and protective equipment are provided in the section "Weapons and armor."

Any equipment you own should have some logical connection to your background. Policemen and secret agents

are more likely than students to own special equipment. The Gamemaster has the final word on what is allowable.

EXAMPLE

Harry owns some illegal and exotic equipment because he is a secret agent. He also has a computer at home and a Porsche Carrera in his garage.

- Desert Eagle with various types of ammo
- Silencer
- Shoulder holster
- Wilkinson dagger
- Kevlar vest
- Computer (sufficient power for his needs) with laser printer
- Light amplifying glasses
- Electronic lock cracker
- 1 pound of plastic explosives
- Infrared/light amplifying binoculars

Equipment Descriptions

Weapons Accessories

Holster : Ankle holsters and concealed shoulder holsters can only be used with small weapons, e.g. Beretta m82, MAB mod D, Walther PPK and Walter m9 pocket. If someone suspects that the person is armed, a successful Perception roll is required to notice the weapon.

Flash Suppressor : Screwed on the barrel, hides the flash when firing.

Telescopic sight : Increases the basic range of the weapon five times.

IR sight (rifles and handguns) : Gives an infrared image of the target, so the weapon can be used at night with no penalty to the chance to hit. If the darkness is complete, e.g. in a cellar, there is a -3 penalty to the chance to hit. The IR sight also works as a limited telescopic sight, doubling the basic range of the weapon.

Laser sight (rifles) : A small laser beam is mounted on the weapon, shining a small red dot on whatever you are aiming at. This is combined with a telescopic sight, increasing the basic range of the weapon five times.

Night sight (rifle) : Uses the same technology as light-amplifying glasses and binoculars. Makes it possible to shoot in very weak light but not in total darkness. No penalties to the chance to hit in weak light. The night sight is also a limited telescopic sight which doubles the basic range of the weapon.

Silencer (handgun) : Used by assassins who don't want to make any noise when they kill people. With a silencer, the sound of the shot will not be noticeable if the distance is more than ten meters.

Bugging Equipment

There are several ways to "bug" a room or a place, so that you can listen to what is said. The simplest is a wired microphone, connected to an earphone in the next room. The major drawback is that you need a lot of time to install such equipment. Since it entails drilling holes in walls and covering the wire behind wallpaper or some such thing, it's usually impossible unless you have full control over the building you want to bug. Also, you must be at the other end of the wire, usually in the next room. Anyone who finds the wire will be able to track down the listener by following the cable.

A more advanced variety of this is to connect the wire from the microphone to a radio transmitter outside the bugged room. This thwarts all attempts to find the bug with a bug detector, and to disrupt it with a noise transmitter.

Another common method is the bug microphone which has a small built-in radio transmitter. This enables the listener to be at a distance, and makes him hard to find in case the bug is detected.

Parabolic microphones are most useful outdoors, enabling you to hear what people say from a great distance. The advantage is that it cannot be detected or disrupted electronically. However, you must have a straight line of sight from the mike to the targets, a window or a wall that is in the way will block the signal.

A laser microphone is a special device for listening to conversations inside a room with windows. It works with an invisible laser beam which is directed at a window. The sound of speaking people in the room make the window vibrate ever so slightly, like a membrane. The laser beam works much like a laser distance-meter and is sensitive enough to pick up the vibrations in the window. The beam bouncing back from the window is digitally processed, and the sounds inside the room can be extracted and recorded.

Bug microphone : A microphone the size of a shirt button which can be placed anywhere, on a wall, under a table or behind a painting. It picks up any conversation in an average-sized room, up to 40 square meters. The receiver which picks up the signal from the bug must be within one kilometer from the bug, in open terrain. If there are buildings or hills in between, this may decrease the range to only 100 meters.

Bug detector : The detector is a machine which detects radio transmitters on all frequencies and can find most types of hidden microphones. It will not spot a parabolic microphone, a wired microphone or a laser bug.

Bug-proof telephone : A telephone which makes a secure connection. It transmits a control signal along the line, detecting all attempts to intercept the call. If someone is bugging the call, the phone gives a warning signal so that the call can be terminated or the conversation be altered to less sensitive subject.

Parabolic microphone : This device consists of a parabolic disc with a microphone at the focal point. It can be used to listen to conversations from a distance of up to 150 meters. The disc should be about one meter in diameter. A smaller disc means a shorter range. It can be hidden in a car.

Tracking device : The tracking device consists of a small transmitter which attaches magnetically to a car. The receiver can then track the car and show exactly where it is, as long as it doesn't get more than one kilometer away. A bug detector will find the transmitter.

Noise transmitter : This is a transmitter which sends out

noise to jam all radio signals. It covers one room and disrupts any bugs placed there.

Phone bug : This is a bug which is mounted inside a telephone. Instead of a transmitter, it can be fitted with a micro tape recorder, making it invisible for a bug detector. The user can call the bugged telephone and activate the phone bug with a special signal, making it play back all recorded calls.

How to avoid bugging : The best way to avoid being overheard is to turn up the stereo or create some other noise to drown what you are saying, and then sitting very close when you talk. It may still be possible to extract the conversation by processing a recording of the sound with a special computer program, but this is expensive, time-consuming and has only a 10 percent chance of success.

Audio-Visual Equipment

Mini tape recorder : A miniature tape recorder, about the size of a cigarette pack (can be disguised as such). Has a built-in microphone and uses a micro cassette.

Mini camera : The miniature camera is disguised as a cigarette lighter or some such thing. It can be fitted with telephoto or wide-angle lens. Uses ordinary microfilm.

Mini video camera : Video camera which records picture and sound. Size like a pack of cigarettes (can be disguised as such). Has a telephoto lens and uses a micro cassette.

Computer Equipment

Notebook Computer : The size of a small attaché-case, with a hard disk of 40-120 Go, 512 Mo RAM, usable for all normal applications. Battery and AC powered.

Database : A program which stores all available information in a special field, e.g. South American drug trade or the J. F. Kennedy murder. Most large databases reside in mainframe computers; to which you can connect your personal computer via the telephone lines. You pay for the time you are connected to the database. Some databases have restricted access; the Gamemaster decides if you can subscribe to them.
It's also possible to create a database in your personal computer, by writing information yourself and importing files from larger a mainframe database.

Data virus : A virus is a small invisible program which sneaks into a computer from an external source, writes copies of itself, and then does something to the computer. Some viruses are merely irritating, e.g. there are some that just display a stupid message on the screen every Wednesday. Others are more aggressive; they may erase all information on your hard drive, or otherwise disrupt the function of the computer. Some viruses lie dormant for a long time before activating themselves.

The person who wishes to plant a virus in a computer must transfer it via Internet by a telephone line, cable, DSL or a even a CD.

Anti-virus : There are many programs designed to protect computers from viruses. These work in two ways :

1. They check for known viruses and destroy them when they are found. This is effective against viruses that have been around for a while, but not against completely new ones.
2. They watch over the computer processor and give off a warning whenever something dangerous and virus-like is going on. This is effective against all viruses, but it slows the computer down by about 10%.

Decrypting program : This program is used to decipher coded messages. If the program is given enough time and information, it can solve any code.

Information retrieval program : This program searches through large amounts of data in many files and finds keywords that you are looking for, or numbers and codes specified by the user. Can be used to establish connections in large quantities of data, or to find connections between files in different machines and databases.

Camouflage program : Hides data so that it cannot be found without extensive deciphering. An advanced form of encrypting which makes it difficult for a cracker to see that anything is hidden here.

Passive spy program : The spy program is a sophisticated type of virus. It arrives together with some innocent program that will be installed in a computer. It then copies select parts of the information in the computer to a secret file which the user cannot see. After some time, the spy sends another floppy disk or CD with something innocent to be entered into the computer. The spy program installs the stolen data on thatCD or floppy disk, which is then returned to the spy.
Some of these programs are even cleverer. Let's say that someone is working with a security system that encrypts all data on his hard drive. In order to work with that data, he still has to convert it to a readable form when he reads and writes in his database. A spy program which has secretly been installed in the computer can intercept the readable data and save it in an invisible file. This saves the spy the work of decrypting what he wants to see.

Personal computer, advanced : The most advanced personal computers you can buy today run with a processor speed of dual 2Ghz (G5 Apple or Pentium 4) sometimes 64 bits. They have large hard drive, up to 180Go, and RAM from 512 Mo to 8Go. These computers can run large programs and applications.

Hacker tools : Used to break into the security system in a computer. It gets past various passwords and safeguards. These programs are of varying quality; the Gamemaster determines a skill score for the program, usually 15. Then he decides what effect is required for the program to crack a certain security system. If the program gets a sufficiently high effect, it succeeds. If the skill roll fails, the attempted intrusion is discovered.

Burglar Tools

Lock picks : Common lock picks are used to open normal locks. Characters with some skill at burglary can open any normal door in a few seconds, using a lock pick. People without this skill need to make a successful AGL throw to get in.

Safe cracker : This is an electronic device used to open combination locks on safes. The cracker is attached to the safe. After a minute or two, the correct combination is displayed. All you have to do is open the safe.

Laser burner : A tool that uses a powerful laser beam to cut through almost any material, including steel, armored glass and concrete. Only certain very expensive ceramic composite materials can resist it.

Electronic alarm buster : Used to defuse various electronic alarms. The device must be applied on the alarm. It has a skill score, usually 15, and needs a minimum effect to disrupt the alarm, the Gamemaster determines how much is required. A failed skill roll means it sets off the alarm.

Light-amplifying glasses : Amplifies the existing light so that the wearer can enjoy unimpaired visibility in poor lighting conditions. Does not work in total darkness.

Electronic lock picker : Used to pick electronic code locks. Applied on the lock, which may be a keypad with a number code, a voice detector or a plastic card reader. The lock picker has a skill score, normally 15, and must achieve the minimum effect determined by the Gamemaster, to open the lock.

Communication Equipment

Cellphone : Any trademark, very usual now. As the networks use different frequencies (1900 mhz in USA, 1800 or 900 mhz overseas), you will need a triband cellphone if you want to use it in foreign countries.

Scrambled radio : A small radio transceiver which sends a digitally scrambled signal and changes frequency every two seconds, according to a pre-determined pattern. Two of these radios which are synchronized to the same code can be used like ordinary CBs and the communication is virtually impossible for outsiders to penetrate.

Throat microphone-earphone : A thin, skin-colored microphone which is attached to the neck. The wearer does not need to speak loudly to be heard, it's enough to form the words with the vocal cords. The earphone is about the size of a shirt button, and is attached inside the ear so that it cannot be seen.
The most modern throat microphones are surgically implanted and can only be detected with x-rays. They cost five times as much and are hard to get.

Explosives

Dynamite : Nitroglycerin-based explosive which burns relatively slowly and makes a large gas volume. This makes it suitable for jobs when you want to move large volumes of matter, e.g. blasting earth and rock for construction work.

Liquid explosive : Looks like coffee or soda pop but does a lot more than go "pop"! Cannot be found by bomb-sniffing dogs or electronic explosive detectors. Explodes when a strong electric current is passed through the liquid.

Plasti-ex : Plastic explosive which is undetectable for bomb-sniffing dogs and electronic explosive detectors. Looks like cookie dough. Explodes when heated over a certain temperature.

Plastic explosive : Plastic explosive which burns very quickly and makes a small gas volume. Suitable for precision blasts, e.g. to cut off a steel bar, open a safe or breaking a concrete pillar in half. Can only be exploded with an igniter.

Electronic explosive detector : A device which analyses the air and picks up any molecules of explosives floating around. Just like a bomb-sniffing dog, it recognizes the explosive and gives a warning. Does not work with liquid explosives or plasti-ex.

Knock-out bomb : A small device, the size of a matchbox. Spreads knock-out gas which renders everyone within five meters unconscious.

Igniter : Used to make explosives explode.

Miscellaneous

Distance meter : Hand-held optical device which shows the distance to any object you focus it on.

Dosimeter : Hand-held device that measures radioactivity.

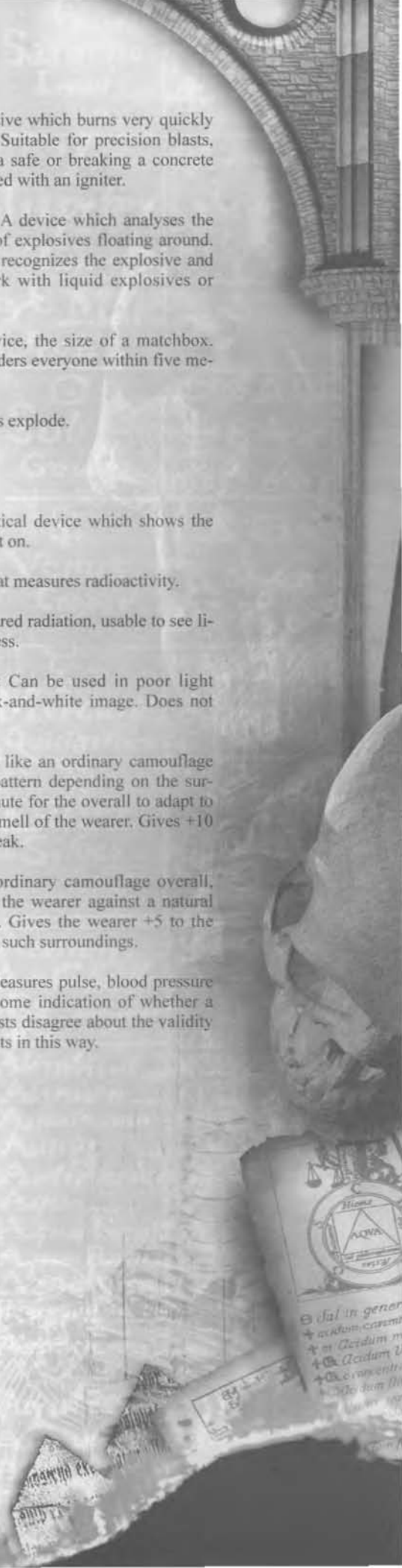
IR binoculars : Sensitive to infrared radiation, usable to see living creatures in complete darkness.

Light-amplifying binoculars : Can be used in poor light conditions. Gives a grainy black-and-white image. Does not work in absolute darkness.

Active camouflage suit : Looks like an ordinary camouflage overall, but changes color and pattern depending on the surroundings. It takes about one minute for the overall to adapt to a new background. Encloses all smell of the wearer. Gives +10 to the skill score for Hide and Sneak.

Passive camouflage suit : An ordinary camouflage overall, with a pattern designed to hide the wearer against a natural background (forest, plants, etc.). Gives the wearer +5 to the skill score for Hide and Sneak, in such surroundings.

"Lie" detector (Polygraph) : Measures pulse, blood pressure and heart activity. Used to get some indication of whether a person is telling the truth. Scientists disagree about the validity of interpreting the measured results in this way.





Combat

"Here you are, Mr. Mannet," Nathaniel said as he handed the shiny, prop revolver to the actor. He smiled softly at the man, but the actor completely ignored him. Nathaniel shrugged and walked off mumbling, "Why, THANK YOU, Nathaniel for your kindness. Oh, you are so welcome, Mr. Mannet." Nathaniel uttered a low curse to himself and slipped behind his temporary special effects construction table at the rear of the set. Behind him the crew were getting ready to shoot the next scene.

'You shouldn't have done it Sarah. I can never forgive you for this.' Nathaniel thought as he watched the actor pointing the .38 at a beautiful woman dressed in black silk lingerie. In his fevered memories, he could still see her atop Mannet in her trailer; passion and deceit mingling in the coupling of flesh. 'No, that's not right! OUR trailer', he growled. 'For that you'll pay, Sarah. I am not no one. You'll see.'

The director called out 'ACTION!' and the scene began. Sarah and Mannet recited their poorly written lines of garbage, and then the actor pointed the revolver at Sarah. He pulled the trigger and a loud bark erupted from the gun. The very real .38 shell continued on and blew apart one of the cameras.

"Cut! What the hell?!?" shouted someone; then everyone. A few people ran forward to examine Sarah's crumpled form. Mannet just looked at the gun in his hands with uncomprehending eyes.

Meanwhile, Nathaniel smiled and slowly started to walk towards the rear exit. No one noticed him slip away, nor heard his peals of hysterical laughter.

Combat in Kult is lethal, reflecting real life. Normally you shouldn't be able to take a bullet in the head and shoot back at the assailant afterwards. Combat can be anything from a duel between a player character and his mortal enemy to a pitched battle between twelve policemen and eight cultists. Combat situations should be filled with action and suspense. Different combat types demand different handling of the rules. A duel can be played in great detail without losing suspense and movement. Massed battles must be handled in a more summary fashion, otherwise the action will be drowned in too many die rolls.

Weapon Skills

Weapon skills work like other skills. You have a skill score, usually between 1 and 20. Anyone who lacks skill always has a score of 3 in the use of any weapon.

Each group of weapons is ruled by its own skill. If you learn to handle a group of weapons, you can use all weapons that belong to the group.

The weapon skills are controlled by different abilities, depending on the types of weapons. Melee and throwing weapons depend on Strength, Projectile weapons depend on Agility.

Actions

Combat in Kult is structured in actions. An action is, for example, to draw a gun, fire a gun, pick something up, stab with a dagger or start a car. A good rule of thumb is that anything that can be done in a single movement is one action.

Combat Rounds

To keep track of combat we divide actions into combat rounds. All beings can perform a number of actions during one combat round. The more actions you have, the more time you have to use to do them. The maximum for an ordinary human is 4 actions per round. The number depends on their Agility. All people have at least 2 actions.

Initiative

To determine the order in which the participants perform actions in the combat round they all roll 1d20 (and adds/deducts their initiative bonus) for initiative. Highest result begins followed by the next highest and so on.

Action Phases

Each combat round is divided into three action phases. If the combatants all have up to three actions, they normally act in turn, according to the initiative roll, in each phase of the combat round. If someone has less than three actions (which will often be the case), he begins using up his actions from the beginning of the combat round. A person with 2 actions will not be able to perform any action in the third action phase.

If someone has more than three actions, he can choose to perform the extra actions in any of the three action phases of the combat round. He chooses when they are to be used. However, normal human beings can never perform more than two consecutive actions in a single phase (unless they have an advantage that permits this). Supernatural creatures may perform a maximum of three consecutive actions in a single phase.

EXAMPLE

The winner of the initiative roll begins with his first action. If he has more than three actions, he can elect to perform the extra one(s) now. Next, the second person performs his first action(s). They then perform one (or more) action(s) each in the second and third action round. If they run out of actions, they stop.

If one person is fighting two or more opponents, it works in the same way. The winner of the initiative roll starts. The combatants then perform their actions, each in his turn, in each action phase, until the combat round is finished or they run out of actions.

Everything a character does takes one or more actions. The Gamemaster keeps counting how many actions the NPC's use and tells the players what their characters see. Since the player characters can't know what the NPC's are thinking, they should only be told what they can see and hear. For example, they can see that their enemies are shooting at them, but they can't know whether the enemies plan to run away if the attack fails.

In melee, a maximum of four people can attack the same opponent at the same time. There isn't room for any more.

EXAMPLE

Harry has an Agility score of 18, so he has three actions per combat round, and may perform one in each of the three phases. His opponent in the fight only has two actions, and is therefore unable to act in the third action phase. Harry begins the fight by shooting at his opponent, missing. This is his first action. The opponent uses his first action to advance. Harry grasps the opponent, using his second action. The opponent tries to break loose, but fails. He has now used his second and final action. Harry has one action left and uses it to position the opponent as a shield against the other attackers. The opponent can't do anything to stop this because he has run out of actions.

Actions Longer Than One Combat Round : If anyone attempts to do something that takes longer than one combat round, he begins in the present combat round and continues into the next one, using the required number of actions.

Examples of Actions

Sometimes it's difficult to determine what constitutes an action, and how many actions it should take to do something a little more complicated. Below is a list with examples of typical things that are often done in combat, showing how many actions we thing they should use.

EXAMPLE	ACTIONS
Attack with a weapon	1
A "Full" Parry with a weapon	1
Change Target (Projectile Weapon)	1
Draw a weapon	1
Holster a weapon	1
Load a weapon	see weapons tables
Take careful aim	1-3
Start a car	1
Pick something up	1
Drop an object	1
Stand up from sitting	1
Kneel	1
Lie down	2
Throw yourself flat	1
Turn around	1
Swinging a rope	1-5
Hide	1-5
Throw an object	1
Search for something	1-10
Dodge	1
First aid, one wound	10
Pick a lock	1-10
Light a flashlight	1
Break in a locked door	1

Combat Procedure

You resolve a combat round in two steps; an initiative step and an action phase step that is repeated until no participants have any actions left to perform.

The Two Steps of a Combat Round

Step One - Roll for Initiative : This is when you decide the order in which the participants act. Each player rolls 1D20,

and the Gamemaster rolls for their opponents. Highest roll acts first. The initiative roll is modified by the character's Agility; for every step above 12, the character may add one to the die result. Highest result goes first, then the second highest, and so on. If a character and an opponent get the same score, they roll again to determine their internal order. You roll a new initiative for every Combat round.

EXAMPLE

Harry and Cassandra are surrounded by the servants of Cairath, who close in with daggers and clubs. They are standing on a narrow ledge in the sewer, and only one opponent at a time can get to them. All combatants have three actions each. Harry rolls 10. With his initiative bonus, that makes 16. His opponent gets a total of 13, so Harry goes before him. Cassandra rolls 2, which is 6 with her bonus. Her opponent gets 11 and goes before her. The order in which the combatants will perform their actions this round is: First Harry, then Harry's opponent, then Cassandra's opponent and finally Cassandra.

Step Two - The Action Phase : Actions are performed in order of initiative. If the distance between opponents is more than five meters, only projectile weapons can be used. At shorter distances, melee weapons and unarmed combat can be used. Handguns, shotguns and throwing knives can be used at close range, too. The Gamemaster determines which of the opponent(s) attacks which player character. This is usually self-evident from the situation. If not, it's most practical to let each opponent attack the nearest player character. The players choose which opponent to attack. After each hit, the player immediately notes any wound his character has received and sums it up with any previous wounds (the GM does the same for the NPC's).

EXAMPLE

"I shoot at the first one who comes at me" says Harry and rolls to hit. He hits. The Gamemaster notes that Harry's enemy takes a scratch. Harry's opponent moves toward him, flinching back slightly from the shot as the Gamemaster rules that it takes one action for the NPC's to get to the player characters. "I'll just stand still and cover Harry's back and shoot at those who come at us from behind" says Cassandra. Cassandra's opponent moves in on her. Cassandra shoots at the opponent just before he reaches her, the Gamemaster notes that Cassandra's opponent has taken a serious wound.

Repeat step two until The Combat Round is over : When all player's and NPC's have used their possible actions for the first action phase you go back and repeat step 2 for the second of the three phases, then back to 2 again for the third, and so on until all three action phases have passed and all participants have run out of actions. A being may not "save" an action from one combat round to the next. Once the combat round is finished and the next one begins, start over at step one again. Continue in this way until the battle is over.

Resolving an Attack

When you have decided to use an action to attack, follow these three simple steps to perform it:

1. Calculate the Hit Score
2. Calculate the Damage Effect Score
3. Assign Wounds

Calculating the Hit Score

You roll 1d20 and compare the result to your skill score, adding or subtracting any modifications from the to hit modification table below. If your die roll is higher than your modified skill score you've missed. If it is equal to or lower, you've hit. Calculate the difference between your modified skill score and die roll, the result is your Hit Score. If you attacked with a melee weapon, your opponent may now parry your attack if possible. See "Parrying a melee attack" below.

EXAMPLE

Mike fires a Glock 17 pistol in a badly lit sewer tunnel. He uses his Handgun skill score of 12 to fire and gets a -4 deduction due to the bad light, meaning that he has to roll under 8 to hit. He rolls a 6 and hits. He deducts his die-roll from the modified skill score (8-6) and gets a Hit Score of 2.

If your foe is protected by any kind of Armor it is now entitled to make an Armor Saving Roll, see "The Armor Saving Roll" below.

EXAMPLE

Mike's foe wears a Kevlar Vest so he is entitled to an Armor Saving Roll. We consult the Armor Saving Roll table and see that the Kevlar Vest's Saving Roll against a Projectile attack is 5. He rolls 12 and fails the Armor Saving Roll, damage is dealt as normal, proceed and calculate the Damage Effect Score.

Perfect Hits and Disasters

If you roll an unmodified "1" on your roll to hit you hit perfectly. A +10 bonus is added to the Damage effect Score (see calculating the Damage Effect Score below).

If you roll an unmodified "20" you fumble and your attack fails. It's up to the Gamemaster to imagine something unpleasant that fits the situation.

TO HIT MODIFICATION TABLE	
SITUATION	MODIFICATION
You attack From Behind / your attack comes as a surprise	+5
You attack point blank (1m) with a projectile weapon	+5
You used a special type of ammo	According to ammo type
Your opponent is in a Difficult situation (lying down etc.)	+/- GMs judgment
You fire a short burst (automatic fire)	-2
You fire a long salvo (automatic fire)	-4
Size of your Target / Target has cover	+/- GMs judgment
You attack a moving target	-3
You fire a projectile weapon further than its RNG but within the Max Range	-5
Careful Aiming (per action, max 3 actions)	+3
Fighting With the Wrong Hand	-6
Bad Light (e.g. Torchlight)	-4
Attacking while wounded	-2 per light wound -4 per serious wound

All these bonuses are cumulative and only affects your chance to hit, not your Damage Effect score.

BASE DAMAGE EFFECT MODIFICATION TABLE	
SITUATION	MODIFICATION
You attacked with a melee weapon	+/- dam. bonus
You hit with an unarmed attack	+/- dam. bonus
You hit with a throwing weapon	+/- dam. bonus / 2 (rounding up)
You hit with a martial art attack	+ martial art dam. bonus
You fire a projectile weapon further than its RNG but within the Max Range	-3
You used a special type of ammo	According to ammo type
You rolled a Perfect Hit (natural 1)	+10

All these bonuses are cumulative.

Calculating the Damage Effect Score

HIT EFFECT MODIFICATION TABLE	
HIT SCORE	DAMAGE EFFECT MODIFIER
0 - 2	-5
3 - 4	-2
5 - 7	0
8 - 9	+2
10+	+5

If you hit, your weapon will inflict damage. Every kind of weapon has a Damage Effect Factor (DEF) to represent how much damage it inflicts. Compare your weapon's type (as stated in the equipment table) with the Weapons table to get its DEF. Use your Hit Score from step one to modify this Factor according to the Hit Effect table below. The result is your Base Damage Effect.

EXAMPLE

Mike checks the equipment table and finds out that his Glock 17 is a 9mm Pistol, he then checks the Weapons table under 9mm Pistols and gets a DEF of 9. Then Mike compares his Hit Score of 2 to the Hit Effect modification table and modifies his weapon's DEF with -5 accordingly, giving him a Base Damage Effect of 4.

Modify your Base Damage Effect Score according to the Base Damage Effect table below to get your Damage Effect Score.

EXAMPLE

Since Mike is using Hollow point ammunition he adds +1 to his Base Damage Effect giving him a Damage Effect Score of 5.

Assigning Wounds

The Damage Effect Score normally is a number between 1 and 20, but modifications can raise the effect to over 20 or below 0.

Damage consists of wounds of different severity. There are four types of wound: scratch (scr), light wound (lw), serious wound (sw) and fatal wound (fw). Higher effect numbers mean worse wounds. Every hit makes just one wound.

Wounds are cumulative. A person may survive one or two serious wounds, but hardly a hundred. Even scratches and light wounds can kill, if there is a sufficient number of them, because the victim will finally bleed to death.

A sufficient number of scratches equal one light wound, a sufficient number of light wounds count as a serious wound, and a sufficient number of serious wound will make a fatal wound. Every creature has a Damage capacity which states how many wounds of each type it takes to produce one wound of the next more severe type.

Compare the Damage Effect Score with the Wound Severity table below to see how severe the injuries inflicted are. Please note that some attacks (mostly creature's natural attacks like beaks, claws and fangs) use their own wound severity table instead of the one below as stated under Attack modes in their description.

WOUND SEVERITY TABLE				
DAMAGE EFFECT SCORE	<0-4	5-11	12-17	18+
WOUND SEVERITY	SCR	LW	SW	FW
FOR HEAVY WEAPON	LD	MD	HD	D



Additional Combat Rules

The Armor Saving Throw

If a being hit by an attack is protected by some kind of armor it is entitled to an Armor Saving Throw. If it succeeds, the being will not be hurt by the attack. The armor will absorb the full force of the attack. Compare the armor and the attack type with the Armor Save Throw table in the Armor section to get the number one has to roll equal to, or below on 1d20 in order to avoid damage. If the die-roll is equal to, or below the throw succeeds. The attack targeted a body part protected by the armor and didn't manage to penetrate it. If the die-roll is higher the attack targets an unprotected body part or manages to penetrate a body part protected by armor, and damage is dealt as normal.

Coup de Grâce

You can always kill a defenseless opponent...in theory, that is. Fortunately most people find it hard to kill in practice. An opponent is considered helpless if he is unconscious, sleeping, tied up (hands and feet), or something in that order.

Knock-Out

In melee, you can elect to try and knock your enemy out rather than injure or kill him. When you hit, you check the effect as usual. If the Damage Effect is equal to or greater than the victim's CON divided by two, he has been knocked unconscious. A hit to the head gives +3 to the Damage effect score. Striking with the butt of a rifle, a baseball bat or similar weapon, gives +2. A blackjack gives +5.

Total Darkness

In total darkness, all skills that in any way depend on sight will only succeed on perfect hits. All other results are failures. You cannot move except very carefully and slowly, with 1/10 of your normal movement. If you would normally be able to walk six meters in a combat round, you can only go half a meter.

Of course, this lowered movement is voluntary. It is the fastest possible movement with preserved safety. If you want, you can take a risk and go faster. In a panic, you can even run. But there is a big risk that you will stumble over anything that lies on the floor, or that you will run straight into a wall. The Gamemaster decides from case to case what happens. The number of walls and other obstructions, and their closeness, is a significant factor here.

There are two skills, which actually have an increased, chance to succeed in bad light or total darkness: Sneak and Hide. You get -5 to your skill roll in bad light, and -10 in moonlight. In total darkness, Hide only fails on a flunked throw, and Sneak has -5 to the die roll.

Parrying a Melee Attack

You can always parry an opponents melee attack with your melee weapon; this does not cost you an action. You must decide to parry or not before the attacker rolls to hit. To parry, you roll a die and compare the result with your weapon Skill Score divided by two. If your die roll is higher than your divided Skill Score you failed to parry. Otherwise, deduct your die roll from your divided Skill Score; this is your Parry Score. Compare your Parry Score with the attacker's to Hit Score. If yours is equal to, or higher than the attacker's Hit Score, you parry the attack and no damage is dealt. If the attacker's is higher you receive damage as normal. However, you may not parry a perfect hit! You can choose to spend an action to perform a "full" parry, this will allow you to roll against your full weapon Skill Score when you roll to parry.

You must hold a weapon of sufficient size and toughness to withstand a blow from the attacker's weapon to parry an attack (GMs ruling). If it succeeds, you will not be hurt by the attack. The weapon will absorb the full force of the attack. You can use a projectile weapon to parry (a rifle for example) but then you must spend an action and still only roll against your divided Skill Score. You can not perform a "full" parry with a projectile weapon.

EXAMPLE

Jenny has 2 actions and fights an opponent who has 3 actions. The opponent is equipped with an iron pipe and Jenny with a hammer. Jenny wins the initiative and uses her first action to swing the hammer at the foe, the GM decides that her foe just parries normally. i.e. he doesn't spend an action for a full parry. Jenny hits with a Hit Score of 7. The foe has a weapon Skill Score of 12, so he has to roll below 6 to get a parry score (12/2). He rolls a 3 and gets a Parry Score of 3 (6-3) which means that he fails to parry Jenny's attack (her hit score his higher than his parry score). She inflicts some damage on him. He then swings his iron pipe at Jenny. Jenny chooses to use her second and last action in this combat round to perform a full parry on this attack. Her opponent rolls to hit and hits with a Hit Score of 5. Jenny rolls to parry against her full weapon skill score since she spent her second action to make a full parry. She has a weapon skill score of 14. She rolls a 8 and gets a Parry Score of 6 (14-8). She parries and avoids damage, this time. Her opponent prepares to use his third and final action to strike again...

Automatic Weapons

The skill Machine-gun is used for all weapons that fire a stream of bullets with one squeeze of the trigger. If you use such a weapon to shoot single bullets, the skill Rifle is used for automatic rifles and the skill Handgun is used for submachine guns. Heavy machine-guns (of the type mounted on a stand or a pivot) are used with the skill Heavy weapons.

Automatic Fire : Machine-guns can fire a rapid stream of bullets. You choose at the beginning of the combat round if you will use automatic fire or not. You also choose if you will fire a short burst or a long salvo. A short burst is three bullets, a long salvo consists of ten bullets.

If you hit (you still only roll one die-roll for all bullets) with a short burst, roll 1d3 to see how many of the bullets that hit; between 1 and 3 bullets will hit. For a long salvo, roll 1d10; between 1 and 10 bullets will hit.

Skills in Combat

It's possible to use other skills than weapon skills in combat, but most other skills take more than one combat round to use. Many of them take considerably longer.

It's easiest to use those skills that take one action. You can also move about in various ways during the fight: Climb, Riding, Swim, Drive vehicle and Piloting are all skills

that can be used during one combat round. You only need to roll once per combat round to determine if you succeeded.

Maneuvers : Maneuvers are all those little tricks and tactics that can make the difference between life and death. They give you an extra chance to survive, (e.g., a double shot with the revolver). You can only use one maneuver at a time, unless you learned the maneuver "Combine." To succeed with a maneuver, you must first successfully use the weapon you are attacking with, and then the maneuver. Each maneuver is a separate skill, which is bought with skill points like all skills. The weapon maneuvers are described in the Skills chapter.

Fighting while Wounded

Reduced Number of Actions : A wounded person reacts slower. Serious wounds make your movements slower. If you have a serious wound, you can perform one action less per combat round. Scratches and light wounds have no effect on the number of actions.

The reductions are cumulative. Two serious wounds mean your number of actions is down by two. If you only had two actions to start with, you are now unable to act. Several lesser wounds that are combined to make a larger wound have the same effect, of course.

The reductions apply until the wounds are healed. If the Gamemaster wants, he can allow the characters a gradual healing, giving them back the lost points and actions one at a time until the necessary time for recovery has been completed.

EXAMPLE

Harry has received three light wounds. He has lost a lot of blood. His Constitution is 11, so the three light wounds equal one serious wound. He usually has three actions per round, but with the serious wound he only has two. He is not able to act in the third action phase.

Weapons

Weapon Categories and Groups

We divide weapons into categories, and each category into groups; where each group is controlled by the same skill. Categories are Melee weapons, Projectile weapons and Natural weapons.

The Melee weapon groups are: Dagger, Throwing weapons, Impact weapons, Pole arms, Sword, Whips and chains, and Axes.

Projectile weapon groups are: Machine-gun, Rifle and crossbow, Bow, Handgun, and Heavy weapons.

Natural weapons are parts of the anatomy used to Kick, Punch, Bite, Throw, etc. Non-human creatures sometimes have special natural weapons such as fangs, horns and claws.

The combat characteristics of the weapons are described in the weapons tables. The length, weight, caliber and price of weapons are in the equipment lists.

Hand Grenades

Hand grenades are a type of throwing weapon. You pull the safety catch, throw the grenade, and 4-6 seconds later it explodes. The exact delay depends on the brand. Six types of grenades are described here, if you count molotov cocktails as hand grenades.

Stun Grenades : This type of grenade gives off a intense flash of light and a deafening bang which completely incapacitates anyone who is within the blast radius. Unprepared victims become deaf, blind and suffer physical shock for 1d5 combat rounds. After that, they have -5 to all skills for 1d5 hours.

Molotov Cocktail : This is simply some gasoline in a glass bottle. A soaked rag is thrust into the opening of the bottle. You ignite the rag and throw the bottle. The glass breaks, spreading burning gas where it hits. See also the rules about burning, in the accidents' section.

Smoke grenade : These grenades make thick, black smoke, which completely fills a large room. Outdoors, they are used to hide attacks or retreats for a few minutes. A wind will scatter the smoke quickly. Indoors, the smoke can be lethal, especially in small rooms. People will choke on it.

Shrapnel grenade : This is a nasty anti-personnel weapon; a grenade that contains hundreds of small steel or plastic pellets. When it explodes, the pellets become deadly projectiles that can tear you apart.

Blast grenade : Used against "hard targets"; buildings, cars and similar. Counts as a heavy weapon against these, and as a normal weapon against people.

Tear gas grenade : Spreads a gas that irritates the eyes and respiratory system. Sensitive people (one in 10,000, statistically) may suffer allergic shock and die. If struck, you must make an Ego roll to avoid becoming totally helpless and fleeing in panic. Even if this succeeds, you have -5 to all skills within the next half-hour.

Blast Radius

Weapons with a Blast Radius don't hit a single spot. They do damage within a pri-

mary and a secondary blast radius; the weapons table tells you how large the radius is. Within the primary radius, full damage is done. Within the secondary radius, the wounds inflicted are one degree lower; a fatal wound becomes a serious wound, a serious wound becomes a light wound, and so on. The secondary radius is always the double the primary one.

EXAMPLE

If a hand grenade has a blast radius of 5 meters, it does full damage there, and one level lower damage within 10 meters.

Whips and Lassos

Whips, bolas and lassos can be used without wounding, more often they are used to snare or disarm an opponent. A scratch means the opponent is lightly entangled and can free himself by rolling under 2 x AGL. A light wound means the victim has to roll under his AGL to disentangle himself. If he gets a serious wound, he is really ensnared and must roll less than half his AGL. A fatal wound means he is unable to free himself. It takes one action to disentangle oneself, when it's possible to do so.

A serious or fatal wound can also tear the weapon out of the opponent's hand.

Whips and bolas can also inflict wounds on the opponent, in that case subtract five from the effect before calculating the damage. Lassos can only be used to snare opponents.

Natural Weapons

Natural weapons for humans are Grip, Throw, Fist, Head butt and Kick. Your ability to use them is controlled by the skill Unarmed combat, or by the Martial Art skill. The damage notations for Grip does not denote any real injuries, just how well the character has managed to grapple his opponent

Scratch :	A bad grip, the victim can break lose by rolling less than 2 x STR with 1d20.
Light wound :	A light grip; possible to break loose with a common strength roll.
Serious wound :	A good grip; the victim must roll under half his strength to break loose.
Fatal wound :	A perfect grip; the victim has no chance to break loose.

Natural weapons for creatures are Beak, Claws and Bite.

Heavy Weapons

Heavy weapons do different damage than other arms. They are designed for use against buildings and vehicles, not humans. Against their designated targets, the possible Damage degrees are light damage, medium damage, heavy damage, or destroyed, depending on the effect. This is exactly what it sounds like. If a car received heavy damage, it is heavily damaged. If it is destroyed, it is destroyed.

If heavy weapons strike living creatures, their effect is devastating. A light damage becomes a serious wound, a medium damage becomes a fatal wound, a heavy damage becomes three fatal wounds, and a result of "destroyed" means five fatal wounds.

Flame-Throwers

A flame-thrower is a heavy weapon with special characteristics. It uses pressurized gas to power a spray of napalm-like liquid, which is ignited at the hand-held nozzle. The Damage Effect noted in the table is only what the victim receives in the combat round when the burning liquid hits him. The victim is only allowed one Armor Saving Throw (if he wears armor protecting against fire), once damage is inflicted it will continue to burn for another 2d10 combat rounds automatically inflicting damage at the beginning of each combat round, and will do more damage the longer it burns. For every consecutive round, the Damage Effect increases by 2.

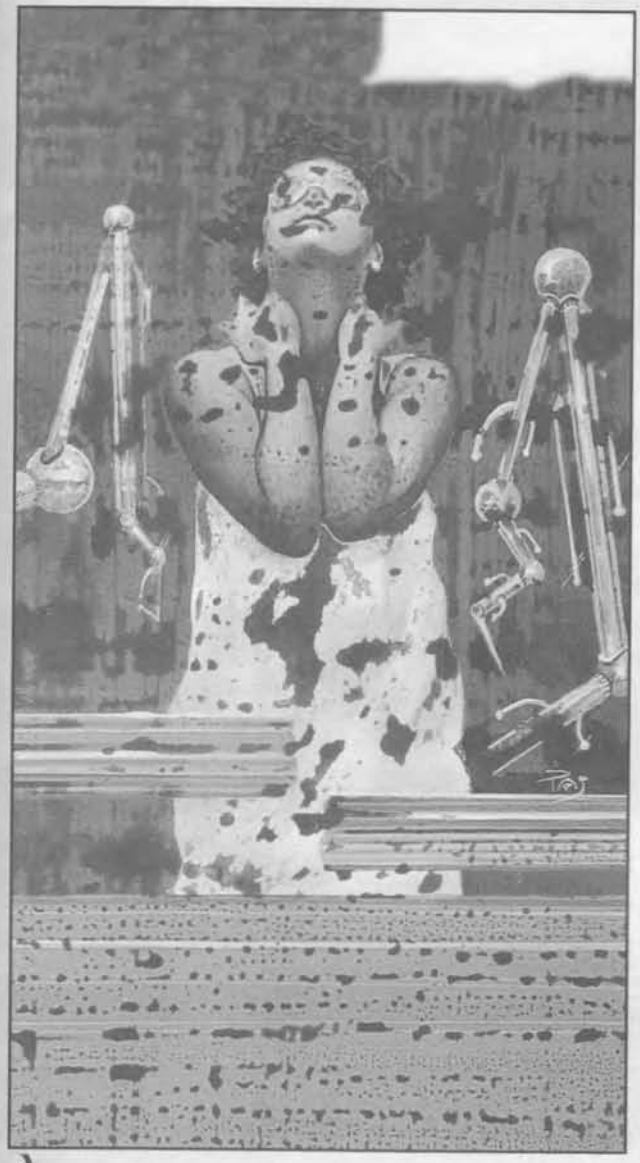
EXAMPLE

If you burn for 7 rounds, the Damage Effect is increased by 2, seven times. You will probably be dead after 4-5 rounds. The fire cannot be extinguished. The burning napalm must be scraped off, or flushed off with high pressure from a water hose or such. If other people are helping you, they can remove enough of the stuff in one combat round to reduce your "burn time" by two rounds. If you are alone, you will probably die. If those who help you don't have proper protective equipment, e.g. asbestos gloves, they will receive damage as from a torch every round they are scraping.

When used against people, flame-throwers are treated as normal weapons for damage purposes. The skill you need in order to use an incinerator is Heavy Weapons.

Improvised Weapons

Sometimes you may be forced to use mundane objects as weapons: a chair, a broken bottle, or a hammer. Improvised weapons are treated like those weapons they most resemble. The chair is used as a wooden club, the broken bottle as a dagger, and the hammer as an axe. However, there is a -2 penalty to the Damage Effect here since these objects are less effective than proper weapons.



Ammunition

The damage done by firearms depends on the nature of the ammunition. Some types of ammo do a lot of damage but are worthless against armor. Other types work the other way around. We detail five types of ammo. The cost of ammunition and the extra cost for special ammo are noted in the equipment tables.

Standard ammunition : No changes, all tables are calculated for standard ammo.

Dum-dum : Bullets that twist in their trajectory, thus making a larger wound when they hit. Give +3 to the Damage Effect but aren't very good against armor. If the foe hit by the Dum-dum wears armor, he gets a +3 modifier to his Armor Saving throw. The lousy ballistic characteristics of these bullets give -1 to hit.

Full metal jacket : Light armor piercing. Give -1 to the Damage effect; if the foe hit by the Full metal Jacket wears armor, he gets a -1 modifier to his Armor Saving throw.

Hollow point : Gives +1 to the Damage effect.

Teflon-Coated : Penetrates armor very well; if the foe hit by the Teflon-coated bullet wears armor, he gets a -3 modifier to his Armor Saving throw.

Armor Piercing : +2 to the Damage Effect. If the foe hit by the Armor Piercing bullet wears armor, he gets a -5 modifier to his Armor Saving throw.

Telescopic Sights

A telescopic sight triples the basic range (RN) of all rifles and handguns. A laser sight, which is a combination of telescope and laser beam, multiplies the basic range by 5. A rifle with a basic range of 50 meters will shoot at 150 meters with a telescopic sight, without reduction of the chance to hit. The effect will be down by -3 at that distance.

With a laser sight, the same gun can be used at distances up to 250 meters with no reduction of the hit chance, but -3 to effect.

Weapon Tables

About the Weapons Tables : In the tables below, all weapons are described in the same format. We shall now explain all the terms used. In parentheses you will find the abbreviations used in the tables. The headlines note which ability controls each weapon skill.

Weapon : The weapon. For firearms this is the weapon and caliber type template to be used as indicated under "Type" in the equipment list.

Magazine (Mag) : The number of rounds you can load at one time. Some weapons have several types of magazines of different capacity.

Damage Effect Factor (DEF) : Every weapon has a base Damage Effect Factor, this score (when modified) is used to check which wounds you inflict when you successfully hit with the weapon.

Range (RN) : This is the maximum distance at which a projectile weapon can be used without reducing the chance to hit. At greater distances, both the skill score and the Damage Effect are modified. When shooting further than the range indicated, but within the Max RN (Maximum Range) the chance to hit will decrease with 5 (-5) and the Damage Effect will decrease with 3 (-3). Attacking a target within the basic range gives no negative modifications.

Maximum Range (Max RN) : This is the maximum distance at which a projectile weapon can be used. A weapon cannot damage anything beyond their maximum range (Max RN).

Load Time (LT) : The number of actions required to load a projectile weapon. When there are two numbers in this column, the first one denotes manual loading and the second number is when you are using a fast-loader.

Blast Radius (BR) : This is a measurement of the area affected by a hand-grenade or a heavy weapon. Within the blast radius, the weapon does full damage as stated in the table. Outside this, the weapon has a secondary blast radius where it does one lower level of damage (see Blast Radius above).

EXAMPLE

To explain the weapons table, we will examine a weapon, let's say a Colt Python, it's a revolver; you will find its size, weight and cost and type in the equipment table.

The weapons tables concentrate on information relevant to combat. The leftmost column indicates the caliber (type) of the weapon. In the "type" column of the equipment table we see that the Python is a .357 M Revolver.

The next column (Mag) tells you the number of rounds you can load at one time. Some weapons have several types of magazines of different capacity. The next column tells you what the weapon's Damage Effect Factor DEF is; different weapons have various effects. The next column is the range. The Colt can fire with full precision up to 30 meters; within that distance, the weapon the user has full chance to hit. At greater distances, the chance to hit and damage will drop (see Range above). The next column indicates the weapon's maximum range. A weapon cannot damage anything beyond its maximum range. Next comes a note about how long it takes to reload the weapon. The Colt takes 4 actions to load manually, and 2 actions if a fast-loader is used.

Armor

Armor protects the wearer against injuries. In the game, all types of armor has a chance of preventing the full damage from a weapon that hits the wearer by granting an Armor Saving Throw. The efficiency of different types of armor varies depending on the weapon. Some armor is good at stopping bullets but less good at protecting from impact weapons or sharp cutting edges. See the Armor Saving Throw in the Combat section for details.

Prices and weights of armor can be found in the equipment lists.

Notes to the armor save throw table : The head and body protective armors in the table are cumulative so if a person for example wears both a Army helmet and a Kevlar Vest he may add their saving throw values together.

WEAPON TABLES

WEAPON TYPE	MAG	DEF	RN	MAX RN	LT
REVOLVERS (SKILL HANDGUN)					
.38 Caliber	6	11	20 m	120 m	4/2
.357 Magnum	6	13	30 m	180 m	4/2
.44 Magnum	6	15	40 m	240 m	4/2
DERRINGERS (SKILL HANDGUN)					
.357 Derringer	4	9	5 m	30 m	4
.45 Derringer	4	10	5 m	30 m	4
PISTOLS (SKILL HANDGUN)					
9mm	15	11	30 m	180 m	2
.45 ACP	9	12	30 m	180 m	2
.50AE	7	15	30 m	180 m	2
SMG (SKILL HANDGUN/MACHINE-GUN)					
.45 ACP	10/15/30	11	30 m	180 m	2
9mm	25/30	12	30 m	180 m	2
7.62mm.	10/15/30	13	30 m	180 m	2
AUTOMATIC RIFLES (SKILL RIFLE/MACHINE-GUN)					
5.56mm	30	13	70 m	420 m	2
7.62mm	20	14	80 m	480 m	2
SNIPER RIFLES (SKILL RIFLE)					
5.56mm	10	14	100 m	600 m	3
.300 Winchester Magnum	6	16	100 m	600 m	3
HUNTING RIFLES (SKILL RIFLE)					
.22 LR	5	11	50 m	300 m	4
.30-06	3	15	60 m	360 m	4
SHOTGUNS (SKILL RIFLE)					
Sawn-off	2	11	5 m	30 m	4
Double-barrelled	2	13	20 m	120 m	2
12 Gauge	6/9	13	20 m	120 m	4
CROSSBOWS (SKILL RIFLE)					
Crossbow	-	11	30 m	180 m	10
Automatic crossbow	-	11	30 m	180 m	3
BOWS (SKILL BOW)					
Longbow	-	10	30 m	180 m	2
Compound	-	12	50 m	180 m	2

DAGGERS (SKILL DAGGER)	DEF	RN	MAX RN	BR
Bayonet	6	-	-	-
Dagger	5	-	-	-
Ceramic dagger	4	-	-	-
Switchblade	3	-	-	-
SWORDS (SKILL SWORD)				
Broadsword	9	-	-	-
Katana	8	-	-	-
Sabre	8	-	-	-
Rapier	7	-	-	-
AXES (SKILL AXES)				
Hand axe	7	-	-	-
Fire axe	8	-	-	-
IMPACT WEAPONS (SKILL IMPACT WEAPONS)				
Blackjack	3	-	-	-
Hammer	7	-	-	-
Nunchaku	5	-	-	-
Steel pipe	6	-	-	-
Baseball bat	6	-	-	-
WHIPS AND CHAINS (SKILL WHIPS AND CHAINS)				
Bola	5	10 m	60 m	-
Chain	7	-	-	-
Lasso	9	10 m	30 m	-
Whip	9	3 m	4 m	-
POLE ARMS (SKILL POLE ARMS)				
Staff	8	-	-	-
Spear	9	-	-	-
THROWING WEAPONS (SKILL THROWING WEAPONS)				
Throwing knife	4	5 m	30 m	-
Shuriken	3	5 m	30 m	-
Javelin	7	20 m	60 m	-
Molotov cocktail	10	5 m	30 m	5 m
Smoke grenade	spec	10 m	60 m	5 m
Stun Grenade	spec	10 m	60 m	5 m
Shrapnel grenade	16	10 m	60 m	5 m
Blast grenade	14	10 m	60 m	5 m
Teargas grenade	spec	10 m	60 m	10 m

NATURAL WEAPONS (SKILL UNARMED COMBAT)		
WEAPON	DEF	
Grip	5	STR-throw to break away
Throw	2	
Fist	2	
Head butt	2	
Kick	3	
CREATURE NATURAL		
Claw	3	
Bite/Fang	6	
Beak	5	
Horn	6	
Tail	4	

HEAVY WEAPONS				
HEAVY MACHINE-GUN (SKILL HEAVY WEAPONS)				
WEAPON	DEF*	RN	MAX RN	BR
Gattling gun	10	100 m	600 m	-
FLAME THROWERS (SKILL HEAVY WEAPONS)				
Flame Throwers m 60	9	10 m	60 m	-
MINES AND GRENADES (SKILL HEAVY WEAPONS)				
Light Grenade launcher	10	600 m	3600 m	10 m
Heavy Grenade launcher	13	800 m	4800 m	20 m
Naval mine	35	-	-	10 m
Anti-tank mine	17	-	-	10 m
Anti-personnel mine	7			10 m

* Heavy Weapons do heavy damage, see Heavy Weapons above.

ARMOR SAVE THROW TABLE				
ARMOR	P	M/U	H/F	R
Army helmet	2	3	2	-
Kevlar helmet	3	2	2	-
Kevlar Vest	7	3	2	-
Kevlar overall	9	3	2	-
Riot suit	12	4	4	-
Bullet-proof vest	5	4	4	-
Combat Suit	3	2	2	-
Protection suits	-	-	14	14
Fabric	-	-	3	-
Leather	2	3	3	-

Some types of ammo do a lot of damage but is worthless against armor, other types work the other way around. If special ammunitions were used in an attack, please modify your required die-roll number according to the ammunition type used.

An army helmet is the traditional type of hardened steel helm, used by most armies.

A Kevlar helmet is a modern variety of army helmet. It consists of several layers of ballistic fabric, and is lighter than a steel helmet.

Kevlar vests and overalls are lightly padded garments made of ballistic fabric.

Bulletproof vests are the "common" type of vest used by police all over the world, with sewn-in plates of ceramic or metal. Some models have a whole breastplate.

A combat suit is a normal combat uniform overall, which has been reinforced to give some protection against firearms and fire.

Protection suits come in various types; each one protects the wearer against only one kind of weapon. One exception is the ABC (Atomic-Biological-Chemical) suit, which protects the wearer against all of these dangers. Fabric refers to ordinary heavy clothing, e.g. Irish tweed. Leather refers to an ordinary leather jacket.

Projectile (P) : the number listed by your armor type is what you have to roll under on 1d20 to avoid damage if a projectile weapon hits you.

Melee/unarmed (M/U) : the number listed by your armor type is what you have to roll under on 1d20 to avoid damage if an unarmed attack or a melee weapon hits you.

Heat or Flame (H/F) : the number listed by your armor type is what you have to roll under on 1d20 to avoid damage if you are exposed to heat or flames.

Radiation (R) : the number listed by your armor type is what you have to roll under on 1d20 to avoid damage if you are exposed to radiation.

EXAMPLE

Harry is wearing a Kevlar vest and an Army Helmet. He is stabbed with a knife when the madmen attack him down in the sewers. Since Harry is wearing the Vest and helmet he is entitled to an Armor Saving Throw. The vest entitles a Melee Attack Saving Throw of 3, and the helm an additional 3, so together they will prevent all damage if Harry rolls under 6 on 1d20. Harry rolls a 4 and the armor absorbs the full damage of the attack.

Natural Armor : Natural Armor is special. In the creatures statistics you'll find an armor point value. The creature has an Armor Saving throw equal to its Armor point value +2 against Projectile, Melee/unarmed and Fire attacks. It has no protection against radiation.

EXAMPLE

A bullet hits a Cairath. It has a Natural Armor point value of 5, giving it an Armor Saving Throw roll equal to or below 7.

Wounds, Healing & Infections

You can take a certain amount of damage, in the form of different types of wounds, before you die. How much you can take depends on your Constitution; the higher Constitution, the more wounds you can stand.

Weapons do damage in the form of four different types of wounds: scratches are irritating but harmless; light wounds hurt but are not particularly dangerous; serious wounds are really dangerous injuries; and fatal wounds kill instantly.

When a weapon hits you, you will receive one of these types of wounds. If during a fight you receive several wounds of the same type, these are combined to produce one wound of the next more serious type. Your Constitution determines how

many wounds of a particular type are needed to produce a combined wound of a more serious type. See chapter 4 under Secondary abilities: Damage Capacity.

Thus, if you receive a sufficient number of scratches (how many depends on your Constitution), they will be counted together as a light wound. A certain number of light wounds will be counted as a serious wound, and a certain number of serious wounds will be counted as a fatal wound. Since all wounds are added up and combined in this way, it's theoretically possible to die from a very large number of scratches.

When your character is wounded, you should note on the character sheet what type of wound he has received. When you have received so many lesser wounds that they produce a worse one, you should erase the lesser wounds and note the more serious one that they are combined to produce.

This doesn't mean that the small wounds have somehow disappeared from your body and been replaced by a single large one. It's just a way of simulating that many small wounds are as dangerous as one bigger wound. When you create your character, you calculate how many wounds of each type are required to produce one of the next worse kind. This should then be written under Damage Capacity on the character sheet.

Unconsciousness : It hurts to be wounded. The pain and the physical shock can make you lose consciousness, or at least put the wounded body part out of commission for some time. Exactly what happens depends on what type of wound you receive. The bigger the wound, the bigger the risk that you will faint or that the limb will become unusable.

Nobody faints because of scratches. But as soon as you receive anything worse than a scratch, you must make a constitution roll to see if you manage to stay conscious.

If it's a light wound, you must roll under double your Constitution to avoid becoming unconscious for 1d20 minutes.

If it's a serious wound, you must roll under your Constitution to avoid becoming unconscious for 1d20 minutes.

If you receive a fatal wound, you are dead; but as you probably know, this isn't necessarily the end of the character.

When a number of lesser wounds are combined to produce one larger wound. Make a constitution roll for the larger wound, instead of making one for the last of the lesser wounds. You never roll twice for the same wound.

Death : A sufficiently badly wounded person will die. But it is only when you get a fatal wound in its own right that you die immediately. If the fatal wound consists of a combination of several serious wounds, you lose consciousness immediately but you die only after twice your Constitution combat rounds. Death occurs as a result of bleeding and shock.

In this situation, it's still possible to save the character's life. If someone successfully uses the skill First aid or Medicine, the dying person will survive.

EXAMPLE

Harry has a Constitution of 11. This means that it takes four scratches to give him a light wound, three light wounds to give him a serious wound, and three serious wounds to give him a fatal wound. He doesn't have to make a constitution roll for scratches. If he gets a light wound, he must roll under twice his Constitution (22), meaning he can only fail if he is so weakened that his Constitution score has dropped to 10 or less.
If he gets a serious wound, he must roll less than or equal to his Constitution (11). Failure means that he faints.
If Harry receives three serious wounds, these are combined to produce a fatal wound, and he begins to die from shock and loss of blood. If someone manages to give him First aid or use the skill Medicine on him within 22 combat rounds (CON x 2), he will survive.
If Harry gets three light wounds , this means he now has a serious wound. The light wounds are erased from the character sheet, but they still exist on Harry's body. One serious wound is noted instead. He has to roll twice under CON x 2 for the two light wounds, and once under CON for the serious wound.

Healing : A character that survives a battle can begin to recuperate. Wounds will heal, given time. How long it takes depends on the type of wound; bigger wounds take longer to heal :

WOUND TYPE	TIME TO HEAL
Scratch	One day per wound
Light wound	One week per wound
Serious wound	One month per wound

It takes longer to heal many wounds. If for example you have two serious wounds, they take two months to heal. If you also have a light wound, this adds one week to the time. Wounds, which have been combined to produce larger wounds, are counted as one wound of the larger type, not as several smaller wounds. However, a fatal wound, which is a result of combined serious wounds, counts as the constituent number of serious wounds (as you see, there is no healing time for fatal wounds in the table above).

EXAMPLE

If your Constitution is 13 and you have three light wounds which have been combined into one serious wound, this takes one month to heal; not three weeks.

The times for healing presuppose that you are resting all the time. If you don't, the Gamemaster may prolong the time. If you just ignore the wounds, he should have no qualms about doubling or tripling the necessary time to heal.

Medical Care : If a wounded character receives qualified medical care at a hospital, scratches and light wounds will heal twice as fast. A light wound heals in half a week. Serious wounds require hospital to heal properly, else there is big possibility that it will cause permanent defects.

Infections (optional rule) : Perhaps it sounds outdated to speak of infections in these modern times, but wounds tend to be infected if not taken care of properly. Infected wounds are a serious problem.



If the wounds are washed and treated with antiseptics, the risk of infection is lowered.

In order to avoid infection in wounds, you must make a Constitution roll. You roll once for every wound. The worse your wound is, the lower you have to roll.

The table below shows which results you must achieve with the constitution roll in order to escape infection. The die result is modified if the wound is washed, or if it gets dirty, and for other circumstances which affect the risk. All modifications are cumulative.

CONSTITUTION ROLL VERSUS INFECTION

Wound Type	Roll Equal to or Less than
Scratch	2 X CON
Light wound	CON
Serious wound	CON/2

Modifications of the die result

The wound was cleaned	-5
First aid was successfully applied	-5
Medicine was successfully applied	-5
The character is treated with antibiotics	-7
The damaging weapon was rusty or dirty	+3
The wound was caused by teeth or claws	+2

If you catch an infection, you will be ill for a number of weeks. The Gamemaster determines the exact duration of the illness by rolling 2d5, getting a result between 2 and 10. This is the number of weeks your body will be infected.

In every week of illness, you may make a constitution roll, as above but this throw is not modified. If any such throw is successful, you get well in one week, regardless of how many weeks were left of the original duration that the Gamemaster rolled.

There is one case when the subsequent constitution rolls can be modified. If the character receives medical treatment from a doctor, and/or antibiotics, this gives modifications of -5 and -7 respectively.

If you fail all the constitution rolls, you will die at the end of the illness, e.g. after the 2d5 weeks.

No wounds will heal while you are infected. Only when you are cured from the infection, the wounds will start healing at the normal rate.



Experience & Practice

"And in this room you'll find one of our latest discoveries," spoke Dr. Tremens. He opened the door for the small group of young doctors, and they filed into the room beyond. Tremens followed and took his place in front of a large window. It overlooked a larger room were a several people were strapped into chairs; wires running from the chairs into their clothing. A joystick was built into the arm of the chairs. The people seemed to be manipulating objects on screens in front of them through joysticks built into the arms of the chair.

"I have found that aversion therapy can also be used to teach," Tremens began. A few soft voices floated up from the group before him, so he continued. "We are trying to teach these patients to increase their hand-eye coordination through the simple use of video games." He chuckled, and shrugged to the crowd "Who would have thought they would be useful other than entertainment?" The doctors before him laughed politely.

"Anyway, should the patient die in the game, he or she is given an electric shock. This reminds them the price of failure and forces them to increase their abilities accordingly. We increase the voltage after every failure," so that they will not grow accustom to the shocks.

As if to stress his point, a teenaged girl near the back made a mistake. Her tiny form shook spasmodically as the voltage coursed through her. Tears streamed down her face as she struggled to repeat the sequence she had made the mistake on. As the doctors watched she performed better and passed the challenge. The doctors applauded the man before them, and he bowed. "Thank you, thank you. As you can see, with time we should be able to link this learning method into more useful skills. Possibly even schooling. Now on to our next case..."

Tremens talked as he lead them to the next stop on the tour.

During a long career, the player characters have many opportunities to better their skills and abilities. There are two ways of doing this in Kult; through experience, or through practice. They work in the same way regardless of whether the character was created with the normal rules or the simplified character description.

Experience

Every time you have made it through an adventure, you have learned something. Perhaps you succeeded in using a skill, perhaps you outwitted a power-crazed Lictor or you managed to lift a heavy steel bar away from the mangled body of a fallen friend. Anything you did during the adventure gives you a chance to increase your scores afterward.

After the adventure, the Gamemaster awards you between one and seven experience points. The sum depends on how difficult the adventure was and how well you played your role. The table below is a guideline for the Gamemaster. Of course, he is free to change the awards. For example, he may double them if the players feel that they aren't making enough progress.

The character was on an adventure	2 points
The adventure was difficult	3 points
The adventure was extremely dangerous and difficult	5 points
Bonus for good role-playing	+2 points
Penalty for lousy role-playing	-2 points

The experience points should be awarded after the adventure has been completed; not after every game session. If you go on a long campaign, the Gamemaster will divide it into shorter adventures and give out points after each of these. Each experience point can be used to increase a skill or ability score with one step, up to your score for the ability that controls the skill. Above that, every step of increased score costs three points, just like when you "buy" the skill when the character is created.

Experience points can also be used to change your mental balance. If your balance is negative, you can lower it by one step per point, or increase it by one step per two experience points. If your balance is positive, it works likewise: increasing it costs one point per step, lowering it costs two points per step.

The experience points are primarily intended for increasing skills. You should not increase abilities unless you did something really heroic in the adventure; the Gamemaster and no one else has the final say here. It is logical that you spend the experience points to increase those skills (and possibly abilities) which you used in the adventure, but it's up to your conscience.

The two abilities Comeliness and Education can only be increased under special circumstances. To better your looks, something must have happened to your appearance (plastic surgery, you begin to take care of yourself after having looked like a bum, you quit using drugs, or something like that).

The only way to increase your Education score is by studying. This means that the Education score cannot be increased with experience, only through practice. It takes one year of uninterrupted studying to increase your Education by one step, up to 15. Above that, each step takes two years. This may seem harsh, but on the other hand the studying also gives you knowledge of one or more skills, apart from the increased Education score.

Practice

It's also possible to increase your scores through hard training. You can study with a teacher, or you can do it alone. Practice is difficult and expensive. Non-academic skills can only be trained up to a score of 12, abilities (other than Education) only to a score of 15. Above that, you must rely on experience.

Practice takes a long time. After one month of uninterrupted practice (eight hours per day, five days per week) you get one experience point.

These points can then be used just like the points you get for adventures (see above). The exception is Education, which can only be increased by one step per year of studying (details above).

In order to train you must have access to the implements which the Gamemaster thinks are necessary; weapons for weapon skills, a gym for body building, a computer for programming, etc.

You also need to succeed with an ego roll in order to learn from the practice. This simulates the dedication, willpower and interest needed. If you study more than one month per experience point, your chances increase. For every week of extra training, you may deduct one from the ego roll. If the Gamemaster so rules, the skill of your teacher may also affect your chances.

Studying and practicing are not free. If you train alone, you just need to pay for your own cost of living. If you hire a teacher, the cost goes up. We use a simple stencil fee for all types of practice. Diligent Gamemasters may wish to use the real cost instead; going to a good gym with instruction five days per week is outrageous, taking private lessons is even more so. If your training can be done within a public education facility such as a university, it may be cheaper. In some countries, tuition is free (but you still have to be accepted, which may not be easy due to the number of students applying each year).

We estimate the basic cost for one month of tuition at $ 500. To this, add extra costs for the more advanced instruction you need if you are already skilled :

Present score 1-5	+$100
Present score 6-9	+$200
Present score 10-12	+$500
Present score 13-15	+$800

Practice of Abilities : Here are some hints for the Gamemaster, concerning what it takes to increase ability scores. Note that Comeliness cannot be increased through practice.

Agility : Can be increased through various types of workouts, dancing and gymnastics. Some sports also do it, e.g. fencing, badminton.

Strength : is probably the most common thing to train. You lift weights, do push-ups and so on. The best place to do it is in a modern gym where you have access to all efficient training equipment.

Constitution : can be increased by running, bicycling, swimming or skiing on long distances. A marathon runner is doing a classical type of Constitution training.

Comeliness : cannot be trained. Your usual comeliness assumes good grooming and hygiene; Comeliness may actually drop temporarily (e.g., you just crawled out of the sewer).

Ego : training focuses on your memory, intellect and willpower. Philosophy, logic and mathematics train the Ego. So does meditation, prayer, fasting and yoga.

Perception : is seldom something you actively train. Hunters, ornithologists, mineral collectors and air observers consciously train their Perception. In the game, Perception may be increased by training skills that require good Perception.

Charisma : is difficult because it depends on the person's mindset. A charm school may teach you to be polite, but it hardly makes you charismatic. It's possible that some form of training that increases your self-confidence and self-insight (e.g. psychoanalysis, meditation, prayer) may increase your Charisma. The Gamemaster will decide it.

Education : can be increased only through "education". In Kult, this is tied to the number of years you spent in school. One continuous year of studying a subject, on a more advanced level than you previously knew, increases your score by one, up to a maximum of 15. Above that, every step takes two years.



Hero Points

Heroes are known for their ability to survive the most hair-raising situations. Books and films are full of heroes who just manage to get out of the burning car before it blows up, or move their heads just when the sniper pulls the trigger, or gets away with a flesh wound when the terrorist empties the whole magazine in his Ingram MAC-10. Heroes should die heroically and preferably at a heroic moment. They shouldn't get killed by stray bullets or stupid accidents.

In Kult, all player characters are assumed to be heroes. In order to give them a fair chance to survive the harsh and hostile environment (so that they can die when Destiny calls), they have Hero Points (HP).

When a character is created, he or she gets ten hero points. Later, more hero points are awarded after each adventure. The number depends on how brave and heroic you have been. Heroic heroes get more Hero Points. Logical, right? The table below is a guideline for the Gamemaster as to how many points to award:

The character survived an adventure	1 HP
The character was brave and skillful	3 HP
For each act of heroism*	2 HP

** Saving children from burning buildings, risking one's life for the good of others, etc.*

How are Hero Points used? Simple. The points are used to improve your effect, or to counter your opponent's. For every Hero Point you expend, your effect increases by one, or your opponent's effect is decreased by one. The points may be expended before or after the dice have been rolled. Please note that hero points do not affect your chance to succeed, only the effect if you succeeded with the action.

In this way, you can lower your enemy's effect so that you survive what would have been a fatal hit, or raise your own effect so that you manage to jump over a ravine, get a grip on the edge of the rock and avoid a messy death.

Hero Points can also be used to increase your chance to succeed with an ability throw. Every point makes it one step easier to succeed.

When a Hero Point has been expended, it is gone forever. It is subtracted from your total, and if you expend all your points, you will have to wait until after the adventure to get new ones.

No character can ever have more than 50 Hero Points. Any points that could have been awarded above that just vanish; you can only get so much help from the Powers.

EXAMPLE

Harry begins the game with 10 Hero Points.





The Rumours


CROSS...

Beyond Humanity

"Sometimes a hunger rise inside me. My blood runs hot. People seem to change in my eyes. Their souls fade away, and all that I see is the flesh, blood, heat and nourishment in their living bodies. I roam the streets, into the dark alleys where my eyes aren't seared by the light. There I wait, crouching on fire escapes and trashcans in the shadows, and wait for my victim. Usually someone I have chosen and followed for some time. When the time and opportunity is right, I strike. I am not cruel. I kill them immediately, using either a gun or a hatchet. Then I'll take the first bite. When the blood pours down my throat and my teeth tear at the meat, everything else vanishes. I forget who I am. I have no memory and no future. After that first, blood-soaked bite I never remember anything more until I wake up in my own bed, stained with blood and dirt, and with a rancid taste in my mouth."

Among us common mortal humans, there walk creatures that are only half-human. Twisted by savage desires, they are the children of the night, and demons from the other side. These creatures belong in the Gamemaster's supply of props, used to create excitement. This section provides rules for creating these.

When we create these creatures, we use powers and limitations, which resemble the advantages and disadvantages of normal non-player characters. The powers make the creature stronger and more dangerous; the limitations are either strong urges which make the creature unable to control itself in some situations, or weaknesses which make the creature vulnerable. Limitations lower the mental balance in the same way as disadvantages. Powers, on the other hand, do not increase the balance. A person with Bloodthirst, Sensitivity to Sunlight, Hunting Instincts and Tomb Bondage gets a balance of -35. In spite of that, he has the powers Regenerate, Commanding Voice and Increased Strength. This simulates that most creatures beyond humanity live closer to the dark and more easily get a negative mental balance.

No beyond-humanity creature can have a higher mental balance than -25. Even if the balance should be higher, it automatically drops to that level. This applies as long as the creature has any powers or limitations.

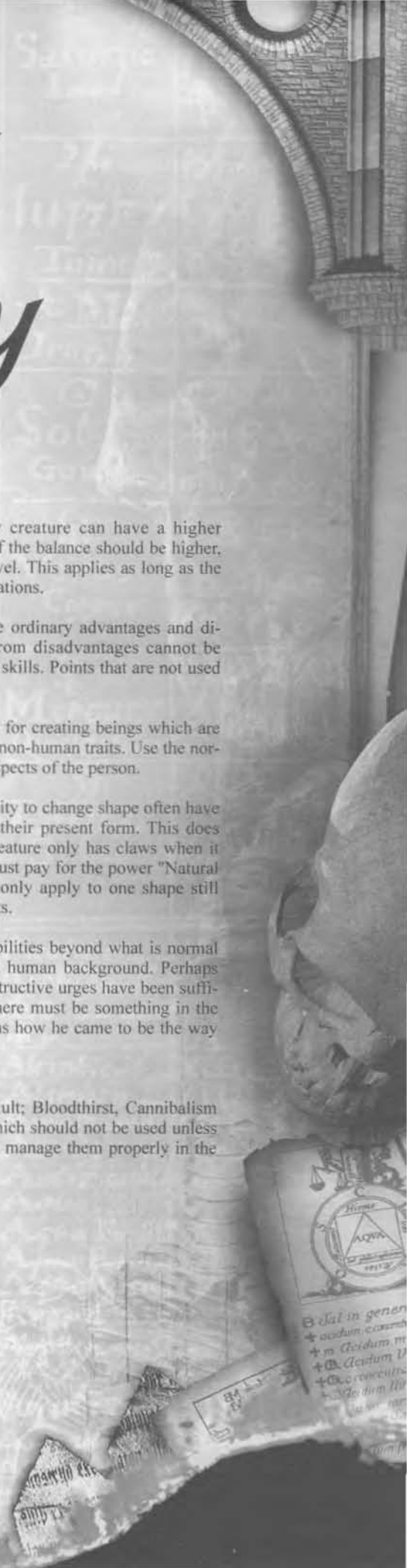
The creature can have ordinary advantages and disadvantages, too. But points from disadvantages cannot be used to buy advantages or more skills. Points that are not used to get powers are removed.

These rules are usable for creating beings which are basically human, but with some non-human traits. Use the normal rules to describe the other aspects of the person.

Creatures with the ability to change shape often have different powers depending on their present form. This does not affect the cost. Even if a creature only has claws when it changes shape at full moon, it must pay for the power "Natural weapons." But limitations that only apply to one shape still yield the normal number of points.

Even creatures with abilities beyond what is normal usually (but not always) have a human background. Perhaps the person's own desires and destructive urges have been sufficient to cause the alterations. There must be something in the person's background that explains how he came to be the way he is.

Note : As with any aspect of Kult; Bloodthirst, Cannibalism and Soulthirst are limitations, which should not be used unless you are sure that the players can manage them properly in the game.



Limitations

Points for limitations may only be used to acquire powers. Any surplus points are deleted. Mental balance drops by one step per point.

LIMITATION	POINTS
Bloodthirst	5/15
Symbol bondage	10
Tomb bondage	10
Hunting instinct	5
Cannibalism	15
Controlled by external power	10/20
Sensitive to fire	10
Sensitive to electricity	10
Scared of religious symbols	10
Sensitive to silver	5
Sensitive to sunlight	15
Uncontrolled shape change	10
Inhuman appearance	10
Soul thirst	15
Controlled by stars	10

Bloodthirst

A bloodthirsty person not only has a fixation on drinking blood, he needs the blood to survive physically. The limitation gives five points if the thirst is for any kind of blood (including that of animals). It gives 15 points of the thirst is exclusively for blood of humans who are sexually attractive to the drinker. Regardless of which option you choose, the blood must be fresh and sucked directly from the body of the victim. The creature needs two pints of blood per day. If he does not get this, his constitution drops by one point per day, until it reaches zero and he dies. If he starts drinking blood again before his constitution has reached zero, he regains one point of constitution per day.

Points : 5/15

Symbol bondage

The creature's life force is bound in a symbol. This can be anything from a piece of jewelry to a building or a tattoo on someone else's body. When the symbol is damaged, the creature is also hurt. If the symbol is destroyed, the creature also perishes. This kind of life-force bondage usually occurs in creatures that have powers which make them difficult to injure, e.g. regeneration, invulnerability to weapons. Points: 10)
(Tomb bondage/: The creature is forced to spend at least ten hours per day lowered into earth, preferably in his own grave. This limitation is common among creatures that have died, and are now getting sustenance from their own death. They must constantly return to the grave and die again. Their ego drops by one step for every day they spend outside the grave. They become feeble-willed and finally lose their minds. The ego loss is temporary; the creature's ego is restored entirely as soon as it has rested in the grave for ten hours.

Points : 10

Hunting instinct

The creature is dominated by aggressive hunting instincts. It cannot control the urge to hunt, and kills if a suitable prey comes within reach. The hunting instinct is tied to a special type of victim, usually people. Some creatures only suffer the effects of the instinct at certain times, e.g. in the morning, at night. The Gamemaster decides if the creature can avoid killing when it has located and trapped a victim.

Points : 5

Cannibalism

This limitation is not only a sick fixation to human flesh. Like bloodthirst, it is a physical need to eat the meat of humans. The Gamemaster decides if the meat must be taken from a freshly killed victim or if the cannibal can store it in a freezer. Like the bloodsucker, the cannibal loses constitution when no meat can be found. His constitution then drops one point per day. When he begins eating human flesh again, he regains one point of CON per day.

Points : 15

Controlled by external force

The creature is under the control of a non-human, supernatural power. This can be a deity or a demon, impersonal forces or Astaroth himself. The limitation gives ten points if the creature serves the power but retains a will of its own. If the creature is totally dominated by the external force, it gives 20 points.

Points : 10/20

Sensitive to fire

Fire frightens the creature and hurts it more than normally. Add 10 to the effect to determine how much damage the creature takes from fire. It cannot bring itself to light a fire or hold a torch. If it goes near a large fire, it gets dizzy and nauseated.

Points : 10

Sensitive to electricity

The creature can't stand electricity. If it goes near electrical machines that are switched on, it gets dizzy and nauseated. Even being in a room with electric light makes it feel uncomfortable. If electric current is led through the creature's body, it suffers +10 to the usual damage effect.

Points : 10

Scared of religious symbols

The creature suffers physically whenever it is confronted with religious symbols from its own culture. A demon from Europe will not be affected by Hindu symbols, unless it has a history of contact with these. But the same demon will become dizzy and nauseated at the sight of a cross. Touching the symbol will injure the creature as if it had touched red-hot iron. The creature cannot enter temples and holy places.

Points : 10

Sensitive to silver/copper/iron

The creature is not affected by proximity to the metal, but it suffers twice the normal damage from any weapon made of the metal to which it is sensitive.

Points : 5

Sensitive to sunlight

The creature can't stand strong sunlight. It gets too much energy and overheats. In full daylight, the creature's endurance drops by ten points per minute. If the sky is overcast, the creature loses one point per minute. When the endurance drops to zero, the creature falls down and its constitution begins to drop by one step per minute in full daylight and one step per ten minutes in overcast weather. If the creature is brought into a dark place, it regains all losses in 24 hours. If the constitution reaches zero, the creature dies.

Points : 15

Uncontrolled shape change

The creature has two shapes, usually a human form and an animal form. The animal form breaks through when the creature suffers intense emotions (e.g., ecstasy, rage, etc.). An Ego roll is required to return to the human form.

Points : 10

Inhuman appearance

The creature looks absolutely non-human, in a way that cannot be hidden with anything less than a completely covering veil. It's not just a distorted human appearance (that is covered by the disadvantage mutilated), but something distinctly not human.

Points : 10

Soul thirst

Like the bloodsucker thirsts for blood, the soul-eater thirsts for souls. He consumes other people's life force and leaves their bodies as empty shells. This is often closely connected with sex. The creature takes power from its lovers. Every week, it needs to draw points equal to its ego plus its constitution, from other people. In an orgasm, it sucks this many points from the victim's ability scores. Normally, this is distributed so that all the victim's abilities drop, but it's also possible to take from just one score so that it reaches zero and the victim dies. The losses suffered by the victim are permanent. If the soul-eater does not get the necessary sustenance, it loses 1d5 EGO and constitution per week, until it reaches zero and dies. Lost points can be regained from new lovers.

Points : 15

Controlled by stars

The creature's life is dominated by astronomical events. It can be seized by hunting instincts and change shape at full moon, or come under the domination of an external force when Sirius rises above the horizon, or be stricken by uncontrollable fear and panic at certain star constellations. The Gamemaster decides if the limitation is serious enough to be worth ten points ; if not, it only gives five.

Points : 10

Powers

The powers can be "bought" by expending points from disadvantages or limitations, but not for skill points. They have no effect on mental balance.

POWER	POINT COST
Commanding voice	15
Eternal youth	10
Increased ability	15
Resistant to poison	10
Infrared vision	5
Natural weapons	5
Invulnerable to fire	10
Invulnerable to electricity	10
Invulnerable to radioactivity	10
Invulnerable to weapons	15
Fast reactions	15
Regeneration	10
Protective skin	10
Enhanced senses	10
Telekinesis	10
Telepathy	15
Infinite endurance	10

Commanding voice

The creature can speak with a special timbre which makes all people within hearing listen up and obey. This presupposes that they understand the language that the creature is speaking. If not, they just feel that they ought to obey if they knew what to do. In order to resist the impulse to obey, the listeners must roll under their Ego/2. If the command is something they would never do of their own free will, e.g. an order to commit suicide, they must roll less than their Ego. If the creature has failed to get someone to obey, it cannot try again with the same command.

Cost : 15

Eternal youth

The creature does not age. Decide when it was born; it could be any time. The power does not give the creature more skills or higher ability scores. The only effect is that it never grows old or dies of natural causes.

Cost : 10

Increased ability

One of the creature's abilities is exceptionally well developed. Increase one ability score by ten, and recalculate the secondary abilities accordingly.

Cost : 15

Resistant to poison

The creature is not affected by poisonous substances of any kind. The power only affects ingested poisons, e.g. the creature will not die even if it eats plutonium, but it's still sensitive to radioactivity. **Cost : 10**

Infrared vision

The creature can see heat radiation as a color. This not only gives it the ability to see in complete darkness, it can also see heat sources in daylight (this is often combined with hunting vision, a sort of tunnel vision which is engaged when its hunting instincts take over, and focuses and enhances the power of sight on one distant object, whereas the peripheral vision is reduced).

Cost : 5

Natural weapons

The creature has claws, fangs, tail, horns or some other kind of extremity that works as an efficient weapon. You will find the damages for the natural weapons in the weapons table.

Cost : 5

Invulnerable to fire

The creature is not hurt by high temperatures. It can have a bath in boiling magma with no ill effects. A common power among creatures from burning hells and other dimensions.

Cost : 10

Invulnerable to electricity

The creature isn't affected by electricity. You can put a billion volts through it with no effect.

Cost : 10

Invulnerable to radioactivity

The creature is unhurt by all types of radioactivity. It could live in a nuclear reactor and sleep on a bed of plutonium.

Cost : 10

Invulnerable to weapons

The creature can only be hurt by some special type of weapon, and is unaffected by all other types. It might be hurt normally by swords and daggers, but untouched by firearms; or vice versa. For ten points, the creature gets half the normal damage from those weapons it is protected from. For 15 points, it is completely protected from some weapons. There must be a reasonably large group of weapons that can hurt the creature, e.g. all sharp melee weapons, all firearms, or all impact weapons. It must not be a single weapon, e.g. ceramic daggers. No creature is safe from all weapons. There is always something, even if it's only silver weapons that can kill it.

Cost : 10/15

Fast reactions

The creature normally acts before all others. It has one extra action in every combat phase, and an initiative bonus of +5. It also has a score of 20 in the skill Dodge.

Cost : 15

Regeneration

If the creature is injured, it heals unnaturally fast. The body heals three times as fast as normal. Use the rules for healing, but divide the time by three. The wounds are never infected.

Cost : 10

Protective skin

The creature has a very tough skin, protecting it as well as a bullet-proof overall. The skin may look like ordinary human skin, or like lizard hide. See the section about armor for how a bullet-proof vest protects.

Cost : 10

Enhanced senses

The creature has extra sharp hearing, sight, smell, taste and feeling. It can track like a bloodhound, sees pretty well in darkness, can feel its way like a blind man, and immediately recognizes anything it tastes. It also gets dizzy if exposed to strong sensory impressions like explosions and flashes of light.

Cost : 10

Telekinesis

This is a psionic power. The creature can lift objects with pure thought. It can bring objects to float in the air, and it can hurl them. The maximum weight of the objects is the creature's Ego in kilograms, and the maximum speed of movement is the creature's Ego meters per second.

Cost : 10

Telepathy

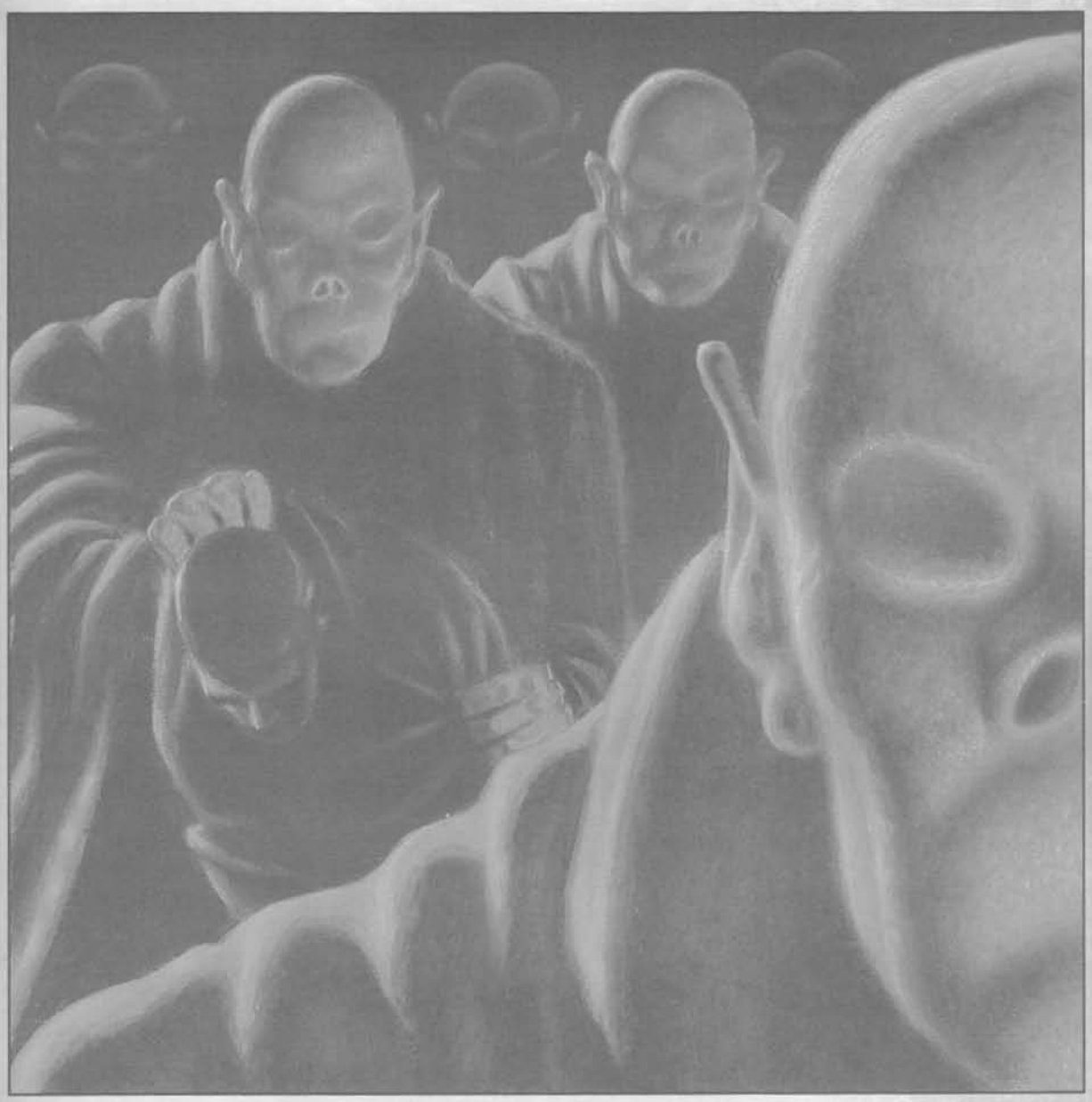
The creature can read other people's thoughts, and project its own thoughts in their minds. This only works provided that the victim is within sight or that the telepath knows the receiver well and has had telepathic contact with him earlier. Those who get their thoughts read can sense a "presence" in their minds, but are unable to track it. By rolling under half your Ego, you can block the telepath's attempt to read your mind or send thoughts to you. The creature can only work telepathically with one person at a time.

Cost : 15

Infinite endurance

The creature never loses endurance. It can run forever, swim any distance, fight for twelve days in a row, or make the world's elite marathon runners look very silly. Creatures with infinite endurance only need to sleep two hours per night.

Cost : 10





Mental Aspects

The evening sky looked like an infected, open wound; red and sickly yellow. The clouds threatened rain, but so far had not provided any. Only a warm wind of moist air brushed over the city with its uncomfortable touch. Gerger looked down at the street below and felt ill, the heat and oppressive feel of the coming storm irritated his mind and twisted in his belly. His hair rustled in the breeze and stung his face like tiny whips. His lips curled into a snarl as he stepped back from the edge of the building and went over to his chair and sat down.

A cigarette somehow found its way to his lips. Minutes or hours passed by unnoticed, time no longer an entirely certain and logical thing in his mind. Gerger abruptly came to his senses as he unconsciously stubbed out the cigarette on his cheek. The smell of roasting meat filled his nostrils. It was dark outside now, and he could hear the club-goers collecting below. He stood up again, and went back to the edge of the building.

Across the street and four floors below, a line up was forming around The Gate, the city's most popular haunt for the socially bankrupt. Gerger could smell their hunger and desire from here. He licked his lips and touched his naked flesh with strong fingers, eyes closing to watch the movie playing behind his eyes. Pleasure filled him, and teased him. He opened the case he had brought with him and seized what was inside. It felt cold against his fingers and he lifted its muzzle to his burnt cheek. The metal soothed him, filling him with a numbness that eased the burning ache. The clip slid into the automatic rifle as if they were lovers. The smell of gunpowder and oil tickled his sensitive nostrils.

As if sensing the approaching drama of the moment, the clouds above finally opened up and loosed their contents upon the city below. The rain was like arterial spray, hot and sticky against his face. Gerger smiled warmly and looked down the length of the M-16 at the crowd awaiting him, choosing a place to begin.

Meeting with Terror

The meeting with terror is a confrontation with the unknown; all those things that our minds and nervous systems just can't handle. The shock may have natural causes, like an accident, a fight or some other sudden and violent event. Or it may come from a meeting with the supernatural; events and creatures that human consciousness just isn't ready to cope with. Shock isn't just fear for the unknown and unexpected. Just as often, it's a physical reaction to pain or events that upset us more than we can deal with.

The first reaction to a terrifying event is that we are shocked; we cry and scream, we faint, run away in panic, or go into a catatonic apathy. If your mental balance is negative, the shock will cause your disadvantages to take control over you. You are unable to act rationally. The real danger with terrifying events is not the meeting with the unknown; that is just a catalyst. The real danger is the darkness within you, as it is pushed to the surface by the shock.

With a strong Ego and a positive mental balance, you can control your fear and you are in a better position to deal with the situation.

The Terrifying Event

Your Ego score determines how well you handle terrifying experiences. You make an Ego roll to see if you are shocked or not. If the roll is successful, you make it through with no serious effects. You may hesitate and be scared, but you remain in control. The Ego roll is modified by the nature of the terrifying situation. Things that affect you personally are more frightening. Events you have experienced before, or that don't affect you personally, are easier to cope with.

It's impossible to list all situations that can shock the player characters. The Gamemaster must use his common sense to determine when an ego roll should be required. If you require these rolls so often that it becomes a routine, they will lose their ability to create a feeling of horror in the game. It's better to spread out the terrifying events so that they become truly frigh-

tening. If there is much fighting in an adventure, you should only require terror rolls in extreme situations, e.g. when many people die and much blood flows.

Here are some examples of situations when an Ego roll for shock is usually required. We also list some possible modifications to the Ego roll in each situation. The modifications are added to or subtracted from the die result. A positive modification (+) makes it harder; your roll becomes higher, and it is more difficult to roll your Ego score or less. A negative modification (-) makes it easier to roll equal to or under your Ego.

Apart from these, there are a few general modifications, which apply to all terrifying situations. They are adapted to the situation and the characters. If the event is directly connected to a disadvantage, e.g. a person with snake phobia who falls into a snake pit, add the points for the disadvantage to the Ego roll. If a person is forced to violate one of his advantages, e.g. kill in spite of being a pacifist, add the points for the advantage to the Ego roll. Other things that affect your reaction are how accustomed you are to this type of situation, and if you expected it. For creatures that modify the terror roll when encountered, this modification is indicated at the description.

GENERAL MODIFICATIONS

Connection to disadvantage	+*
Violation of advantage	+**
Event was unexpected	+5
PC used to situation	-10
Event disturbs PC's frame of reference	+5
Event was expected	-5

** the point value of the disadvantage*
*** the point value of the advantage*

EVENTS & SITUATIONS

MEETING WITH MONSTERS OR SUPERNATURAL CREATURES	
Close encounter	+5
The monster's Ego	modification varies
MURDER AND VIOLENCE	
Seeing close friend beaten	±0
Seeing close friend murdered	+5
Seeing other beaten	-10
Seeing other murdered	-5
Beating someone	+5
Committing murder	+5
Being beaten	+5
Being tortured by professionals	+5
ACCIDENT OR SUDDEN VIOLENT INCIDENT	
Experience without being injured	±0
Seeing close friend severely injured/killed	+5
Seeing accident	-10
Being injured in accident	+5
COMBAT	
Serious wound	-5
Killing other	+5
Light wound	-10
Seeing close friend killed or severely wounded	+5
RAPE	
Seeing close friend raped	+5
Seeing stranger raped	-10
Being raped	+10
Committing rape	+5
SUPERNATURAL EVENT OR PLACE	
Physical effects on self	+5-10
Seeing close friend exposed	+0-5

EXAMPLE

Harry encounters Karl, a psychopathic serial killer with a thirst for blood. He sees Karl empty his friend Natasha of blood, and must make an ego roll. Harry's Ego is 15. He is confronted with a close friend being murdered in a way he never thought possible. This gives +5 to the throw. He rolls 12, which normally would be a success, but since he has a +5 modification, the result is 17; he fails and is shocked. The Gamemaster rolls 1d5 to see what happens. The result is a 4. Harry runs away in blind panic (see reactions below).

Reactions

Anyone who fails the ego roll at a terrifying event will become shocked. The first shock is a physical reaction. If your mental balance is neutral or negative, this physical shock hits you with full force. If your mental balance is positive, you may control or cancel the shock. The victim of a shock will display one of the following reactions :

1. Screams
2. Weeps
3. Faints
4. Runs away
5. Catatonic shock

Choose a reaction that fits the situation and the character. Alternately, you can roll 1d5 and play out the result. The physical shock remains for 1d20 minutes, for characters with neutral or negative mental balance. If the event that shocks the character also represents a grave physical danger to him, the player can postpone the shock until the physical danger is past if he succeeds with a second, unmodified, ego roll.

Positive Mental Balance : Positive mental balance gives a good protection against terrifying events. If your balance is positive, there is no risk that the shock awakens your disadvantages so that you are controlled by your subconscious. You also suffer less from the physical shock. This is shown in the table below. Between +15 and +44, you suffer a -5 penalty to your skill rolls. From +45 and up, all skills can be used as normal.

Balance	Effect of Shock
±0	Shocked, effects as above. No disadvantages in effect.
+15	Able to act in spite of shock. -5 to all skills.
+30	May cancel the shock with successful ego roll.
+45	Mild shock for one minute. No penalty to skills.
+60	Hesitates for only a moment.
+75	Cannot be shocked or at all affected by terrifying events.

Negative Mental Balance : Having a negative mental balance makes you sensitive to terrifying situations. Even normally, you have an ocean of darkness under shaky control. Losing control in an emergency is built into your psychological profile. When your Ego roll fails and you are shocked, all your disadvantages come bubbling up from the dark recesses of your soul to take control over you. This happens as soon as the first physical effect of the shock has abated. Whether or not you have any chance to control your disadvantages in such a situation depends on the level of negative mental balance, as shown in the table below.

Balance	Effect of Shock
-15	Disadvantages can be kept at bay with a successful Ego roll.
-30	Disadvantages may be controlled by persuasion from others.
-45	Ego roll to prevent you from hurting yourself or others.
-60	Disadvantages can't be controlled.
-75	Disadvantages can't be controlled, physical changes occur.

When in a state of shock, you are ruled entirely by your disadvantages, which assume more serious forms than usual. They distort your image of reality and control your actions. Below, we provide some hints on how to play out disadvantages and limitations. All of the character's disadvantages are activated, and it's possible that they will conflict with each other, producing bewilderment, depression and even more irrational behavior. Your advantages are out of order as long as you remain in shock.

You are under the influence of your disadvantages until you manage to get a grip on yourself, by a successful Ego roll. You can make a first attempt at this immediately after the physical shock leaves you. If this fails, you can try again twice per day for characters with a mental balance down to -30, once per day for characters with a balance worse than -30.

The Ego roll is also modified by mental balance. The lower it is, the greater the risk that you'll never regain control over your subconscious.

MODIFICATION TO EGO ROLLS

BALANCE	MODIFICATION
-15	+3
-30	+5
-45	+7
-60	+10
-75	+15

If your Ego is so low that you are unable to regain control over your disadvantages, you have become permanently insane. Only long-term therapy, which increases your Ego or takes away some disadvantages, can help you get back to normal mental status.

Effects of Disadvantages :

- *Animal enmity* : Fit of rage. Attacks all animals on sight and tries to kill them.
- *Bad luck* : Disasters galore.
- *Bad reputation* : Lives out the reputation. Provokes people, acts on all negative impulses, tries to get an unfavorable reaction from everyone.
- *Curse* : Varies, depending on the nature of the curse.
- *Death wish* : Becomes more than usually reckless, takes unnecessary risks.
- *Depression* : Gorges on self-pity, loses all initiative, unable to act.
- *Drug addiction* : Must get drugged. Anything will do, from sniffing glue to mixing cocaine in the breakfast cereal.
- *Egotist* : No longer gives a damn about anything or anyone. Loses all sense of proportion and can sell out a friend for a shoestring.
- *Fanaticism* : Accuses the enemies of the faith for the shock. Lashes out wildly at them.
- *Forgotten* : Breakdown. Confronts complete strangers, crying: 'You must remember me! Can't you remember me?'
- *Greedy* : Becomes totally obsessed with money.
- *Habitual liar* : Unable to utter a true word.
- *Haunted* : Attracts supernatural creatures like a magnet.
- Innocently blamed: Takes everything bad that happens upon him/herself.
- *Intolerance* : Aggressively accuses everyone and everything for the shock.
- *Maimed* : Suffers anxiety about physical appearance. Must hide, or tries to cause further mutilation.
- *Mania* : Becomes hyperactive. The speedometer hits the post. Can't sleep, rest or engage in a normal conversation.
- *Mental compulsion* : Begins to perform the compulsive act, maniacally and surreptitiously.
- *Mental constriction* : The constriction is weakened and faint memories of the suppressed thing or event reoccur, causing uncontrollable anxiety.
- *Mistaken identity* : Mental disorientation. Starts to believe in the mistaken identity and acting it.
- *Mortal enemy* : Begins a manic search for the enemy and attacks thoughtlessly. Somehow blames the enemy for the shock.
- *Nightmares* : Horrifying nightmares begin as soon as the character falls asleep.
- *Oath of revenge* : Begins a manic search for the enemy and attacks thoughtlessly. Somehow blames the enemy for the shock.
- *Paranoia* : The foes are everywhere, they almost have me! Panic.
- *Persecuted* : Provokes people in order to get in trouble.
- *Phobia* : All phobias become uncontrollable. Has hallucinations about the object of the phobia, or consciously seeks it out.
- *Rationalist* : Refuses to acknowledge the cause of the shock, even if it's something perfectly rational and natural. Tries to suppress the event, refuses to hear about it.
- *Reckless gambler* : Must gamble at once, with anyone, and with anything at stake.
- *Schizophrenia* : Loses contact with reality. Hallucinates, hears voices, suffers major delusions.
- *Sexual neurosis* : Must act on the neurosis, here and now, with anyone or anything that comes to hand.
- *Sexually tantalizing* : Yields totally to the disadvantage. Stops trying to communicate with the other sex, willing to do everything they suggest or even suggesting it him/herself to get it over with.
- *Split personality* : Switches wildly between different personalities all the time.
- *Touchy* : Becomes furious. A state of permanent rage.
- *Unwilling medium* : Evil spirits possess you.
- *Wanted* : Exposes him/herself to the pursuers. Here I am, come and get me, if you can.

EXAMPLE

When the first shock abates, Harry feels his vices take over. He tries to control himself with an ego roll. His mental balance is -20, giving him +3 to the ego roll. He rolls 14, making 17 with the modification. It's a failure. He is now dominated by his disadvan-

tages. The strongest of these is his addiction to alcohol, his need to drown his feelings. As soon as the physical shock has left him, he begins a desperate search for liquor. Nothing can stop him. His death wish drives him to challenge destiny and do dangerous things. His phobia makes him hallucinate about rats welling up from the sewers, and he is close to panic in the dim barroom where he sits. His tendency to constrict unpleasant memories will make him forget what happened to Natasha. Later in the night, after about six hours, he is allowed another ego roll. This time he rolls 5, making 8 with the modification. It's a success, and he can stop drinking. But once the constriction mechanism has gone to work, it's still there. He cannot remember what happened.

Physical Changes

Characters with a mental balance of -75 or lower will suffer physical changes when in shock. The nature of the alterations depend on your Dark secrets and disadvantages. The Gamemaster decides from case to case how fast the changes happen, how far they develop and what their nature is. It can be a slow, creeping process, or it can come very suddenly.

Every failed Ego roll at a terrifying event will lead to changes for characters with mental balances of -75 or lower. A sequence of several shocks may yield different types of changes, or they may make an earlier alteration become worse.

Below you will find some suggestions for physical changes, but the Gamemaster is free to invent his own. Try to give them some relation to the character's history, his dark secrets, disadvantages and limitations. The alterations can also be related to the terrifying event that caused them.

All disadvantages which make you beastly or aggressive can lead to growth of teeth, claws and horns. A person, who feels like a victim or has strong religious connections, may suffer bleeding wounds and other stigmata. Sexual alterations happen to sexually neurotic people, or victims of sexual abuse. Rotting flesh happens to cannibals, murderers and people who otherwise have served death. Purgatories are severe changes that happen to people who feel guilty and wish to punish themselves.

- Androgynous/sex change/sexless
- Horns
- Claws, fangs
- Purgatories: hooks and needles through the body, no skin, itching scurf and crust which you constantly tear away, worms crawl in your living flesh
- Rotting flesh
- Stigmata (wounds that won't heal)
- "Tattoos," mysterious and spectacular signs on some part of the body

EXAMPLE

Natasha experiences how Karl slowly empties her of blood. It's an extremely unpleasant event and she must make an Ego roll at +10. She fails and loses consciousness. When she awakens, Karl is gone. She is weak but still alive. Her mental balance is -75, and the shock sets off a physical change in her body. While she lies there on the floor, half dead, strange tattooed bluish patterns starts to take form on her chest, stomach and front side of the legs. She feels vulnerable and exposed. Her mental balance is so low that she can no longer regain control over her disadvantages.

Temporary Physical Changes : People with a mental balance between -50 and -74 can temporarily get the same kind of physical changes that those with a lower mental balance get. However, these changes go away within 12 hours.

New Disadvantages

Terrifying events may give characters new disadvantages. If you roll 10 or more above your Ego at a terrifying event, you will receive one additional disadvantage with connection to the event. If the throw was 10-15 above your Ego, you get a 5 points disadvantage, if the throw was 16-20 over the Ego you get a 10-point disadvantage, and if the throw was more than 20 above your Ego, it gives you a 15 points disadvantage.

The additional disadvantage does not give you any points. It only hinders you, and lowers your mental balance in the usual way. The Gamemaster decides which disadvantages the characters get from the situation. They should have a direct connection to the event. If suitable.

EXAMPLE

Natasha rolls 11 above her Ego when Karl sucks her blood out. She gets an additional disadvantage worth 5 points: nightmares about the event. Her mental balance drops to -80. She gets no usable points for this.

Seeing Through Illusions

In terrifying situations, people with extremely high or low mental balance are able to see reality as it is. This does not mean that they are awakened and have regained their divine forces, only that the human prison shatters for a limited time.

For every 10 points of mental balance, positive or negative, there is one chance in 20 that the person will see the true reality, after having failed the Ego roll in a terrifying situation. At a positive or negative mental balance of 200, the chance is 100 percent. Enhanced awareness and schizophrenia always give the character one chance in 5 (1-4 on 1d20) to see reality in a terrifying situation. The Gamemaster rolls 1d20 in situations when it's important to know if the characters see anything more than normal.



True reality may show itself in several ways. You may see the true nature of a creature that has temporarily assumed human form, e.g. a Lictor or an Azghoul. Or you may see parts of Metropolis or Inferno which are not normally visible, e.g. you can see the souls of dead people wandering in the streets. The Gamemaster decides when it fits into the story, and contributes to the drama, that the player characters see through the illusions. The chances stated above are only an approximation of the probability, but the Gamemaster has control over these events. Don't let yourself be ruled by blind chance, but consider how dramatically appropriate it would be.

EXAMPLE

Natasha has a very low mental balance, giving her an above-average chance of seeing through illusions when she is shocked. The Gamemaster decides that it would fit into the story for her to do it at her encounter with Karl. Just before she loses consciousness, she sees Karl's true nature, a Razide with throbbing organs in an exoskeleton of glass and metal.

Projections Of Terror

When we see through the illusions, our powers are channeled without control so that dreams and nightmares, hallucinations and fantasies assume physical form. The warped creatures of our nightmares are parts of ourselves, and pursue their creators away from their birthplace.

Each time the illusions crumble, everyone must make an Ego roll to see if they keep their inner forces under control. If they fail, their terror assumes physical form and begins to haunt them. The Gamemaster determines what form the projection takes; human enemies, monstrous creatures, or changes in reality, e.g. the asphalt in the street begins to suck down the unfortunate one.

People who live in exposed places, in the slums or the underground, have often projected their fears and nightmares into our world. It isn't uncommon

that one encounters their projected monsters in such places, and that reality has been altered there.

EXAMPLE

When Natasha sees Karl's true form, she makes an Ego roll. She fails. Her nightmares are projected into reality where they make the twisted corpses around her get up. When she awakens, she is surrounded by undead who slowly rise and turn to stare at her with dead, empty eyes.

Temporary Physical Changes

People with a mental balance between -50 and -74 can temporarily get the same kind of physical changes that those with a lower mental balance get. However, these changes go away within 12 hours.

De-Projection

It is possible to expel something that was born out of your mind, by denying that it exists. This is called de-projecting. In order to do this, you have to stop, control your fear with an Ego roll, and meet the creature face to face.

Both make an Ego roll, highest score wins. If the creature loses, it dissolves and vanishes in nothing. If the person loses, he is shocked and suffers the effects of the creature's wrath.

If the creature was projected by someone else, the person trying to de-project it will add 5 to his Ego roll. It's more difficult to deny something that doesn't originate in yourself.

EXAMPLE

Natasha confronts the undead that rise about her. She knows from previous experience that hallucinations occur in shock. She persuades herself to believe that there is nothing to be afraid of, that she is only imagining things. She makes an Ego roll and just makes it: the undead only have an Ego of 5 and fail. They sink back onto the floor, normal corpses again.

Possession

Possession is to leave one's own body and take over someone else's. The original owner of the possessed body is suppressed and controlled by the intruder. Sometimes the intruder can only control the body at certain times or in certain places. The possessed will then give the impression of a split personality. He has no memories of what happened when he was not in control. He could possibly have faint recollections, as of a dream.

There are creatures that make a habit out of possessing the bodies of others. Among these are spirits of dead people who want a new body to live in, but are unable to be reborn and don't want to go to Inferno. Purgatides, refugees from hell, can possess a human body in order to escape pursuing Death Angels. Etheraces are creatures who don't have a physical form and must possess someone in order to exist.

Creatures from Inferno who cannot normally enter our world, for example Razides and Nepharites, can possess human bodies to open a gate between their world and ours. Razides and Nepharites are described in "The False World" and "Beyond Death." They have no inherent power for possession, but use occult rites to achieve this purpose.

Purgatides, Razides and Nepharites can only control the possessed body at night. When the day breaks, they lose their grip on the person who regains control. But they don't go away entirely. They lie dormant during the day, to return the next night.

In order to possess a body, one must know how to do this; either through an inherent power or through a magical ritual. An Ego roll decides the success of the attempt. The possessor and the victim roll, and the highest effect wins. If the attacker wins, he can possess the victim. If the victim wins, he can resist the attempt. The mental balance of the victim modifies the roll. It's easier to resist with a high balance. For every 5 points of balance below zero, there is a modification of +1 to the victim's Ego roll. For every 5 points above zero, 1 is subtracted from the roll.

People with a balance of +75 or higher cannot be possessed under normal circumstances.

When someone has become possessed, he or she is completely under the control of the possessing creature. It's possible to break the possession temporarily, with a successful Ego roll, e.g. in order to say something or resist committing some action that he would normally never do. But it becomes harder the longer one has been possessed. The chance drops by 1 for each day.

The Gamemaster will instruct the player how to act as the possessed character. In some cases, the Gamemaster can take over the character throughout, but this isn't always necessary.

Possessed Objects : A possessed object houses a spirit, which can take control of a human being. The spirit is bound in the object, willing or unwilling. It never leaves the object entirely, even when it enters a victim's body. The possessed person must have direct contact with the object, preferably by physically holding it, for the spirit to have full control.

In order to be possessed through an object, you must grab it. The spirit will then make an ordinary attempt to possess you, with opposing Ego rolls to settle the matter. If the spirit succeeds, you are unable to let go of the object and you are filled with the spirit's will. A mental contact has been established between you and the spirit. The spirit can order you to let go of the object without breaking this link. You will try desperately to stay near the object. The contact will be broken only if the distance becomes greater than a kilometer.

Spirits & Purgatides : Human souls can possess the living in order to get a body. Spirits are dead people who have left their bodies without being reborn or going to either a paradise or a hell. They possess a living body in order to continue their own lives, or to do something important that they never managed before they died.

Purgatides are condemned souls that have escaped from hell. When they possess someone, they are hiding in that body. Nepharites from hell pursue them and attempt to recapture the condemned soul. The simplest way to get the soul back to hell is to kill the body, so the possessed person might find himself pursued by murderous Nepharites. The Purgatide only controls the body at night. As soon as the sun rises, the possessed person is back in power.

When they don't have a body, spirits look like very faint ghosts, pale images of dead, and more or less decomposed, people. Purgatides are twisted, mutilated souls; often pierced with needles or wounded by instruments of torture.

Notes from The Arcanum Metropoli*

Possessive spirits are selfish. They want to save themselves or do something that they think is more important than anything else. They see the body they are using as a tool, and they are prepared to sacrifice it to gain their purposes. The possessed person will go where the spirit leads and do what the spirit wants. He will gradually assume more and more of the spirit's personality.

Abilities : Spirits have Ego, Charisma and Education between 1 and 20, just like living people. All other abilities are those of the possessed person. Secondary abilities and skills based on physical abilities are also those of the victim.

EGO	10+1D10
EDU	2D10
CHA	2D10

Senses : Those of the body
Communication : That of the body
Secondary abilities : Those of the body
Skills : All skills controlled by Agility, Strength, Constitution, Comeliness and Perception remain in the body. Skills controlled by Ego, Charisma and Education are those that the spirit had when it was a living person.
Attack mode : That of the body
Magic : Inherent ability to possess others.
Life expectancy : Infinite
Number encountered : 1

Exorcism

Exorcism is the art of expelling a spirit from a body it possesses. There are two kinds of exorcism: magical and psychological. Magical exorcism is a ritual, which is described in the chapter "Magic". All Conjurers can exorcise those creatures they know through their Magic Lores. Human spirits can be exorcised by Necromancers, Etheraces by Passion Conjurers.

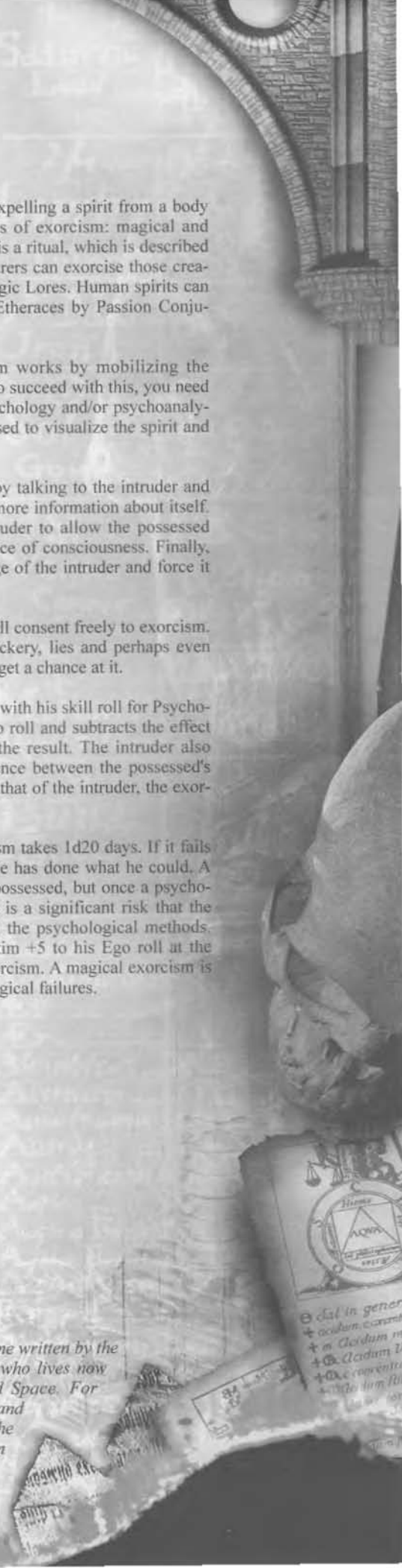
Psychological exorcism works by mobilizing the possessed person's inner forces. To succeed with this, you need a skill score of 20 or more in psychology and/or psychoanalysis. The exorcist helps the possessed to visualize the spirit and drive it out.

The exorcist will start by talking to the intruder and trick it into giving out more and more information about itself. Next, he attempts to get the intruder to allow the possessed person's self to come to the surface of consciousness. Finally, he helps the person form an image of the intruder and force it out.

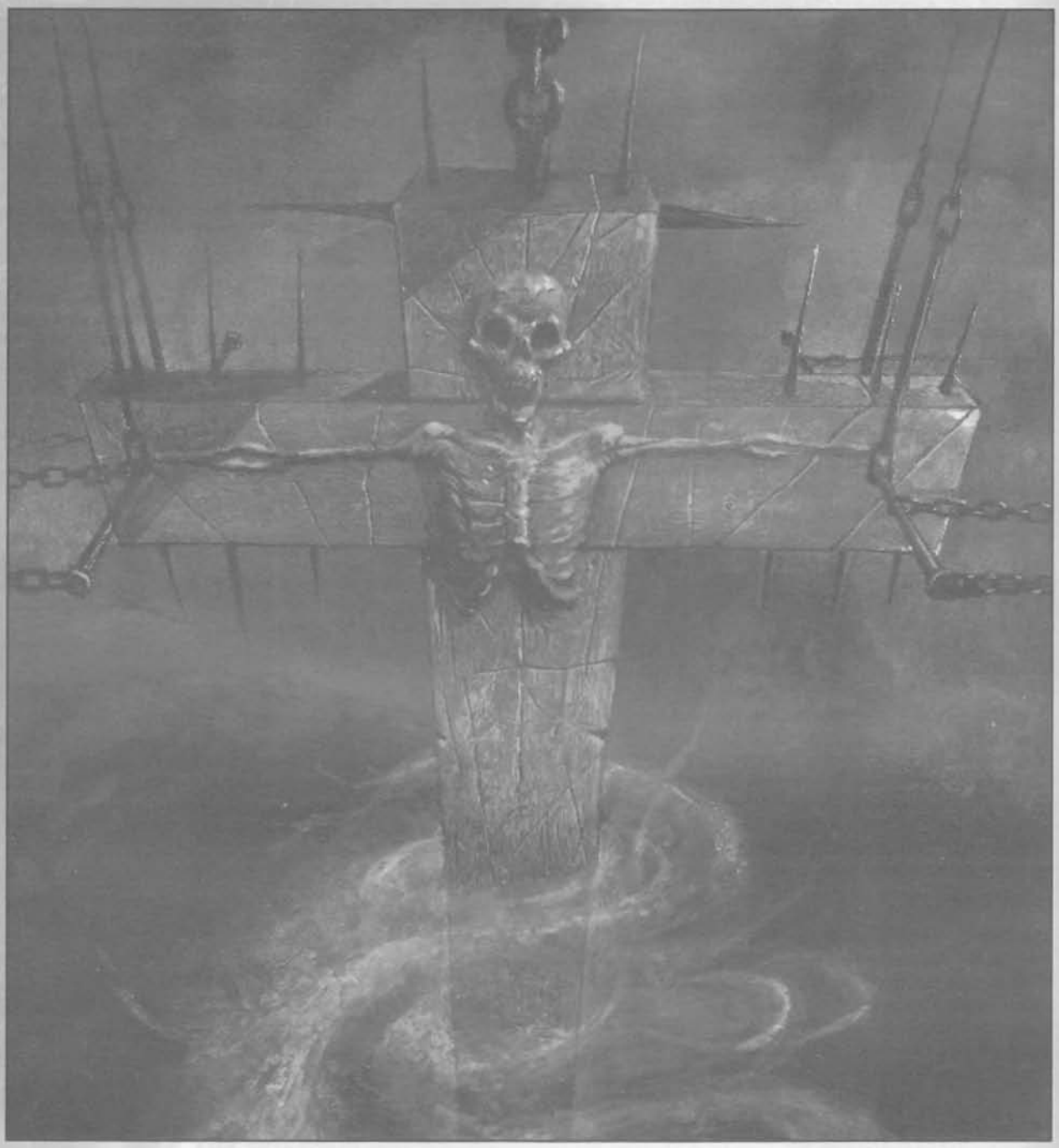
No possessed person will consent freely to exorcism. It takes a lot of maneuvering, trickery, lies and perhaps even force, like tying the person up, to get a chance at it.

If the exorcist succeeds with his skill roll for Psychology, the possessed makes an Ego roll and subtracts the effect of the exorcist's skill roll from the result. The intruder also makes an Ego roll. If the difference between the possessed's Ego and his result is greater than that of the intruder, the exorcism has succeeded.

A psychological exorcism takes 1d20 days. If it fails the exorcist may not try again. He has done what he could. A new exorcist can try to help the possessed, but once a psychological exorcism has failed there is a significant risk that the intruder has learned how to fool the psychological methods. This automatically gives the victim +5 to his Ego roll at the next attempt at psychological exorcism. A magical exorcism is not affected by previous psychological failures.



** The Arcanum Metropoli is a tome written by the enlightened Leonardo Da Vinci, who lives now beyond the power of Time and Space. For more details about this genius, and the Arcanum, see the section «The Awakening» and the chapter on NPCs and creatures.*



Physical Aspects

The room was quiet and still. Harvey tried to keep the beam of his flashlight low, not to be visible from the outside. Not that there would probably be anyone out in that thunderous torrent, but frankly he didn't want to take any chances right now. He had broken into this place after all, and the people that probably owned it didn't exactly like trespassers. Still, he had to find out what had happened to Georgia, and this house was his only link.

The lower floors were deserted, except for some stinking masses of old newspapers and rags that served as makeshift beds for whoever lived here. As for the residents there was no sign, which was just fine by Harvey's reckoning. He proceeded up the creaking stairs to the top floor. At first, he didn't find anything there either, until he entered the master bedroom. Then he found exactly what he had come here for.

Georgia lay sprawled in the middle of a large arcane circle. Candles slowly burned down on her dead hands and feet. Her face was a mask of terror, and her entrails hung loosely from her savaged torso. Blood, coppery sweet, filled the air and stained the floor dark. She had been butchered in some bizarre ritual, every cut and atrocity committed on her naked form having some dark meaning to it.

Harvey felt his legs buckle and threw up noisily onto the floor. Sticky blood clung to his hands and knees as he retched. His stomach continued its revolt for what seemed like an eternity, wracking his body painfully. He tried to catch his breath when he was through, wheezing and spitting out the foulness in his mouth. He took in another breath, and smelt something even more bitter than them smell of death in the air. It filled his nostrils with its familiar scent. His mind had just about encompassed it, when the small wave of gasoline splashed over him.

He tried to stand, but was still too weak. He turned and saw a large man in the doorway of the room, who had entered stealthily under the sounds of Harvey's retching. An overturned plastic container of gasoline sat at the man's feet, bleeding its amber contents over the room. The man smiled for a moment "Thank you, Harvey. You saved me the trip to find you." He chuckled, a liquid laugh.

The gasoline hit one of the candles burning low to the floor, and the fumes ignited easily.

Accidents

Characters can be hurt by other things than weapons. In this section, we will deal with what happens; e.g. when people are hurled into burning buildings, fall off roofs, are dragged down in sewers by undead hands, or anguish without food and water in the endless labyrinth of Metropolis. To understand what happens in these situations, you should read this section. We will also determine how characters are affected by poisons and drugs, and their chances of recovery.

Fire

Sooner or later, most characters will be exposed to fire. Arson is a very efficient way to get rid of unwanted people without leaving obvious traces. Big, hot fires do more damage than small and relatively cool ones. The exposure time is also important.

The table below shows how dangerous various types of fires are. Roll 1d20 when you are in the fire, and see what injuries you suffer.

The wounds get worse the longer you stay in the fire. The effect is increased by three for every combat round. This means you only roll once for the effect, in the first combat round you are exposed to it. That effect is then increased by three for every combat round you stay there.

Oil and gasoline burns for 1d10 combat rounds. A person whose clothes have caught on fire suffers wounds as from oil or gasoline fire, regardless of what type of fire caused the clothes to catch. The clothes burn for 1d10 rounds. If you rush out from a large fire, you no longer suffer the damage of that fire, only from your burning clothes. If your clothes are on fire, you can put them out in one combat round if you manage to roll under half your Agility with 1d20.

Torches and burning oil, gasoline or alcohol that are used in combat will hurt if one is hit by them.

Healing takes twice as long for burns as for other wounds. If you get a serious wound from burning, you will automatically faint from the pain. If you get a light wound, you must make a constitution roll.

Serious burns give horrible pain. Successful First aid eases the pain for one day. A person with a serious wound caused by burning cannot walk without help the first few days. Burn wounds easily become infected, not to mention the scars they leave. Characters with serious burn wounds must be taken to a hospital. See the section about wounds, healing and infections for more information.

Note that the figures for oil/gasoline below refer to a small quantity of burning liquid that has ended up on your body, e.g. from a molotov cocktail; they are not indicative of (for instance) being in a burning oil refinery!

Type of Fire	Scratch	Light Wound	Serious Wound	Fatal Wound
Torch	1-8	9-17	18-25	26+
Oil/gas	1-5	6-15	16-22	23+
Camp fire	1-4	5-15	16-22	23+
Bonfire	1-2	3-12	13-16	17+
Large fire	1	2-5	6-10	11+

EXAMPLE

Harry wakes up and smells smoke. He is lying on the floor in a deserted factory. A flaming sea of burning gasoline surrounds him. He gets up, covers his mouth with his arm against the smoke. His eyes are running, and he can't see where he is going. He runs blindly through the fire. The Gamemaster decides that this is equal to a bonfire, and makes an effect roll. The result is 7. Harry receives a light wound in the first combat round. He runs on through the fire. The next round, the effect increases by three, to 10. He still has a light wound, and his clothes are on fire when he emerges from the fire. The Gamemaster rolls 1d10 and gets a 6. Harry's clothes will burn for another 6 rounds unless he manages to put out the fire. He gets down on the floor and rolls around. The player makes an agility roll and gets 8. That's under half Harry's Agility, so he manages to put out the fire.

Smoke

The smoke of a fire is usually even more dangerous than the heat. In a burning building, the risk of smoke damage is very great.

If you stand up in the smoke without attempting to protect yourself, you will soon suffer from smoke inhalation. You must make a Constitution roll every combat round to not lose consciousness. When you have lost consciousness, you will live for your Constitution in minutes before you die of smoke poisoning.

If you take measures to avoid the smoke, such as covering your face with a (preferably wet) cloth, and crawling to stay low, you only need to make a constitution roll every ten combat rounds.

Electricity

Electricity gives burn damages, but it doesn't work like fire. A body that has an electric current through it will only take injuries for as long as the current is on. If the voltage is high enough, it may stop the heart. Physical contact with a high voltage wire is nearly always fatal.

The damage depends on the voltage and the exposure time. Below is a guideline for common household electricity (110 volts in America, 220 volts in Europe). Stronger currents and longer exposure times increase the effect and thereby the damage.

Increase the effect with +1 for every 100 volts above 220 and with +3 for every combat round of contact.

A character that receives a fatal wound from brief contact with low voltage has not died outright. He has received a heart attack. Apart from that, treat electricity damage as fire damage.

Spécial note : In fact, it's actually the amperage of electricity that causes damage, rather than the voltage. The human body can survive thousands of Volts, but less than a single Ampere can kill you. For the purposes of the game, however, we left this section the way that it is. It's easier to handle.

DAMAGE FROM HOUSEHOLD ELECTRICITY

110 V	
1-13	Scratch
14-20	Light wound
21-24	Serious wound
25+	Fatal wound
220 V	
1-11	Scratch
12-18	Light wound
19-22	Serious wound
23+	Fatal wound

The current also has a paralyzing effect, so that the victim is unable to let go of the live object. Make a Constitution roll to avoid getting stuck. A new Constitution roll is allowable every combat round. The electricity never paralyzes people with Luck or Body awareness.

EXAMPLE

The Nepharite Raschaza tries to crush Harry with a steel axe. Harry defends himself by thrusting an electric wire into the Nepharite's abdomen. The Gamemaster decides that the wire has 1200 volts in it. He rolls for effect and gets 10 on 1d20. He then adds +1 for every 100 volts above 220, making +9 and a total effect of 19. The Nepharite takes a serious wound in the first combat round. It loses its balance and falls.

Falling

The longer you fall, and the harder surface you land on, the worse you are hurt. It's also possible to fall a few meters without being injured, especially if you land on a lawn or something else that's soft. The skill Falling technique reduces the damage that characters take from falling.

The table below shows damages for a fall of three meters. For every meter above three, the effect increases by one. Make an effect roll and add the number of meters above three. Then check to see what type of wound the character has received.

EFFECT	DAMAGE
1-10	Scratch
11-15	Light wound
16-25	Serious wound
26+	Fatal wound

The surface you land on also affects the damage. Adjust the effect this way :

Water	-10*
Stone	+5
Bushes, soft vegetation	-5
Grass	-3

**Note that from very high altitudes, water is effectively as hard as solid ground.*

A scratch caused by a fall equals a large black and blue mark. A light wound should mean a sprained ankle or a cracked rib. Serious wounds are things like broken legs, several cracked ribs, concussion or something like that.

Falling damage heals the normal way. Broken bones require medical care, otherwise the healing takes twice as long and there is a risk that the bones will heal together at a wrong angle, crippling you for the rest of your life.

EXAMPLE

Raschaza plunges down into the darkness, paralyzed by the electrical shock. He falls ten meters and lands on a steel grille above bubbling, molten metal. The Gamemaster rolls 1d20 (effect) and gets 9. He then adds +1 for each meter above 3, making 16. Then he adds +5 for landing on a hard surface, making 21. The Nepharite receives another serious wound, but is able to get up.

Hunger, Thirst, Cold and Heat

People must eat and drink, or they will die of thirst and starvation. Strong cold can freeze you to death, and strong heat can cause dehydration, stroke and other nasty things that will eventually kill you. When you are hungry, thirsty, cold or hot, you lose Constitution. Constitution rolls are required at regular intervals to avoid fainting.

The Constitution roll depends on what you are exposed to. Failure means you lose consciousness, and eventually die if you don't receive help. The table below shows how much Constitution you lose in different situations, and whether you must roll under your CON or under CON x 2 to stay on your feet.

	Hunger	Thirst	Cold/Heat
CON loss	1	2	1
CON roll	CONx2	CON	CON

The loss of Constitution is per day for hunger and thirst, per hour for cold and heat. The same applies to the Constitution roll; roll once per day for hunger and thirst, once per hour for cold and heat. Failure means the character loses consciousness for 1d10 hours. In strong cold or heat, this is often fatal.

It takes some time before the effects of hunger and thirst become acute. Anyone can go for a day without food and water, before thirst and hunger have any medical effects other than discomfort. It's not necessary to start the constitution rolls for hunger and thirst until 24 hours after the character last had food and/or drink.

How we are affected by cold depends on clothing. With furs or down-padded clothes, it's possible to be comfortable in temperatures down to -50°C, while a naked person can freeze to death in temperatures well above freezing. Wind is also an important factor with cold or heat. If the air is still, -20°C is no problem for a person with ordinary winter garments, but a wind increases the cooling effect drastically; -20°C at 10 m/second is more like -40°C in calm weather. The Gamemaster should take these considerations into account when determining the effects. When a character has lost all of his Constitution, he dies.

Constitution that has been lost is regained at a rate of two points per day when food/water/normal temperatures are again available. Medical care doubles the recovery speed.

EXAMPLE

Harry stumbles along the desolate subterranean passages. He has neither food or water. The temperature is increasing all the time, and after a couple of hours, it feels like being in an oven. Large fans slowly move the hot air but provide no soalce. Harry losses 3 points of constitution for not having eaten or drunk. He sits down to rest. The Gamemaster makes a Constitution Roll for the heat. Harry now has CON=8. The Roll is 7, so he stays conscious. A new Constitution Roll is made every hour. After two hours, the Gamemaster roll 13. Harry faints. The Gamemaster rolls 1D10 to see how long he will be unconscious. The result is 2. After two hours, he awakens. He now has only 3 Points of Constitution left. He must get away from the murdering heat fast, if he wants to live.

Drowning and Suffocation

Drowning and suffocation are the same thing; after a number of minutes without air, you begin to die. All characters can hold their breath for CON/2 combat rounds, if they have prepared by taking a deep breath. Without preparation, only half that time.

After that time, you must make an Ego roll every combat round to avoid the effects of suffocation. The first round, you must roll under your Ego. The second round, under half your Ego, the third round under your Ego/4, then your Ego/8 and so on.



When you fail the roll, you have begun to drown or suffocate. You now lose one point of Constitution per combat round. When it reaches zero, you lose consciousness, and when it reaches -CON x 2, you are dead. Before that, it's still possible to save your life by using the skills First aid or Medicine. A successful skill roll for either of these means you regain consciousness after a couple of minutes. You then regain Constitution at a rate of 1 per minute until you are fully restored. If you were almost dead, it will take several days before you are fully restored, and your CON/2 hours before you can walk without help.

You can swim underwater your whole movement rate every combat round, as long as you hold your breath. When you are out of air, i.e. you are down to making Ego rolls not to drown, you can move only half your normal movement rate. When drowning, you can't move at all.

EXAMPLE

A thunderous sound fills the tunnel where Cassandra walks in search of Harry. Far away, a dark mass is coming toward her. She realizes that it's a flood wave filling the tunnel, rushing toward her. She starts running, but she just has time to take a deep breath before she is engulfed and swept away. She is helplessly carried along. Since she took a deep breath, she can hold it for CON/2 combat rounds; in her case, that's 8. After 8 rounds, she is still under water. She succeeds with an Ego roll, and then manages to keep from breathing water for two more rounds by rolling 5 and 3. But on the fourth round, she fails and begins to inhale water. She now loses one point of Constitution per combat round. After 16 rounds, she loses consciousness. After another 32 rounds she will be dead, unless she gets to the surface and receives help.

Poisons & Drugs

Poisons can enter the victim either through injection, eating, or breathing. Some poisons can even enter the body through the skin. There are innumerable poisons, and here we will only describe some of the most common. Poisons affect characters by making them lose Constitution. Total loss of CON means the poison has full effect; smaller losses means the dose was too small, or for some other reason the poison isn't working fully.

Check the poison used in the table. Throw the number of dice indicated under CON loss. Compare the CON loss to your original CON score. The poison has different effects depending on how large part of your CON you lose.

A poison seldom takes effect at once. In most cases, you have 1d10 combat rounds during which you can take an antidote. Most poisons can be neutralized if they are detected in time. Pumping out the stomach can neutralize a slow poison before it has reached the bloodstream. When there is a working antidote, the effect of the poison is reduced by one level, e.g. "death" becomes "paralysis" if you get the antidote.

It takes one day to regain a point of Constitution lost to poisoning. You never lose more than all of your Constitution to poison, i.e. there are no negative Constitution scores here.

Below follows a description of the most common poisons, poison gasses and drugs.

Arsenic

This is a classic poison. Various arsenic compounds are used, and death occurs within a few hours. The symptoms are reminiscent of diphtheria or cholera (which is convenient; you can say the victim died of natural causes). A few milligrams are fatal, but it's possible to build up an immunity to it. Some princes did this in ancient times and in the Middle Ages; some of them could eat doses of several grams! Arsenic compounds can be found naturally in the alpine regions of Europe.

Curare

This is a nerve poison, which has long been used by South American Indians on their blow, pipe arrows. The poison comes from a plant growing in the Amazon jungles; it is mashed into a black goo, which can be applied to weapons. As soon as the poison enters the victim's blood, the nerves are paralyzed and the victim dies of suffocation, in terrible cramps. It takes only a few minutes.

Digitalis

This poison comes from a plant which originally belonged in southwestern Europe. The active substance is digitoxine, which disrupts the heart activity. Digitoxine is fatal in very small doses; a few milligrams will do the job. It can be stored gradually in the body, so that many small doses finally build up a killing concentration. The victim dies of heart failure. Digitalis is used as a heart medicine and can be bought (with prescription) in pharmacies. It's difficult to determine that the victim was poisoned.

Poisons related to digitoxine are also usable as "arrow poisons," applied on weapons. They also kill in very small doses.

Snake Poison

Snakes have a variety of poisons. Among the more deadly are rattlesnakes, cobras, black mamba, and sea snakes. In the table, we have prepared a sort of "standard" snake poison. The victim gets a fever, and the bitten limb swells up. After a short time, there are cramps and paralysis. Within a few hours, death occurs. The only remedy is medical care and serum.

Wolf's-bane

The wolf's-bane is common all over Europe and North America. The whole plant is very poisonous, especially the roots. 4-5 milligrams are fatal. The victim dies after a couple of hours in convulsions and terrible agony. The active substance is aconitine. This poison has a bitter taste that may be detected with a successful perception roll.

Strychnine

A classic poison used by many assassins. Strychnine is an alkaloid that occurs in plants of the family Strychnos. In small doses, it acts as a stimulant. Larger doses give cramps and finally paralyzes the central nervous system. It is distributed in food or drink.

Poison Gases

Cyanide

Cyanide is seldom used in its solid state. The poison has such a pungent, awful taste that you can't eat or drink it without noticing. As a gas, it's more common and kills quickly even in small doses. It has a faint smell of almonds.

Carbon Monoxide

This is a tasteless, odorless and colorless gas, which kills by replacing the oxygen in the blood of those who breathe it. Occurs in exhaust gasses from cars. The victim becomes confused, then loses consciousness and dies.

The victim should be allowed a perception roll. If successful, he realizes that something is wrong and may try to get away. Failure means death in 10+1d20 minutes.

Nerve Gas

The military have developed a large number of nerve gasses; most of them are phosphor compounds that consist of a volatile liquid. Nerve gas can penetrate human

skin, so a gas mask only protects partially. The effects are cramps and blurred vision. If the respiratory system or the naked skin is exposed to larger doses, death occurs within 3d10 seconds. Nerve gas is colorless and odorless.

Tear Gas

Tear gas is used by police forces all over the world, e.g. to disperse riots and force people to go away from wherever they're not supposed to be. The gas irritates the respiratory system and the eyes, making tears run and throats hurt. Several gasses have these effects; brome acetone, acetophenone, brome bensylcyanide, etc. Allergic persons can die from it, but otherwise very large quantities are required for the gas to be fatal.

Sedatives

Ether

Ether is a very volatile, colorless gas. It has been used for sedation in surgery. In small doses it makes you unconscious; too large a dose can kill.

Chloroform

You have all seen how this is used; the crook pours chloroform on a piece of cloth, sneaks up behind the heroine and puts the cloth over her mouth and nose. She breathes the vapors and faints. Chloroform has a sweet smell.

Mickey Fins

Chlorine-hydrogen mixed in alcohol makes a very fast-acting sleeping potion. The victim faints a few seconds after having a drink.

Sleeping Pills

There are a large variety of sleeping pills available in pharmacies. They can be used to put a person to sleep, or in large doses, to kill.

Drugs and Narcotics

Not all poisons are used for killing. Since time immemorial, humans have chosen to poison themselves with various substances, to cope better with a harsh reality. All drugs are poisonous; in large doses, they damage the body and even kill. We will not go into details on the lasting effects of drug addiction here, but let it suffice to mention that they have undesirable effects on the liver and the nervous system. Persistent use of alcohol damages the brain and your mental balance. Cirrhosis and diabetes are common results of alcohol addiction. Addiction to narcotics often results in jaundice and deteriorated resistance to disease, with infections as a secondary consequence.

Most drugs are more or less addictive. Anyone who uses a strongly addictive drug must make an Ego roll not to become addicted.

Drugs dull your perception and your judgment. Most (not all) drugs cause negative modifications to ability and skill rolls as long as they affect the character.

Alcohol

In small doses, alcohol is stimulating and spirit-raising. In larger quantities, it is a sedative. When the intoxication has passed (after a few hours), the drinker suffers nausea and headaches.

Alcohol gives a modification of -5 to AGL, EGO and PER, and the same to all skills controlled by these abilities. It gives +5 to CON.

The addictive effects of alcohol are different depending on the genetic background and physical condition of the person. The Gamemaster decides who runs an above-normal risk of becoming addicted. In general, 10-20% of all people are in the high-risk section for developing alcoholism.

It's very difficult for those who have become addicted to stop drinking. It usually requires help from others.

Amphetamine

A very addictive stimulant temporarily increasing your stamina and performance. The intoxication lasts for about half an hour. During that time, the drugged person has a modification of +5 to EGO, PER and CON, and -5 to AGL and all skills that are controlled by AGL.

When the intoxication has gone, the person suffers its aftereffects. He now gets -5 to EGO, PER and CON, and all skills controlled by these abilities.

Anyone who takes amphetamine must make an Ego roll not to become addicted.

Hashish

Hashish and marijuana are made from Asian hemp. The drug is usually smoked, and has a sedative effect. It takes 2-5 hours to get out of the intoxication. Intoxicated people have -5 to EGO and PER, and all skills controlled by those abilities.

This drug is more addictive than alcohol but not as addictive as most other narcotics. Counting from the tenth time you use it, you must roll under double your Ego every time, not to become addicted.

Prolonged periods of use mean permanent brain damage and a substantially increased risk of cancer. Anyone who fails the 2 x Ego roll runs a 10% risk of suffering a hashish-induced psychosis. This is a severe psychic disturbance provoked by the drug. The victim needs extensive medical care to function normally again.

POISONS & POISON GAS					
POISON	CON LOSS	CON=0	CON=1/3	CON=1/2	CON=2/3
Arsenic	3d10	Death	Death	Illness	Nausea
Curare	3d5	Death	Paralysis	Stiffness	No effect
Digitalis	2D10	Death	Heart failure	Heart racing	No effect
Snake Poison	2d10	Death	Paralysis	Cramps	Stiffness
Wolf's-bane	3d10	Death	Death	Very ill	Illness
Strychnine	2d10	Death	Cramps	Irritable	Euphoria
Cyanide	2d10	Death	Very ill	Illness	Nausea
Carbon monoxide	2d10	Death	Death	Unconscious	Confused
Nerve gas	3d10	Death	Death	Cramps	Impaired vision
Mustard gas	2d10	Death	Severe skin damage	Light skin damage	Itch, red skin
Tear gas	2d5	Blinded	Tear eyed	Irritation	No effect
SEDATIVES AND DRUGS					
DRUG	CON LOSS	CON=0	CON=1/3	CON=1/2	CON=2/3
Ether	2D5	Death	Unconscious	Unconscious	Confused
Chloroform	2d10	Unconscious	Unconscious	Confused	No effect
Mickey Fin	3d10	Unconscious	Unconscious	Very drunk	Drunk
Sleeping pills	2d5	Death	Unconscious	Unconscious	Very sleepy
Alcohol, 10 cl	2D5	Unconscious	Very Drunk	Drunk	Tipsy
Amphetamine	3d10	Hyper active	Over-stimulated	Stimulated	No effect
Hashish	2d10	Apathy	Sedated	Sedated	No effect
Cocaine	3d10	Hallucinations	Euphoric	Euphoric	Euphoric
LSD	3D10	Hallucinations	Hallucinations	Confused	Confused
Opiates	3d10	Apathy	Apathy	Sedated	Sedated

Cocaine

Cocaine is an extremely addictive stimulant produced from the leaves of the coca plant. It is usually inhaled as a white powder. The cocaine gives a brief euphoria, followed by a deep depression. This contributes to making it addictive.

People under the influence of cocaine have +5 to PER and CON, and an EGO score of 5. All Ego-controlled skills drop by -5. After the 30-50 minutes of absolute happiness, the drugged person gets -5 to EGO and PER.

Prolonged use of cocaine destroys the mucous membranes of the nose and cause permanent brain damage. Users must roll under their Ego every time they use it, not to become addicted.

LSD

This is a powerful hallucinogenic drug. It causes different types of hallucinations depending on the mindset of the drugged person. LSD is usually taken as pills, or 'tabs.'

A drugged person has -5 to EGO and -10 to PER. Skills controlled by these abilities are down by -5.

Users must roll under 2 x Ego every time to escape addiction. Mescaline, which is extracted from the peyote cactus, has a similar effect.

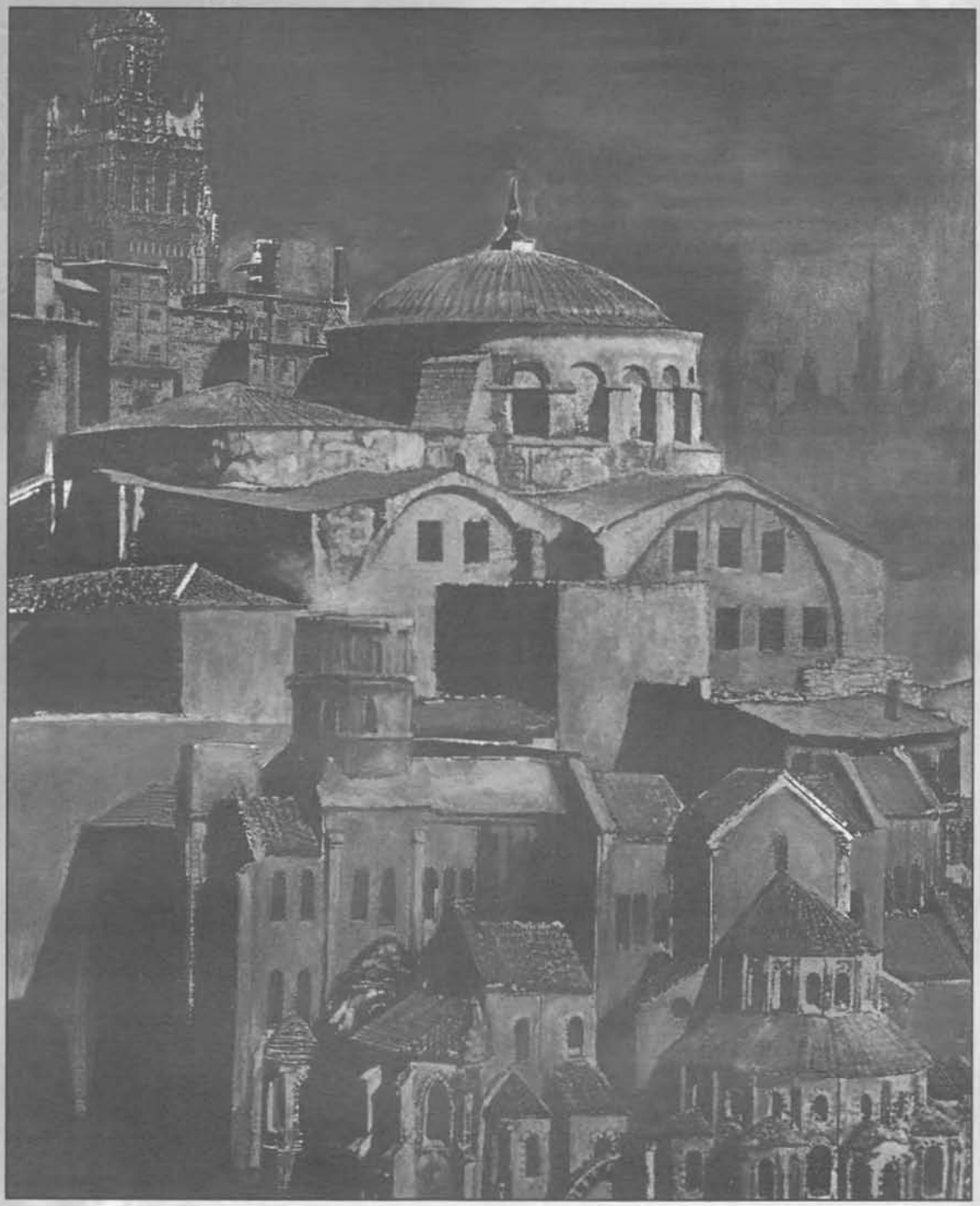
Opium

Opium, morphine and heroine are products of varying purity, made from the fruits of the opiate poppy plant. It is a strong sedative used in medicine to relieve pain. As a drug, it induces a great peace of mind, a happiness where all feelings are remote. All opiates are very addictive. Prolonged use will give permanent damage, and especially with morphine the risk of dying from an overdose is significant.

Drugged persons have -5 to AGL, EGO and PER, and all skills controlled by those abilities. The user must roll under his Ego every time, not to become addicted.

EXAMPLE

Cassandra wakes up at the bottom of the drained sewer tunnel. She is drenched with sewer water and can hardly breathe, but she is alive. Suddenly she feels a sharp pain in her leg and looks down. On her right thigh sits a crab-like creature with 20 or 30 thin legs. It has thrust a tube into her leg and is sucking blood. She feels a burning pain as a poison spreads in her leg. She grabs the creature, tears it off and throws it away. The Gamemaster rolls 1d10 and determines that it takes 7 rounds for the poison to act. Cassandra is unable to do anything about it. The Gamemaster rolls 2d10 and looks in the column for snake poison. It's only a 6. That's one third of Cassandra's Constitution. She gets a stiff and swollen leg, but suffers no lasting effects.



Time & Travel

The subway clattered and shook as it made its way through the underground. Its rocking motion seemed to lull me, it was like being in my mother's arms again. It had been a late night at the office, and I had decided to pull a double shift in a fit of unusual stupidity. Ah, well. They needed me and I enjoyed the work. I had no family or pets or such to get back to, so I was never in a real rush to get home. Still, my body moaned in protest at the punishment I had committed against it, and a nice warm bed was very much in order. My eyes flickered in spite of my best efforts, and closed for what seemed like only a few seconds.

It must have been longer for when I opened them again, I was alone.

The far door to the car opened up, the sound of the tunnel and train filtering into the car. I looked up at the new arrival. The man was lean and tall. He wore a conductor's outfit, but it seemed as if it were from ages long past; maybe the 20's or so. A nightstick or baton hung from his belt. I looked at him confused as he approached; the baton was slick with blood. "Ticket, please, sir?", he asked. My hand was trembling madly as I handed him my ticket. He looked it over, and handed it back to me with his thanks. He tipped his hat to me with a warm and gentle smile, and went on to the next car.

The train stopped at my station, and I just walked off it and to my home where I lay down on my bed and wept until a troubled sleep took me away.

Time is relative. During wild chases where everybody is shooting, time is short. When waiting, locked in a dark room with nothing to do, time is long. In order not to bore the players with endless periods when nothing interesting happens, we count time in different ways.

When no particular events occur, time is on the Large scale. This spares us a lot of uninteresting details.

Large scale time

Most of the game occurs in Large scale time. It's long journeys and hours of waiting. All the mundane stuff that isn't really relevant to the game. When the Gamemaster is using Large scale time, he only explains the relevant and important events that occur during a day, an hour, or a few minutes.

EXAMPLE

During the flight to Chicago, the Gamemaster is using Large scale time. He tells the players some colorful details, such as what kind of food is being served and which movies are shown, but doesn't mention details unless the players specifically ask. As soon as anything specific is said or done, the game switches to Real time.

Real Time : All the real role-playing is done in Real time. The elapsed time in reality is roughly equal to the elapsed time in the game. It should be used especially when the player characters are talking to each other or to NPC's.

However, since telling the Gamemaster what you want to do often takes a bit longer than actually doing it, the Gamemaster should be generous. It's also more difficult to assess the situation correctly from just what the Gamemaster has said, and some relevant questions should be allowed. But the general idea is not to "stop the time" here; it's unrealistic to let the players confer endlessly with each other, make up plans and coordinate their actions, in game situations where their immediate response is needed.

Combat Time : Combat time is a special, detailed time scale used in critical situations such as combat. It's designed to make it possible for the Gamemaster to keep track of whom acts first and when the various combatants can do something.

Combat time is divided into combat rounds and action phases. These are abstract concepts that do not correspond to a fixed number of seconds or minutes. An action phase is the time it takes you to perform one quick action, e.g. shoot, throw yourself down on the ground, parry, and shout. Some things take longer than one phase to do, e.g. reloading a gun and shooting, which consists of four actions: remove the magazine, insert a new one, cock the gun, and fire.

Actions are performed in combat rounds. One combat round consists of 3 action phases. One combat round corresponds roughly to five seconds of time. If you are unnaturally fast, you can perform a maximum of 9 actions in one combat round (3 actions in each action phase). Most people can only perform two or three actions in one combat round. Some non-human creatures have a very high Agility and can do many more.

Movement : Your Agility and Constitution determine how far you can walk, swim, climb or run in a certain time. You can walk half your Agility in meters during one combat round. This is your basic movement rate.

The maximum movement for characters is available for a short spurt, which allows you to move six times faster than walking (AGL x 3). If your Agility is 10, you can run 30 meters in one combat round. This only applies to very short distances. If you are going to run for more than ten minutes, you only have 4 times your movement rate, which is 20 meters per round with an Agility of 10. During really long races, like a marathon, you only move twice your walking speed.

If you move too much you get tired. That means you lose Endurance. When your Endurance is zero, you can move no longer and have to rest.

The movement table shows how far you can move during a combat round and how much Endurance you lose. The table also shows how far an average person with 10 in Agility and Constitution can move during a combat round (3 phases), an hour, and a day, respectively. The distances are just average estimations. The Gamemaster can use them when for example a whole group moves. Then everybody has not to calculate how far his character can move.

A one-day trek is supposed to mean maximum eight-hour's walk. Then you have to rest. Note that you may move more than 25 kilometers during one day, as long as you have Endurance left.

The rate given for loss of Endurance presupposes that you take a break at regular intervals. If you do not, the Gamemaster may well double the Endurance loss.

MOVEMENT

	Average Movement			Loss of Endurance		
Type	meter/rnd	/rnd	hour	day	/15 min	/hour
Walk	AGL/2	5m	3km	25km	2	8
Run	AGLx3	30m	12km	50km	10	40
Sneak	AGL/4	2.5m	1.5km	-	2	8
Crawl	AGL/6	1.5m	1km	-	5	20
Swim	AGL/4	2.5m	1.5km	12km	3	12
Swim*	AGL/4	2.5m	1.5km	-	3	12
Climb	AGL/6	1.5m	1km	8km	5	20

** under water*

Travel

How long time does it take to go from Kuala Lumpur to Ulan Bator? That depends. Are you driving? Going by train? Flying? Will you be stopped at the border? What can you afford? What means of transport are available?

It's impossible to give exact times for all travels. What follows is an attempt to estimate costs and times for traveling by different means of transport.

Prices and times are based on European standards. In many third world countries, travel is very much cheaper. Indian railways are both cheap and good, at least if you go first class.

Travel times also vary a lot. Airlines and shipping have frequent routes between most large cities in the industrialized world. Out in the African countryside, you may have to wait a week or two for the next bus.

When calculating travel time, take into account how many times the characters will have to change means of transport, and how frequent the planes/ships/ buses go. Many atlases have flight routes and ferries marked. Ambitious Gamemasters can use an online service or call a travel agent and ask about times and prices.

TRANSPORT	AVG. SPEED OF TRAVEL
Car & Bus	90 kph (55 mph)
Train	120-300 kph (75-170 mph)
Ferry	25 kph (15 mph)
Airline	950 kph (450 mph)



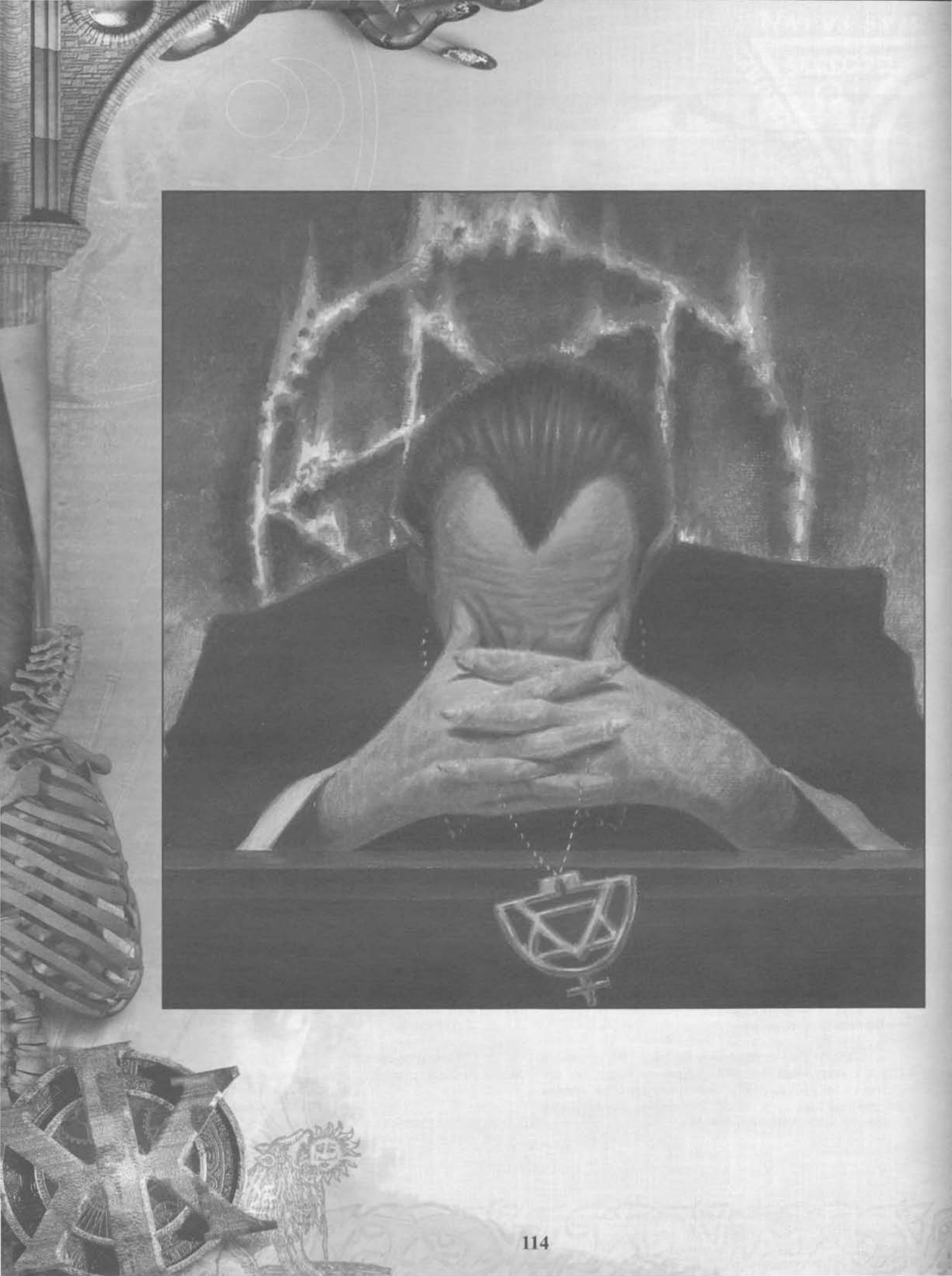
The Death of Time

The time we count depends on our reality. Outside our world, other laws of nature apply and our sense of time ceases to work. In Metropolis time doesn't exist. Everything exists simultaneously, here and now. In dreams, time can be infinitely short or long. In Death, there is no time. In Inferno, only the present agony exists.

This is hard to simulate in the game. We are unable to think in other terms than past, present and future. For any concrete events such as combat and conversation, use combat time and real time even outside our reality. Anything else would make these situations unplayable.

Large scale time doesn't have the same exact importance for keeping the game together. Outside our world, it can change. In Metropolis, travel between two places near each other can take an almost infinitely long time. In dreams, characters can move faster or slower than normal. Creatures from Metropolis or Inferno may have met the characters in the future and know things about them that they themselves haven't experienced yet. Characters can go into Metropolis and get back in our reality a year later, though they were only gone for a week as they saw it.

These time alterations can be used to affect the story, to give the player characters leads, or to confuse them.



Magic

Nefri-Khensu lay on the table of the embalmer, opened like a butchered calf, split from her throat to her womb. Heart, lungs and liver were placed in a clay bowl by her head. My beloved. This was the first time I saw her since she died. The eyes were weighted with lead, the skin was grey and dead, the nails were black. She was gone, an empty shell. There was no more any hope of eternal life. I screamed my sorrow and anger. Cursed the gods. Summoned the powers of the underworld.

"Die, Osiris Ptah-neb-an! Die, Amon-Ra! Die, Horus and Maat! I summon Seth Sekhet-Aaru! Come, Angels of Sebau! Come to me! Let her live! Take me instead!"

The flame of the oil lamp was extinguished. There was darkness. The sound of screaming desert winds filled the room, and there was a stench of rotting corpses and a strangling heat. A hand touched me, a voice cut through the storm.

"Setu ta hetep," the voice said. "A gift from the Lord of the Underworld."

Suddenly I saw through the darkness. I saw black pyramids rise towards heaven. I saw a black sun, like the eye of Amon-Ra, pierced and blinded. I heard Nefri-Khensus voice through the desert wind. She stood in front of me, with her belly opened and ribs like bloodied wings. Red tears ran down her cheeks. She threw her arms around me as I carried her out of Death.

The World of Magic

The world is a place of Magic. The Demiurge created our reality using Magic. From his dreams and visions he formed our prison, and shackled us. He took fragments of the true reality, twisted them and built a world of illusions. His will was strong enough to subdue man and imprison him in the world he had created.

Magic is still there as the foundation of the illusions. The laws of Magic control our reality. The days of the year, the size of the earth, the changing of the seasons and the placement of the stars in the universe are all parts of the illusion. Everything can be influenced, and if we regain our divinity, we can raze it all using Magic.

The only thing that is not controlled by the laws of Magic is man himself. We are not a part of the illusion. Our bodies are the same that we have had for millions of years. We can change and distort them using Magic, but we can never destroy them. We are subdued by our imprisonment and are easily led or frightened into submission, but there is no Magic that can really influence us against our will. "Every man and woman is a star," as Alistair Crowley noted.

Few human Conjurers really have enough knowledge to realize the truth: that we are gods imprisoned in an illusion. Most of them believe that we receive our magical energies from without, from the gods or from sacrifices, or from some impersonal "mana". Many Conjurers fall victim to the promises of Astaroth or the Angels of Death of power in exchange of submission-the devil buys the loyalty of the Conjurer for some unimportant knowledge about how to awaken the magical abilities. The actual fact is that the power comes from within. It is our own suppressed power that we are using when casting a spell. Magical power can not exist outside of the Conjurer, in the same way that his intellect can not exist outside of his brain.

No one knows for sure where and when man received his knowledge of Magic, but most sources point to Egypt during the fourth millenia BC. Cities and buildings could be found there, which raised memories of Metropolis and the time before our imprisonment. The first Conjurer learnt the Art from some entity from beyond the illusion. Some say that it was the Archon Malkuth, others believe it was Astaroth who taught Magic to man in spite of the laws of the Demiurge. Conjurers often say that they receive knowledge from beings from Inferno, from Astaroth himself or from his servants.

Magic is the most powerful tool available to man in his attempts to influence the illusions. For a short while the Conjurer regains his divinity. He moves unhindered between different worlds, and is no longer bound by death or the curse of the Demiurge. The Conjurer can challenge the illusion and test what it is like to escape his imprisonment. But Magic demands an irrevocable belief in your own ability. The moment the Conjurer stops believing in his own divinity and his ability to influence the illusion the power will slide from his grasp.

Magic can be a route towards Awakening. Most of the practitioners of Magic are making an attempt to escape the illusions, either by gathering power in order to challenge the servants of the Demiurge, or by learning how to ignore the power of the Demiurge and the illusions. All Conjurers have a mental balance that is more or less off. The glimpses of divinity that can be perceived when a spell is cast arouses a hunger pushing the Conjurer further and further into the darkness, or into the light. Finally Magic can be a way to freedom, but only for the few who-at the end-are able to meet the part of themselves that they have repressed during the journey of Magic.

Conjurer's Guide

A Tree of Life with the Archons from Malkuth at the bottom to Kether at the top, and the Angels of Death in rank and file below. The corresponding lines (which are normally drawn according to the teachings of tarot) are drawn according to the mythology of Kult.

The Tree of Life

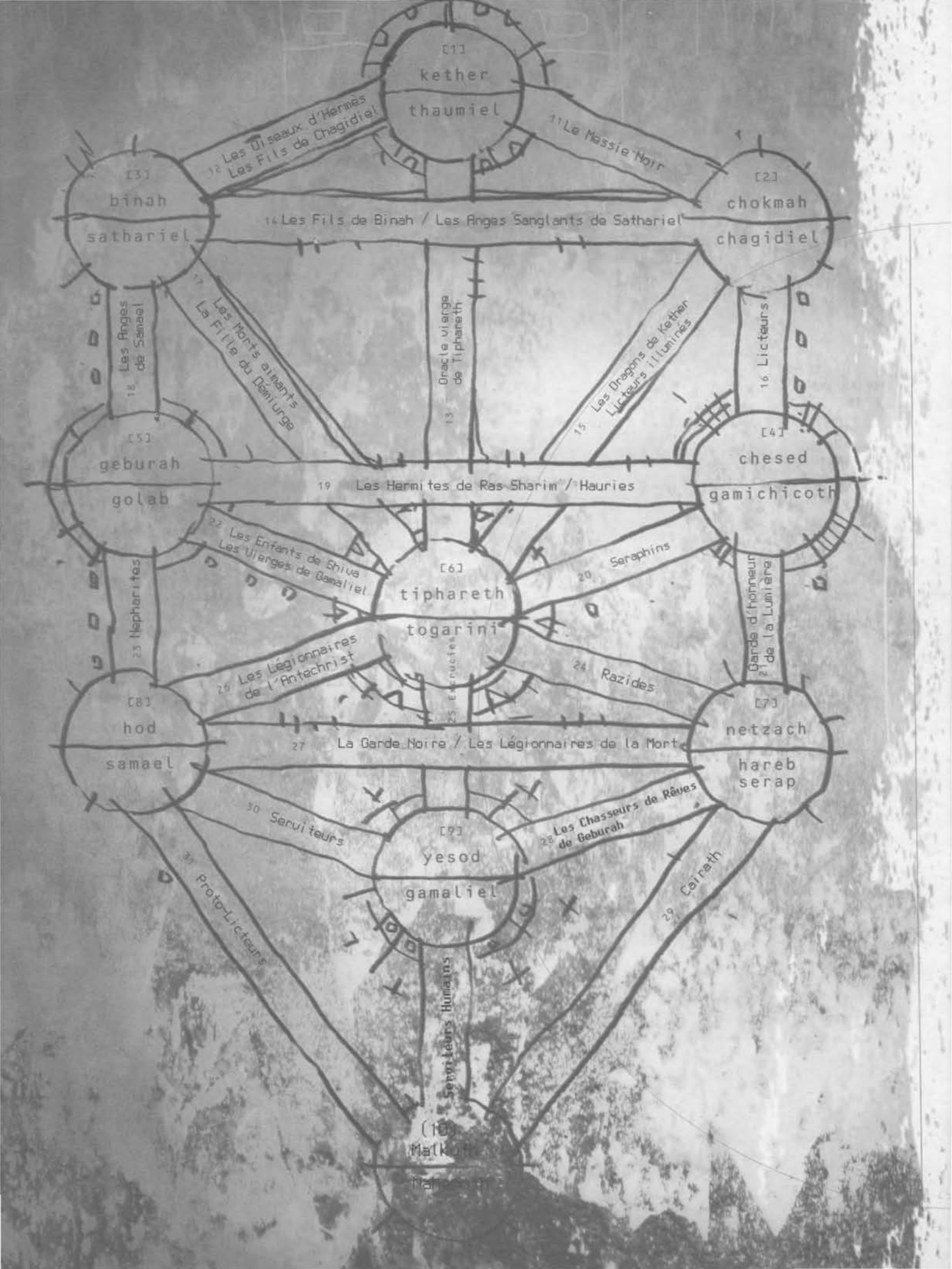
Numbers correspond to the numbered circles and paths of the diagram.

1	Kether/Thaumiel
2	Chokmah/Chagidiel
3	Binah/Sathariel
4	Chesed/Gamichicoth
5	Geburah/Golab
6	Tiphareth/Togarini
7	Netzach/Hareb-Serap
8	Hod/Samael
9	Yesod/Gamaliel
10	Malkuth/Nahemoth
11	The Black Messiah
12	The Birds of Hermes/The Sons of Chagidiel
13	The Virgin Oracle of Tiphareth
14	The Sons of Binah/The Blood Angels of Sathariel
15	The Dragons of Kether/Enlightened Lictors
16	Lictors
17	The Loving Dead/The Daughter of the Demiurge
18	The Angels of Samael
19	The Hermits of Ras Sharim/Hauries
20	Seraphim
21	The Honour Guard of Light
22	The Children of Shiva/The Virgins of Gamaliel
23	Nepharites
24	Razides
25	Excrucies
26	The Legionnaires of Anti-Christ
27	The Black Guard/The Legionnaires of Death
28	The Dream Hunters of Geburah
29	Cairath
30	Servilians
31	Proto Lictors
32	Human Servants

The Conjurer

I grew up in Puerto Rico during the sixties. My old man worked for an American company. We lived outside of San Juan in a ghetto for American businessmen and military personnel. It was a time of garden parties and baseball and a fear of communists, as if the fifties were still on. We were the only Swedes, and we were never entirely accepted. The Americans thought my old man was a lefty and a strange one. Half of the other kids were never allowed to play with me. The last year in high school I started to drift away from the ghetto, in towards the city, met a black girl, got a job at a café.

That was the last summer before we were to return to Sweden. I went with my girl to a party at a plantation way out in the bush, where I met Miguel. He was a typical West Indian. Undefineable ancestry, undefinable age, white tropical suit and bad teeth. He offered me a cigar and said that we should get to know each other a bit closer. I had a gift, he said, something I should develop. We ended up at his place late that night. It was a rundown shack on the southern end of the island. He showed me his Temple full of voodoo stuff and skulls and images of gods made out of old bottles and sugar


[1]
kether
thaumiel
11 La Massie Noir
12 Les Oiseaux d'Hermès
Les Fils de Chagidiel
[3]
binah
satheriel
[2]
chokmah
chagidiel
14 Les Fils de Binah / Les Anges Sanglants de Satheriel
17 Les Morts aimants
La Fille du Démiurge
18 Les Anges de Sandel
Oracle vierge de Tipharet
13
15 Les Dragons de Kether
Licteurs illuminés
16 Licteurs
[5]
geburah
golab
[4]
chesed
gamichicoth
19 Les Hermites de Ras Sharim / Hauries
22 Les Enfants de Shiva
Les Vierges de Gamaliel
[6]
tiphareth
togarini
20 Seraphins
23 Nepharites
21 Garde d'honneur de la Lumière
26 Les Légionnaires de l'Antechrist
25 Exécuteurs
24 Razides
[8]
hod
samael
[7]
netzach
hareb serap
27 La Garde Noire / Les Légionnaires de la Mort
30 Serviteurs
[9]
yesod
gamaliel
28 Les Chasseurs de Rêves de Geburah
31 Proto-Licteurs
29 Caireth
Serviteurs Humains
(10)
Malk
Mal

cane. This was the first time that I ever felt really at home anywhere. Miguel offered me a little rum and said that I could become a skilled maitre. He summoned the spirits of the dead, and they screamed and danced in the air. When we were ready to return to Sweden the next fall I refused to come along. I ran away to Miguel. They looked all over the island for me, but they could never find me.

The Conjurer is a disturbed individual, an outsider and a misfit. His mental balance is distorted, and he is forced to go further and further into the darkness in his quest for truth. Magic is out of the ordinary and extreme by its very nature. It is drawn towards either light or darkness, and refuses to be balanced. This also applies to the Conjurer. He is on the path of extremes, which in the end may lead to his Awakening.

You don't become a Conjurer out of pure chance, you choose to become one. It is a calling, an inner urge that must be satisfied. The Conjurer is on the path to his own divinity, and is trying to awaken it. This doesn't prevent other forces from influencing his behaviour, like greed, lust for power, curiosity, or unselfish love. But behind any outside forces, there is always a longing for the divinity within.

There are no half-hearted Conjurers. You don't learn a handful of spells, and then spend the rest of your powers on something else. This applies to everyone, both the sect leader, who is striving for money and gratuitious sex, and the lonely hermit in the wilderness. Both live and work whole-heartedly as Conjurers.

If a player character is going to learn Magic, he must have the Magical intuition ability, which is described below. It gives a mental balance of less than -25 or more than +25. A Conjurer is a very extreme character. You will also find twelve different archetypes, who reflect that kind of extreme personality. Some are better suited as non-player characters, like the Satanist and the Sect Leader. The others can be used as patterns for player characters. There is nothing to stop you from inventing your own characters.

Magical Intuition

If you want to learn Magic, you must have Magical Intuition. It is an innate or acquired ability, that can be bought for 20 points when the character is created. A person with Magical Intuition has an inbred understanding of how the illusion operates, and is able to use his hidden powers to manipulate it. Magical Intuition allows you to learn all the Lores of Magic and spells as regular skills.

Magical Intuition affects your mental balance in one way or the other, but not immediately. A character with a positive balance adds 20 to his mental balance. A character that is already in the red deducts 20 from his balance. This is a result of the inability of Magic to be balanced. It is always drawn towards the extremes. Start out by calculating your balance in the usual way, with all the advantages and disadvantages. Check if the end result is positive or negative, and then decide if your Magical Intuition raises or lowers the result.

Magical intuition is a disturbance, making it possible for the afflicted to perceive and use discrepancies in the illusion. As a consequence only people with a distorted mental balance can have the ability. As soon as the Magical intuition has raised or lowered the balance of the character, the Conjurer has a balance of at most -25 or at least +25. The ability will not disappear if the mental balance of the character later moves towards zero. If you've learned Magic once, you will not forget it.

White and Black Magic

The rules do not differentiate between white or black Magic. Everyone can learn all of the Lores of Magic and all of the spells, regardless of his mental balance. Often Conjurers with a positive mental balance are passive recluses. They are reluctant to use their knowledge for practical purposes, even if they may learn obviously "evil" rituals in order to get a better understanding of themselves and reality.

"White" Conjurers practice meditation and exercises which will lead to an enhanced self-awareness. They try to detach themselves from the body and all of its restraining desires. "Black" Conjurers are looking for a release of their bodily desires. This tendency is accentuated, the more extreme the mental balance of the Conjurer becomes. All Conjurers tend to move away from the point of balance, which means that the choice of mental balance at the beginning of the game is quite important later on.

The Conjurer and the World

The Conjurer is not aware of the fact that he is searching for his own divinity. He does not necessarily know more about the Illusion and the imprisonment of humanity than anybody else. The sciences of Magic may impart knowledge about the real nature of the world, but the Conjurer does not have this information from the beginning. Most of the Conjurers believe that they are receiving their Magical powers from without, from some impersonal "mana" or from some divinity. A large number of Conjurers are active believers writing the names of Angels and gods in their protective circles.

Start by defining the world view of the Conjurer. Where does he think he gets his powers? What does he think he can do with them? Does he have any aim for his studies in Magic? Some suggestions for backgrounds and motives are given in the descriptions of the archetypes.

Pacts with Dark Powers

Many Conjurers form pacts with beings outside of the Illusion. Astaroth and several of the Angels of Death, especially Togarini, are ready to form pacts with willing individuals. Conjurers with a positive mental balance are primarily searching out Malkuth, the only one of the Archons embracing Magic.

But nothing in life is free, and in the end the devil is always taking more than he is given. Pacts with external powers are treated as dark secrets. At some moment in the past the Conjurer summoned a powerful being and entered into a pact with it. The Gamemaster decides what the devil has demanded in exchange. Astaroth often wants the souls of his wards. The character will be suffering from the (dead certain!) insight that he will be tortured in hell after death. He will try to avoid death at any cost. The patron may also demand some kind of service from the servant. This is something the game master can use in the game, when the Conjurer is forced to fulfill his part of the deal. Another common deal requires that the Conjurer sells his firstborn son or daughter, or allows a curse to afflict all of his decendants.

Lores of Magic and Spells

"Agraschat Naib I Samora Nalkoth: Adonai Cheol Nimrathi..."

I became silent and waited. The smoke rose from the Circle. The air was thick and smelly. The light wavered. I felt a presence. Slowly a being was formed inside the smoke.

At first it was just amorphous, then more and more physical, horn and bone covered by a thin layer of flesh. A hundred glittering eyes watched me through the smoke.

"Nimrath Abrakas. I bind you, shackle you, imprison you by this sign."

I raised the wand and the eyes of the creature closed for a moment. A clawed hand darted out and cut my hand. The wand fell to the floor. The broad head of the being was split in a grin when he rose on his hind legs and stretched his sinewy arms towards me. I mumbled protective spells in a panic and drew a pentagram in the air. It struck towards me again, but missed. The Circle of protection held. It couldn't reach me. Screaming in frustration it stormed against me again, but slid aside and bounced on the wall. It beat its fists on the floor until the concrete started to crumble. A furious kick struck a hole in the wall. It enlarged the opening and forced itself through the hole, screaming and stomping. I didn't dare leave the Circle. The stomping footfalls receded through the house. Far away I could hear Melanie scream. I stood as if frozen in the middle of the ruin while the dust slowly settled.

Lores of Magic

There are five different Lores of Magic: Death, Passion, The Dream, Madness, and Time and Space. They all touch different parts of reality and how we perceive it. Each Lore is a different skill the Conjurer must learn. They have the same costs as any ordinary skill: one skill point per level up to the Ego level of the player character. Beyond that it costs three skill points per level. The Conjurer can only become proficient in one Lore at the time, but he can switch back and forth between them.

The skill score in a Lore of Magic is called a Lore rating. Each spell has a Lore rating. In order to learn a spell the score of the Lore must be as high as or higher than the score of the spell. In order to learn the spell Visions of the Fool, with a Lore rating of 12, the Conjurer must have a skill level of at least 12 in the Lore of Madness. If the spell has a score that is higher than that of the Conjurer, he may not yet learn it.

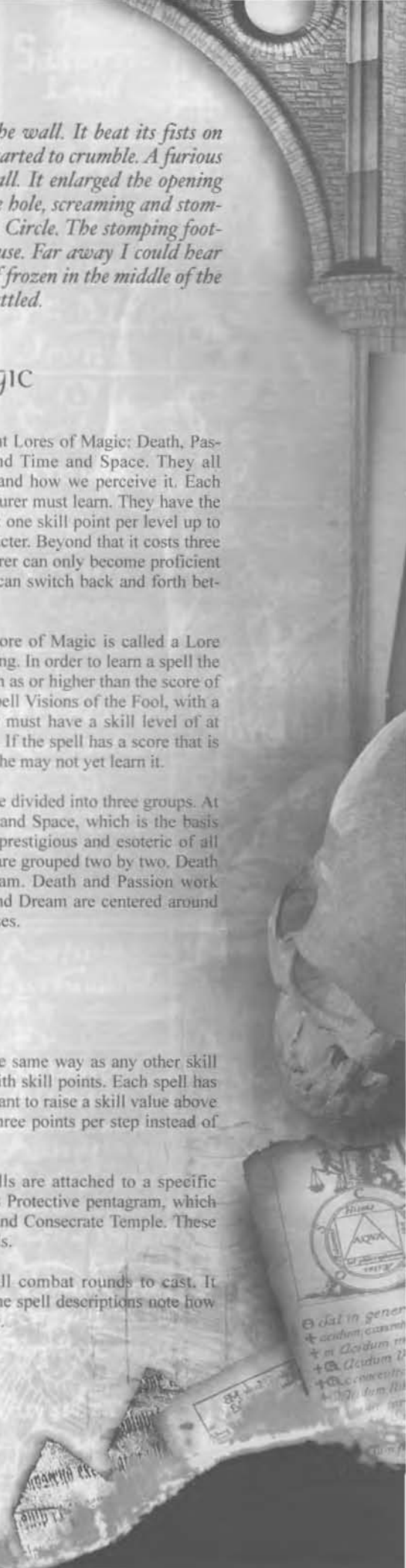
The Lores of Magic are divided into three groups. At the bottom is the Lore of Time and Space, which is the basis for all Magic. This is the most prestigious and esoteric of all the Lores. The other four Lores are grouped two by two. Death and Passion, Madness and Dream. Death and Passion work with physical terms. Madness and Dream are centered around sensory input and mental processes.

Spells

A spell functions in the same way as any other skill in Kult. You buy a skill value with skill points. Each spell has Ego as the basic ability. If you want to raise a skill value above your ego level it will cost you three points per step instead of one.

Almost all of the spells are attached to a specific Lore of Magic. The exception is Protective pentagram, which is a part of almost every spell, and Consecrate Temple. These are described under General spells.

Spells always take full combat rounds to cast. It takes time to perform a ritual. The spell descriptions note how long it will take to cast each spell.



Endurance Cost

There is an endurance cost to each spell. The amount of endurance lost depends on the time it takes to cast the spell, and the difficulty of the spell. Powerful Magics are naturally more taxing. The skill score of the spell also has an impact on how much endurance is lost. It is easier and less taxing to cast a spell the better the Conjurer knows it. Study the table below to see how much endurance you lose at different skill scores. At values of up to 5 you lose more than the endurance cost of the spell, at 6-15 you lose whatever is noted by the spell description. At higher values you lose less endurance. You regain endurance according to the regular rules: one point per three minutes of rest. You cannot regain any endurance while the spell is being cast.

Score	% of Endurance cost
1 - 5	150%
6 - 15	100%
16 - 19	75%
20+	50%

The Magical Ritual

All spells are cast with the aid of a ritual. The ritual focuses the power of the Conjurer, and for a short while gives him back a portion of his divinity. In his Temple, surrounded by his tools of Magic that he has created himself, reciting broken poetry or rhytmic phrases in dead languages, he can for a short moment forget his limitations. The requirements for each ritual is noted in the spell descriptions. Below we will describe those elements that are generally part of a ritual.

Equipment

These are items needed for the ritual, but which do not have the same importance as the tools of Magic. The most important is the ceremonial garb, traditionally a long white, red, or black cloak with a broad leather belt or a simple rope of hemp around the waist. Modern Conjurers often dress in a more casual way, but the ceremonial garb must still carry a symbolic meaning, and is used only in connection with Magic. Other equipment may be candles, braziers, incense, and rhytmic or suggestive music.

Preparations

The preparations are a way of getting into the right mood for the ritual. The Conjurer washes himself and purifies the Temple by burning incense. He prepares the tools needed for the ritual, and arranges them on the altar. The time for preparations is calculated into the time for the entire spell.

The Circle and the Triangle

The Magical Circle of the Temple must be "awakened" and prepared for each new ritual. Candles can be lit to mark the circumference of the Circle, or it can be filled in with chalk or any other paint. Usually some other figure is drawn within the outer Circle : a square, an eight-pointed star, a T-shaped cross, a triangle, or a pentagram.

If the ritual is performed in order to summon a being, a triangle is drawn outside the Circle of Magic, where the name of the summoned being is written. When the spell is cast

the being appears inside the triangle and is being held within its frame. The triangle forces the summoned entity to obey the laws of the illusion, and to stay within sight of the Conjurer.

The Invocation

When a ritual is written down, it is often the invocation that is recorded; the words the Conjurer utters when the spell is cast. This can consist of an apparently meaningless stream of gibberish, or a fully comprehensible text in some living or dead language. When the Conjurer has understood the principles behind a certain spell he can create his own invocation in a language that suits him.

To write a good, working invocation is not entirely easy. It takes a lot of practice. There is more than one way of doing it. You can start with your own language and write a poetic text expressing the aim of the spell. The rhythm and order of the words are important, like in all poetry. The poem should read fluently, and all stresses should be at key words, those that start the spell. Often the poetic quality of the text is more important than the exact meaning of the words. A good poem by someone else is better than a poor work by the Conjurer himself. There are Conjurers who can open gates both to Hades and to Metropolis just by changing the stresses when reciting T. S. Eliot's "The Waste Land". The main idea is that the Conjurer likes the text, and can convey a meaning to it.

Many Conjurers use invented words or phrases from forgotten languages in their invocations. These are suggestive words full of associative meaning, but lacking any fixed definitions. Words from ancient Egyptian or Babylonian can be used in this way, often with excellent results. Spells found in books by well known Conjurers often look like this, filled with "barbaric names", words that once had perhaps a rather banal meaning, but which have received a Magical authority through the ages. This is the easiest method to use by players who want their invocations to sound good when acted out in the game.

An invocation or an exorcism must always contain the name of the being in question. Likewise, all spells with an effect on other people must contain the name of that person.



The Visualization

The visualization is the most important part of the spell next to the invocation. The Conjurer creates an image in his mind in order to focus the force released by the invocation. The purpose of the spell determines the look of the visualization. Burning pentagrams are used for protection, whirling dark maelstroms for summonings, and various kinds of *gestalts* for different beings. If the Conjurer is going to summon a certain entity he must visualize its appearance within the triangle on the floor. Magical energy is visualized as light or burning fire.

Gestures

The invocation is strengthened by gestures and movement. The Magical tools are used as foci when the invocation is pronounced. The sword is swung, the cup is lifted towards heaven, the crown is put on the head of the Conjurer, et cetera. The Conjurer is also moving within the Circle, turning in predetermined directions, and drawing symbols in the air with his hand.

Sacrifices

A sacrifice can have two purposes. It can serve as a gift to an entity summoned by the Conjurer, and also as a focus to call forth the powers of the Conjurer. No power can be had directly from the sacrifice. The power is always to be found within the Conjurer himself. The exceptions are those rare spells where the sacrifice willingly lets itself be killed, offers blood or in any other way is suffering some form of pain, thus helping to cast the spell. Many Conjurers are giving sacrifices anyway as they believe they can gain power from them. The sacrifice can be anything from burning incense to spilling some of the Conjurer's own blood to extreme mass sacrifices in satanistic rituals.

Magical cooperation

Nothing prevents two or more Conjurers from cooperating in order to create a Temple or perform rituals. As long as they have consecrated the Temple together, everything will work without problems. If they have not done this, the outsider must be adjusted to the Temple. This takes 30-Ego hours of meditation in the Temple and a successful skill throw in the Lore of Magic of the specific ritual. Following this, the Conjurers may cooperate when performing the ritual.

When several Conjurers cooperate, one of them is appointed "High Priest". This individual leads the ritual and focuses the energy. Each additional participating Conjurer raises the Ego of the high priest by one when throwing for Ego and raises the effects when throwing for effect by one.

If several Conjurers are going to cooperate without having time or oppourtunity to adjust to a common Temple, it will take three Conjurers to give the high priest the same increases in throwing for Ego and effect.

Certain groups are always cooperating British witches are always thirteen during their rituals.

The Temple

The Temple is the Conjurer's haven from reality, and at the same time a representation of the world. There he can gather his powers in order to meet and master the world. The Temple is a ceremonially purified place hallowed to the works of the Conjurer. It is only used for Magic, and may not be entered by anyone not initiated. Every ritual must be performed in the Temple. If the Conjurer does not have access to his Temple, all his spell skill scores are halved (rounded down).

A Temple should be carefully selected, it must feel right for the Conjurer. It can be a room in the house of the Conjurer, a special building, a cave, or even a secluded space outdoors. It can not be too large, or else the Conjurer will not be able to take it in, or too small, leaving no room for the altar and the important protective circles. Between ten and fifty square meters are appropriate. Conjurers building their temples from the ground up should do this on their own. In this way the measurements for the building can be computed numerologically.

The Temple is a reflection of reality. When the Conjurer casts a spell, for example in order to destroy a part of the illusion and open a gate to Inferno, he will see the walls of the Temple as a reflection of the walls around our reality. This connection will be supported if the Temple is adorned with items connected to the Lore of Magic of the Conjurer. The Temple of a necromancer is decorated with skulls, bones, perhaps specimens in formaldehyde, and pictures of death and destruction. The Temple of a Conjurer of Passion is decorated with pictures and items of a sexual nature.

The Interior and Consecration of the Temple

The altar takes up the middle of the Temple. It symbolizes the basis for all Magic, man's ability to influence the world. The altar can be shaped in different ways; it can have the classical oblong form, but more often it consists of two cubes put on top of each other, so as not to disrupt the symmetry of the room. The material is decided by the Conjurer. The altar can be constructed of any kind of material: stone, wood, steel, or even plastic. On the altar the Conjurer symbolically draws the part of reality he intends to work with. A Conjurer of Death creates in geometric shape the circles of Inferno and the various phases of death; a Conjurer of Space and Time will draw formulas for the computation of Space and Time.

The altar is standing in the middle of the Circle of Magic, which is the most important detail of the Temple. It is within the Circle the Conjurer performs his work. Here he can protect himself from enemy powers and prevent observation. The Circle should be large enough to allow unhindered movement around the altar. It is cast permanently when the Temple is created, preferably with copper wire, coloured stones, or some other highly visible material in the floor. Around the perimeter of the Circle the names of powers or beings the Conjurer counts as his allies are written. If you do not want to call on named entities you can paint nine stars around the outer perimeter of the Circle. These represent the nine planets and the divine power of man, protecting the Conjurer against his enemies. Some also choose to paint a permanent sign whithin the Circle, a pentagram symbolizing man, one or several hexagrams symbolizing the relationship between man and god, or a so called cabbalistic T-cross consisting of ten squares, where each square represents one of the guardians of the illusion, either an Archon or an Angel of Death.

When all the outer details are in place the Temple is consecrated. This is initially done by sanctifying it. The Conjurer purifies himself by fasting and abstinence for a week. Each day he performs a lesser ritual in order to banish unwanted influences from the Circle of Magic, and to strengthen it. He then cleans every detail of the Temple. Everything must feel fresh and unused, as if it had just been created. Then the Temple is sanctified. How this is done depends on the temperament of the Conjurer, and what Lore of Magic he belongs to, but common to all is that the altar is steeped in oil, and that incense is burnt to cleanse the air. The Conjurer walks three, seven or nine times around the Circle and summons the beings he has signed for protection. When the Temple is sanctified, it must be consecrated. This is done in a specific ritual, which is described under General spells.

Makeshift Temples

A makeshift Temple kan be consecrated for a special ceremony through 24 hours of fasting and meditation. The Conjurer draws a Circle and raises an altar. He then sits in the Circle and meditates. When a full day and night has passed he can perform the ritual of consecration which is described under General spells. A makeshift Temple functions only temporarily, and gives the Conjurer a full skill score, but only for that one spell that is named during the ritual of consecration. The Temple is no longer usable as soon as the spell is cast.

The Tools of Magic

The Conjurer uses various tools in order to focus power into his spells. The most common tools are the sword, the wand, the cup, the crown, and the ring. Preferably these should all be made by hand by the Conjurer, and be consecrated in rituals similar to the one used to consecrate the Temple. Anyone lacking the ability to create his own tools, need to spend a good amount of time searching for tools that feel right and also go well together.

The Sword

The sword is the tool that cuts. Only the undivisible can withstand the power of the sword, and only man himself is undivisible in a magical sense. Therefore the sword also represents the undivisible ego of the Conjurer. It is used to find simple solutions to complex problems. The sword is often a part of rituals where the search for knowledge is the central idea. It is also a weapon used to banish beings from our reality, and for defense against Magical attacks.

Most Conjurers choose to make or acquire real swords of steel or bronze, but there are also those who make their swords out of wood or even glass. The Conjurer will hold and use the sword as a weapon in his rituals, often holding it with both hands, like a kendo sword, in order to give it maximum power.

The Wand

The wand is the one tool that more than any other is associated with Magic. The wand represents will, the insight that the Conjurer possesses divine powers, and the force emanating from these. The wand can be used to summon and bind entities, and it can also be used to influence and subdue others. In esoteric Magic the wand can be used to swear oaths by, and it can be used to raise the mental balance of the Conjurer. In the Lore of Passion the wand is the male principle and the cup is the female.

The look of the wand is of a certain importance. Because it represents power, its outer appearance is a reflection of how the Conjurer views his own power. An ornamented wand of gold is found in the hand of a selfconscious Conjurer who is not ashamed of his power over people. A more humble Conjurer will choose a more non-descript wand. The wand is always held in the right hand, and is brandished in a fashion that fits the generally accepted way of wand-waving.

The Cup

The cup symbolizes development, salvation, insight and perfection. It is closely related to ideas about the Grail and chalices. The cup is used in spells aiming for change, influence and seeing. It is also used in rituals of knowledge, where the Conjurer is looking for a synthesis between apparently conflicting facts. In the Lore of Passion the cup is the female principle, surrounding the male. A ritual with both the cup and the sword will create a paradox, which can be used to shake the illusion.

The cup can be made in any material whatsoever, the only thing of importance is that it can hold as much liquid as a regular drinking glass. The cup will give its maximum amount of energy if it is filled with some fluid for the Conjurer to drink.

The Crown

The crown shows the supremacy of the Conjurer over the forces and entities of his summonings. Ultimately, it is a symbol of the divinity of man. It is used to restore the divine powers needed to cast a spell. In his encounters the crown is a sign telling the summoned being that the summoner used to be a god, and is one day destined to regain his divinity.

Like the wand, the crown may send different messages depending on its make. It may consist of a simple headband, or be made in the form of a huge gold piece adorned with gems. Beings summoned by the Conjurer will judge his personality by the look of his wand and his crown.

The Ring

The ring symbolizes infinity. In a ritual the ring represents that which is greater than man himself, the true reality. It is used to influence time and space. The ring also appears in those few spells that can be performed by man, which in some way will influence the true reality beyond the Illusion. The ring should be made of a strong material and be formed into a perfect Circle, large enough to be easily used in the rituals. The size of a bracelet is usually appropriate.

Creating Your Own Spells

A skilled Conjurer can learn how to create his own spells. He can define what it is he want from the spell, and then create a suitable ritual. The player describes to the gamemaster what he wants to do. The gamemaster then decides the Lore rating of the spell and to what Lore it belongs. He compares with existing spells and decides on a reasonable value. The Lore rating of the Conjurer must be as high as that of the spell he wants to create. If the gamemaster decides that the spell belongs to the Lore of Passion, with a Lore rating of 10, the Conjurer must have at least 10 in the Lore of Passion in order to create a working ritual.

Then the Conjurer must start looking for suitable sources and engage himself in studies that can help him create the ritual. He must find symbols and visualizations that are strong enough to steer the magical energy he is carrying within himself in order to produce the exact result he is looking for. Anyone skipping on his homework may-at worst-release his own power without any possibility of controlling it, thereby creating havoc. The Conjurer describes in detail the ritual for the new spell. The time this will take is equal in number of weeks to the Lore rating of the spell. A spell with a Lore rating of 10 will take 10 weeks to create.

Finally the Conjurer makes a skill throw against his Lore rating. The effect must be higher than the Lore rating of the spell. In order to create a spell with a Lore rating of 10, the effect of the throw must be at least 10 or higher. If the throw fails the Conjurer must start from the beginning.

A total failure may lead to catastrophe. If the Conjurer throws 20 (or 20 twice if the Lore rating is high) he believes that he has created a working spell. But when he tries to cast it, it will be perverted in the worst possible way. Anyone trying to improve his own looks will become dreadfully disfigured, anyone trying to summon an Angel of protection will call an incarnation of Astaroth, anyone trying to open a gate to Metropolis will be cast down into hell.

When the spell is finished the Conjurer must learn it in the normal fashion. He does not have an automatic skill in performing it just because he has created it.

An Example : The Birth of a Nepharite

Mario D'Este, a Conjurer of Death, wants to create a spell whereby he can turn himself into a Nepharite, so that he can return from Inferno in order to haunt his enemies. He starts by making a description of the spell.

With the aid of the spell the Conjurer can permanently transform himself into a Nepharite. His abilities will change and he will be able to choose which special abilities he wants, and how his looks will change. His personality will also be affected: sadistic and moralistic traits will be strengthened. Compassion will disappear.

The Gamemaster studies the description. It is quite clearly a spell belonging to the Lore of Death. It implies a permanent change of the body or mind of the Conjurer, reminding a little about Foetus perversion (Lore rating 30) or Sex change (Lore rating 35) in the Lore of Passion. To become a Nepharite is a more drastic change than either Foetus perversion or Sex change, so the Gamemaster judges that the Lore rating of the spell is 40. Mario makes it by a hair, his Lore rating in the Lore of Death is 41.

With a Lore rating of 40 the spell will take 40 weeks to develop. Mario studies grimoires with rituals from the Lore of Death. He searches out a rare book from the 18th century, describing the nature of Nepharites. He learns long pieces by heart from the Egyptian Book of the Dead. He even summons a Nepharite to talk to in order to find out more about their minds and how they reason.

The ritual is gradually taking shape. At first the walls of the Illusion must be broken down and a connection must be made with the source of the Nepharites in Inferno. This is done with the aid of the nine-pointed star representing Astaroth. It is drawn in the middle of the Circle of Magic. Around the Circle the figures of the zodiac are drawn. The Conjurer is going to shut out and negate these in his spell, in order to break down part of the illusion. But it is the human traits in the Conjurer that are going to be used to create the Nepharite. Because of this the signs for Saturn, influencing the instincts, Neptune, influencing the unconscious, and Mars, influencing aggression, are drawn around the nine-pointed star. Next to each planetary symbol a black candle is lit to mark that the human instincts are more important than both the Illusion (the signs of the zodiac), and Death (the star of Astaroth). Between Saturn, Neptune and Mars the Conjurer draws the other six planetary symbols as smaller signs. These are to be shut out and negated in the ritual, when he represses parts of his humanity in order to become a Nepharite.

These were the preparations. Mario decides that the sword is the most suitable tool for the spell. Then the invocation is formulated. It is going to take the nepharitic traits of Mario's personality, and enlarge and pervert them until he is transformed into a Nepharite. The body is also going to be perverted until it reflects the perverted soul. Mario describes in detail the invocation and the gestures involved: the Conjurer lifts the sword and summons Astaroth by nine of his names. He walks around the Circle and shuts out the signs of the zodiac, one after the other, until the influence of the Illusion on the ritual is removed. Now he has an open channel to Inferno without any disturbing walls. He summons Anubis, who can open the gates to the Underworld. He walks counterclockwise around the nine-pointed star and with the sword cuts away the six unwanted planetary influences from the floor. He explains that he is no longer Mario D'Este. He now belongs to the underworld and Inferno, Saturn and Neptune, ruled by the fires of Mars. Then he steps into the nine-pointed star and is transformed.

The star of Astaroth is seen in the visualization as a black sun, but the three lights by Mars, Saturn, and Neptune are shining much stronger. The signs of the zodiac and the other planetary symbols are reduced to weak flickerings gradually going out. Out of the three lights a vision of the Nepharite is rising. When the Conjurer steps into the nine-pointed star he merges with the vision and is transformed.

That is the entire ritual. The Gamemaster looks at the description and decides that it will take three days to cast the spell, because the transformation must be made gradually. Three days will mean an 80-point loss of endurance. An Ego throw can negate the spell, in spite of the fact that it is the Conjurer himself that is going to be transformed. Some unconscious instinct of self-preservation within him may allow him to refuse this transformation into a monster.

Mario throws for the Lore of Passion. He throws a 14. It is not enough. He has to make a perfect throw in order to succeed. He spends another 40 weeks studying and working on his ritual. The next time he throws a 3. A perfect result. He adds +10 to the effect. 41-3+10=48. The spell will work. Now he just needs to learn it in order to cast it.



Creating the Ritual

The main part of creating a spell consists of formulating the ritual which is supposed to make the spell work. The Conjurer must define at the beginning very clearly to himself what he wants to accomplish. The least bit of ambiguity can destroy the spell.

Then the sources must be consulted. In order to create a working spell the Conjurer must have access to occult literature where he can find inspiration about how to shape the ritual. He should preferably search through spell books where similar rituals are described. Without suitable literature the project is doomed to fail. The Gamemaster can decide that it is impossible to create a certain ritual if the Conjurer lacks the proper sources.

From the sources the Conjurer creates a ritual to channel the magical energies. He uses different symbols: pentagrams, planetary signs, names of gods and other items, in order to create a ritual with enough power to accomplish the desired result. He chooses the tools of Magic to use, and formulates the invocation.

The Gamemaster then studies the ritual and decides how long it will take to cast the spell, how much endurance it will cost, and wether the victim will be able to resist the effect with an Ego throw or not.

The loss of endurance is decided by the time it takes to cast the spell, and how taxing it is. Below you will find a table to use as a starting point. It can be modified if the ritual is very taxing, if it for example contains extatic dancing or long periods of starvation and sleeplessness. Then the loss of endurance may very well be doubled.

Time to cast	Loss of endurance
0-15 minutes	10
15-60 minutes	20
1-6 hours	30
7-24 hours	40
1-3 days	60
3-6 days	80
6 days +	100+

The Symbols of the Ritual

Often a protective and supporting sign and name is drawn up on the floor of the Temple as part of the preparations. The purpose of the spell determines what signs to use. The powers that may threaten the ritual must be shut out, and those powers that may support and assist the Conjurer may be invoced. The ritual will be successful if the symbols manage to describe that which the spell is supposed to accomplish.

The preparations will also make the Conjurer ready to release and control his magical energies. This can be done through meditation, fasting, wakes, dancing or extasy depending on the nature of the spell. We will give a short description of some signs and symbols that can be of help for those wanting to create their own spells.

The Circle symbolizes eternity, but also the confined room. It is used in the Lore of time and space when time or space is going to be manipulated.

The Hexagram symbolizes man as both a spiritual and a bodily entity, as both human and divine, as eternal and mortal. It is used when a connection must be made between man and the illusion, man and the Demiurge, or between body and soul.

The Square is the symbol of the four elements. It is used as a visualization of the illusion. The square is used when the illusion is going to be influenced, or when a certain element is summoned.

The Nine-pointed star, or the black sun, is the symbol of Astaroth. It is used to summon or banish him, to control his servants, or by Conjurers wanting to identify themselves with the Lord of Darkness.

The Octagram consists two superimposed squares, symbolizing two worlds, the illusion and the true reality. It can be used when creating portals.

The Pentagram is the symbol of man. If one point is pointing upwards it is positive, if two are pointing upwards it is negative. It is used to remind all entities and powers of the divinity of man. In conjunction with the triangle it is the strongest of the protective signs.

The Arrow is almost exclusively used for the Lore of space and time, as a symbol of a motion or a vector.

The Triangle is the sign of the Demiurge. It symbolizes the power of the Demiurge over the Illusion, and reminds everyone from beyond the Illusion that they have no right to manifest themselves in our reality. The triangle has become a dissociated symbol since the disappearance of the Demiurge. It still has its power as a symbol of the Illusion, but it can be defied by beings which with impunity insist that god is dead, and that his name has lost its power. Most of them still respect the triangle, and it is still used to bind beings that have been summoned to our reality.

The Earth sign :The earth is coldness and dryness. It is connected with Malkuth, to the illusion, to the bodily nature of man, and to negative mental balance. It is used in spells influencing the body or the Illusion. The sign is drawn in the south.

The Air sign : The air is warmth and humidity. It is connected with Kether, to the soul of man, and to positive mental balance. It is used to influence the soul and the mind. The sign is drawn in the west.

The Fire sign : Fire is warmth and dryness. It is connected with Chokmah and masculinity, to aggressiveness and creativity. It is used in spells of Passion. The sign is drawn in the east.

The Water sign : Water is coldness and humidity. It is connected with Binah, to understanding, understanding and femininity. It is used in spells of knowledge, and in some spells of Passion. The sign is drawn in the north.

The Signs of the Zodiac are described under Astrology in "The Occult Sciences" chapter. The symbolism of each sign is described there. All twelve of the signs are often drawn in a ring around the Circle of protection. This is done both to protect the Conjurer and to focus the spell. Because the zodiac represents the form and structure of the illusion, the signs can be used as protection against alien powers which have no place in the illusion, similarly to the triangle and the name of the Demiurge. They can also be used to visualize different aspects of the illusion that the Conjurer wants to influence. Anyone wanting to create a spell which makes a place stagnate and decay can for example draw the sign of Capricorn, and concentrate the ritual around it.

The importance of the signs of the planets are also described under Astrology in the same chapter. They represent different parts of the human mind, and are often used in rituals whose purpose is to influence the mind. Mars is used to create aggression and fiery creativity, Venus gives insight and understanding, et cetera.

The Power of the Names

Names exist in two forms : as names of existing powers, and as names of powers representing the power of the Conjurer. They are used in slightly different ways. Names of existing powers can be Angels of Death, Archons or other beings. They are usually written down in order for the Conjurer to protect himself from them, or to invoke them. The name creates a link between the summoner and the named being. It does not have to be a being from beyond the Illusion. It can be a human that is being influenced by the spell, and is therefore called by name.

The other kind of name functions as a symbol. Here is found almost all the names of the gods: Pan, Hermes, Isis and other gods from human myths. The Conjurer summons the god in order to control his own power. By invoking Pan he takes on a part of the abilities of the god of Madness. All summonings of "fictitious" powers function like weaker versions of the Living god spell; the Conjurer adopts a divine persona in order to control his temporarily awakened divine powers a little bit easier.

The name of the Demiurge is its own category. Although the Demiurge is gone, his name still holds power as long as the illusion exists. It is used to scare off beings from beyond the Illusion, and to remind them of the force of the Illusion.

Invocations and Gestures

There are no fixed rules. The Conjurer must express himself in a way that is comprehensible to himself. It is enough if he makes a note about the contents of the invocation, for example: "Summoning of Hermes, and the Conjurer asks for help in breaking down the weave of time and space." The same applies to gestures. No detailed description is needed of all the movements, but the most important should be noted, those that mark moments in the spell-casting when something special is going to happen.

Visualization

This is the heart of the spell. The Conjurer expresses exactly what he wants to accomplish in the visualization. He creates a mental picture of his own magical energies. These are often seen as a light: white, if the purpose is to create something good, red, if it is destructive, and black, if it is corruptive. The visualization also contains a picture of what is going to happen. In order to summon a being the Conjurer must see it in front of himself before it shows up, and in order to change himself, he must create a picture of what is going to happen.

Traditions and Sources

We have written a short history of Magic in Western Europe. There is not space enough for a lengthier history, which means that we will leave out all the lesser groups and all non-European traditions.

The oldest known remnants of magical rituals are 8000 years old, and were found at diggings in Catal Hüyük in Anatolia. About 6000 BC a small village of interconnected clayhouses was situated here, and in one of the houses could be found a Temple of Magic, used for primitive summonings. Here we find some of the known symbols from later eras: the pentagram, skulls as a focus for the Lore of Death, and the protective triangle.

In the next 2000 years Magic was gradually spread and developed into a secret teaching. When we reach the third millenium BC there is already an advanced occult science and a complex tradition of ritualistic Magic. It is described in slightly veiled form in the burial texts from Egypt, which later have been published as The Egyptian Book of the Dead. The pharaos and ruling priests of Egypt used religion as a cover for magical experiments. They created the first permanent portals to Metropolis, hidden in grave chambers and pyramids, and laid the foundations of magical geometry. Through experiments with embalmings and rituals they searched for the solution to immortality, but were stopped by the guardians of the illusion, whereafter the Egyptian city states fell into decay.

At the same time that the Egyptian tradition started to degenerate, the seed of modern Magic and occultism started to grow among the scribes of Israel. For almost half a century, up to about 500 BC, they collected the texts that later came to make up the Jewish Tora and the Old Testament of the Christians. Here was described in symbolic form the history of man since he was cast down into the Illusion. But the Old Testament is also a treatise on Magic. It is the basis of the Jewish Kabbalah. There are hidden spells in the text, and it contains the names of the guardians of the illusion. But the scribes were allowed to develop their theories undisturbed. In the years around the birth of Christ Israel was shaken by wars with the Romans. The Temple of Jerusalem was destroyed in AD 70, and three years later the last resistance was broken when the fortress at Masada fell. Here the 2000 years of the Jewish diaspora began.

The fall of Israel did not mean an end to Magic. During the time up to the fall of the Roman Empire and the victory of Christianity, huge developments were made. There were magical academies everywhere. There were thousands of sects in the Middle East, Egypt and Greece studying the occult sciences, with wide-spread argument about where to find the truth. The Library of Alexandria had a larger collection of texts on Magic, written spell descriptions, and occult theory than ever gathered in one place both previously and later. There were several well-known Conjurers among the early Christians. The Jewish tradition of hiding spells and secrets in texts was refined. The Book of Revelations in the Bible is one of the finest examples of coded texts, it is a prophecy as well as a list of names and numerical values of close to a hundred entities from beyond the Illusion, with descriptions of how portals can be opened to Metropolis and Inferno.



But everything came to an end when Christianity was victorious in the struggle following the fall of the Roman Empire. The varied collection of sects disappeared, or was incorporated into Christianity. The academies were closed. The Library of Alexandria was plundered several times, before it was finally burned in AD 390. Some of the books were saved, and parts of the magical tradition survived in places of tolerance in what came to be the Islamic world, for example in Fez in Morocco, and later in multicultural Spain.

From the 7th century and onwards to the Renaissance Magic led a life in hiding. In Spain and in inaccesible places in Italy and the Balkan Conjurers met and exchanged knowledge. During the 12th and 13th centuries small academies and sects were founded in Spain, which at the time was torn in wars between Moslems and Christians. Modern Kabbalah and the Tarot deck were born here. Jewish, Christian and Moslem traditions were brought together, but when the last remnants of the Moslem Caliphate were driven out in the 15th century, and Christianity was victorious, all Conjurers, Jews and Gypsies were thrown out from the peninsula.

During the Renaissance, Magic evolved along with science. To the Conjurers of the Renaissance it seemed as they were rediscovering the ancient occult sciences, but they were actually creating something new, the basis of modern Magic. Alchemy and ritualistic Magic, as we know them today, were born from studies and experiments performed all over Europe during the Renaissance. It started in Italy in the 14th century, and was spread north until the 16th century. From the 15th century and onwards England came to be a center for all Conjurers.

Then came Luther and the Reformation. At first it seemed to be a good thing for Magic. The power of the Catholic church was pushed back. More occult writings than ever were published in Germany, England and France. Conjurers travelled all over the continent, meeting openly. But this could not be kept up for long without punishment. In the 1550's the Counter Reformation began and with it the Thirty Years' War, followed by witch hunts all over Europe. The Conjurers went into hiding again.

In the 18th century Magic and science were separated. Magic became a secret teaching, exiled to special societies and orders. People came to regard Magic as more of an Art than a science. Druidic orders, Rosicrucians, Free Masons and other secret societies grew like mushrooms during the 18th century. The occult orders led quiet, but fruitful, lives until the late 19th century.

During the 1870's Conjurers once again came into the limelight, getting involved in the public debate. Two groups came to influence further development. "The Hermetic Order of the Golden Dawn", founded in England in 1877 by MacGregor Mathers, and "The Theosophic Society", founded in 1875 in New York by Helen Blavatsky. In the early 20th century Alistair Crowley left the Golden Dawn. Crowley put his stamp on much of the ritualistic Magic of the 20th century. Another individual came from the Theosophic movement, totally different, but equally important: Rudolf Steiner, who founded the Anthroposophists, and became a forerunner of the entire modern New Age-movement.

Magic in the 20th century can roughly be described as continuations of the works of Crowley and Steiner. Crowleys texts are based on an ambivalent, slightly ironic Lore of ritualistic Magic with roots in Western occultism. His Magic has strong modernistic features. It is relativistic and individualistic, sometimes with Satanist influences (Crowley came from a Puritan home). The teachings of Steiner led towards a more positivistic Magic connected to practical work, romance of nature, and a belief in the inherent goodness of man. The heathen priests and the New Age-Conjurers appearing in the 70's and 80's have their roots with Steiner, while Crowley's tradition lives on with both "White" Conjurers and Satan worshippers.

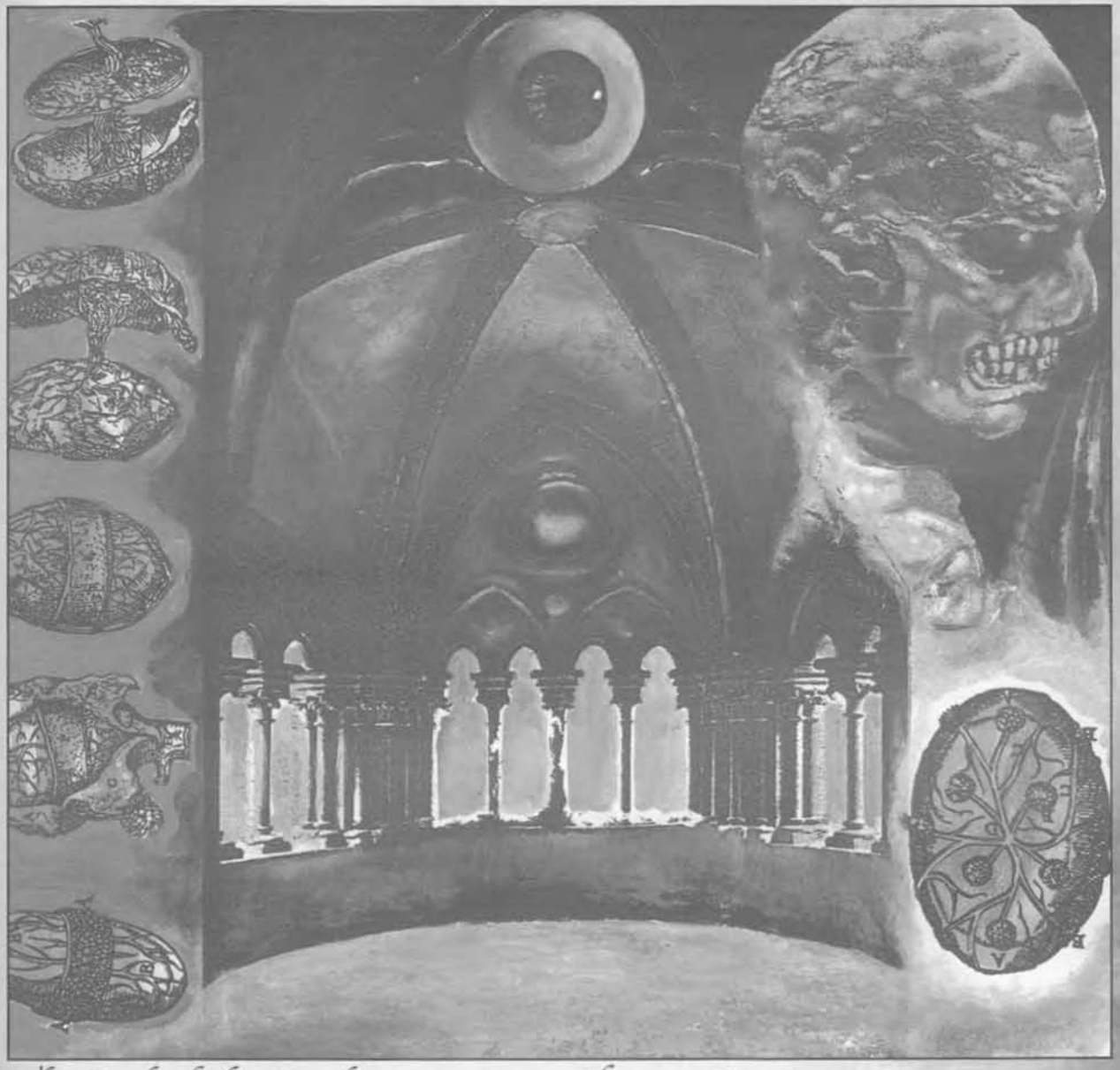
The Sources

The traditions of Magic rest on a series of writings that have been preserved through the years, functioning as a link between Conjurers separated by time and space. It is through the writings that most of them learn the basics of ritualistic Magic, and the sciences of Magic. Orders and societies usually base their magical education on written texts. Some of the texts are standard works, easy to get hold of. Others are kept secret, and exist only in single, or few copies. We describe a few of the more important texts of both kinds. We have concentrated on texts which provide genuine and useful knowledge. Pure grimoires, spell books, have not been listed. After the title and the name of the author is given the date of publication, the form of the manuscript or printing, how easy it is to obtain, and the source language of the text.

The Bible

Several authors
First century AD. Widely spread. Hebrew and old Greek.

The basis for the entire Kabbalistic text analysis, filled with symbols and metaphors, which has put its stamp on all later literature. Here are hundreds of hidden names of beings from beyond the illusion. The entire Hebrew and old Greek originals are numerological codes. The Bible contains descriptions of spells, leads to important events, prophecies and descriptions of how to get through portals to practically all of the places beyond the Illusion.



The Book of the Dead

Editor : E. A. Wallis Budge
Circa 3500 BC. In print. Hieroglyphs translated to English.

Burial texts with instructions on how to cheat Death through complicated rituals, and pass through Inferno or Heaven without losing your memories. The descriptions can not be used as written, there are some serious faults in the text, which must be remedied first. But the Book of the Dead is still the most thorough text on how to conquer Death. Some spells can be read from the hieroglyphic texts of Budge, among them an effective spell showing how to open a gate to Inferno, a spell for detaching your spirit from your body, and another spell for the summoning of Neferkertes, the beautiful tormentor spirits, reminiscent of Nepharites, that were connected to the ancient Egyptian ritual.

Human Gnosis

Theodor Mimesis
Glasgow, 1911. 400 printed copies. English.

There are those who insist that the author of the book is the same awakened man that is mentioned in "The Revealed City", a text from circa AD 130. Human Gnosis is an epical poem of the wanderings of a group of escaped slaves across the African continent, from southern Sudan to the mouth of the Congo. They begin their wanderings at the end of the 19th century and then move west in space and backwards in time, to finally reach the sea at the moment when the Demiurge created the world from the being of Malkuth. During their wanderings they hold a discussion on human knowledge about the world beyond the illusions, about the shape of time and space, and about the abilities of Magic to shatter the world. The book ends when the leader of the slaves casts himself into the as yet uncreated sea, to be swallowed by Achlys. The book contains leads on how to formulate practically all of the spells in the Lore of Time and Space.

Liber Ferreus
(The Iron Book)

Athanasius Wrestin
Lübeck, 1572. A hundred copies. Latin and German.

This is a handbook of ritualistic Magic in the form of a conversation between the author and someone called Lunatius Magnus, said to be an Incarnate of Astaroth. Here is a number of complicated spells of Death to be found, but also a long conversation about the divinity of man, that is unique in its richness of detail and openness. The book was printed in an edition of a couple of hundred, of which approximately half have survived. Some of the copies have 66 names and a sign written by hand on the inside of the cover. The names and the sign can be used to summon Astaroth in the guise of Lunatius.

To Apokalyptein Polis
(The Revealed City)

Author unknown
Circa AD 130. Was published in 400 copies in the 18th century. Old Greek and Arameic.

This is a detailed description of different kinds of rituals to open gates to Metropolis, with descriptions of the City of the Dead, and the name of an awakened, who is said to reside there, Theofilus Memotis. According to the text, which is probably written in present Lebanon, Theofilus had plans to open a permanent portal from the City of the Dead in order to let the lost souls of Metropolis into our reality. The text describes him as a psychotic awakened, possessed by the idea of death. He wanted to revoke his own immortality in order to attain eternal rest, and therefore tried to force the Demiurge to imprison him in our reality.

Sepher Maphteah Shelomo
(The Key of King Salomo)

Author unknown
Medieaval manuscript. Relatively well spread, sometimes in print. Latin and French.

In spite of the title in Hebrew, The Key of King Salomo is not an old Jewish text. It was written in the Middle Ages, probably in France or Italy. The unknown author falsely asserted that he had gotten the text from King Salomo, the source of all wisdom, in order to give it air of authenticity and ancient wisdom. This does not detract from the usefulness of the book. The Key of Salomo is a standard work used by Conjurers throughout the Renaissance and later ages. It is a description of spells for protective pentagrams, summonings, banishings, and the basics for creating your own spells. A number of beings and entities from beyond the illusion are also named, together with sigils and signs that can be used to summon and bind them. The most common edition is a translation into English by MacGregor Mathers.

The Awakened Conjurer

All Conjurers seek the Awakening. Most of them are not aware of this, but deep inside they are searching for their divinity in a magical way. The ability of Magic to shatter and manipulate the Illusion makes it possible to help the Conjurer attain Awakening. The Lores of Magic and occult sciences provide an understanding making it possible to easily use practical exercises like meditation, asceticism, sexual exercises and extacy in order to influence the mental balance. Here we describe the most common methods of influencing mental balance, and how they are strengthened by magical skills. Conjurers that are consciously seeking the Awakening often learn skills like meditation or asceticism.

The Light Path

The traditional methods of raising your mental balance are through asceticism and meditation. The Conjurer liberates himself from his body and his desires. A third, slightly more unusual method, involves tantric meditation: sexual exercises aiming towards harmony and the extinguishing of aggression.

All three techniques can be used to erase disadvantages, and in getting new advantages. Each month that is successfully used for meditation, asceticism or tantric meditation the Conjurer can deduct one point from his disadvantages or add one point to his advantages. The Gamemaster and the player together decide which advantages and disadvantages that are influenced. Only one technique may be used at the time, and the exercise will occupy all of the time of the Conjurer during this time. All three of the techniques are skills controlled by Ego, and they are learnt in the usual fashion.

It is more difficult to influence your mental balance the higher it is. The table below shows the effect needed to succeed at various levels of mental balance.

Knowledge of Magic can be used to make the exercises more effective. Each score above 20 in any Lore of Magic, or in any of the occult sciences will give the Conjurer +1 to the effect of meditation, asceticism and tantric meditation. Each score above 30 will give the Conjurer +2, and scores above 40 will give +3.

It is not possible to influence the mental balance above +250 through esoteric techniques. From here on the struggle with the dark shadow takes over, controlling the Conjurer's continued path towards Awakening.

Mental balance	Effect
0-25	1
26-50	10
51-75	20
76-125	25
126-250	30

Meditation
Ability : Ego

A series of originally Indian techniques, aiming to give total control over body and mind. Various breathing exercises, yoga positions, mantras and other techniques used to empty the consciousness in order to release body and mind from each other are included. A meditating individual will not be influenced by external disturbances.

Asceticism
Ability : Ego

Asceticism is found in all esoteric traditions. It is a more direct method of letting go of the fixation to body and soul. The asceticist eats very sparingly, sometimes not at all, will subject himself to cold and heat, humidity and dehydration. This will help him turn inwards, forgetting the world.

Tantric Meditation
Ability : Ego

Ritualized intercourse aiming to shut oneself off from the outer world, providing a sense of harmony and release from conflicts. Tantric meditation requires a partner also with the skill. The higher the mental balance of the practitioners, the less charged is their lovemaking. This is the least introspective of the techniques of the light path.

The Dark Path

Conjurers with a negative mental balance seldom strive as consciously towards Awakening. It is in the nature of darkness not to seek systematically for self-fulfilment. The dark Conjurers often use their energies in order to find power and release for their instincts and urges. As a side effect their mental balance will continue to drop. But they are rarely striving actively for this.

In spite of this there are methods purposed to lower the mental balance, ecstatic techniques used to release inhibitions and let desires run free. Ecstasy is a skill with Ego as the controlling ability. It is taught in various forms in some sects and religions. A Conjurer spending a month in extacy can add one point to his disadvantages or deduct one point from his advantages. This works exactly like the techniques for the Light Path above : a low mental balance requires a higher effect, and the effect is modified by skills of Magic. The mental balance can not be influenced in this way if it is below -250.

Ecstasy
Ability : Ego

The practitioner gets into a state of joyous rage and sexual arousal that he can not control. He stops relating to the people around him, doing whatever he feels like, without thinking about the consequences. The ecstasy is best achieved through the use of drugs and wild dancing. It is a collective technique. You rarely enter into ecstasy on your own.

Raised Sensitivity to Shock

Conjurers with a negative balance are rarely aware of what they are doing, but they are still more or less systematically working to lower their mental balance. This is sometimes accomplished by making themselves more sensitive to shocking experiences, and placing themselves in situations where they will be shocked.

A Conjurer with a low mental balance is more sensitive to shock the higher his knowledge of Magic is. Each skill score above 20 in a Lore of Magic will add +1 to his terror throws. Each skill score above 30 adds +2, and each score above 40 adds +3. Below -250 all modifications cease. The struggle with the Conjurer's light shadow now takes over the attention of the Conjurer.

A skilled Conjurer with a negative balance is running a much greater risk of receiving physical changes and getting new disadvantages. The table below will show some reasons for terror throws that are appropriate for Conjurers. Note that they can also be used for Conjurers with a positive mental balance, but the risk of being influenced is of course much less.

Experience	Modification
Temporarily influence the mind of someone	-5
Temporarily twist the body of someone	-5
Permanently influence the mind of someone	+5
Permanently twist the body of someone	+5
Influence your own mind	±0
Twist your own body	±0
Human sacrifice	+10
Shatter the illusions	±0
Raise dead	+5
Twist Time and Space	-5

General Spells

A number of spells exist in some form in all of the Lores of Magic. We have gathered them in one place instead of repeating them in each of the Lores. Summonings, bindings, banishings, and exorcisms of different entities are such general spells. The rituals are a little different between the different Lores, but we are giving the basics which are common to all.

Each Lore of Magic has its own beings that can be summoned. A Conjurer of Death can not summon beings of Passion, and a Conjurer of Madness does not know the names of the Princes of the Dream, which means that he can not summon them. In the table below, you will find which powers are related to each of the Lores. In order to summon all of the powers beyond the Illusion you must have knowledge of all of the Lores of Magic. The summoning spell must be learned five times, once for each Lore.

Living god is a special spell. It is one of the most difficult spells in existence, a method where the Conjurer temporarily regains some of his own divinity by cloaking himself in the form of a named god. As a living god the Conjurer has access for a short time to all of the lesser spells in a specific Lore of Magic. He wears the guise of a god that fits the Lore of Magic he is working in. Some suitable gods are mentioned with the spell.

Two of the spells are really general. They need only be learned once, and can be used with each of the Lores. These are Protective pentagram and Consecrate Temple. Protective pentagrams are used routinely with practically every spell, as a protection against enemy forces. Consecrate Temple is a special spell only used when the Conjurer is consecrating a new Temple.

The table below notes which powers can be summoned, banished, exorcised, and bound in each of the Lores. The effect needed to succeed is also noted.

Entity	Effect for summoning
The Lore of the Dream	
Dream wanderer	The Ego of the wanderer -20
Ichtyrian	5
Psyphagus	10
The Lore of Madness	
Fury	3
Alucinade	5
Lictor	5
Amentoraz	10
Cairath	15
The Lore of Passion	
Darthea	5
Gynachid	10
Libith	10
The Lore of Death	
Spectre	3
Purgatide	5
Legionnaire	5
Razide	10
Nepharite	15
Angel of Death	20
Incarnate of Astaroth	25
The Lore of time and space	
Lictor	5
Wolven	5
Ferocco	5
Acrotide	10
Aetat	10
Aspectus	10
Asghoul	10
The gods of Metropolis	15
Archon	20

Protective Pentagram

This is a protective spell routinely used in all spellcasting. It summons the name of the Demiurge and the power of the illusion to keep beings away which have no right to show up in our reality. There is a note in each spell description if a stronger protection is needed. A protective pentagram prevents all enemy powers from interfering with the work of the Conjurer. The spell does not require any skill throw if it is a part of another spell. A protective pentagram can also be used on its own in order to keep alien entities away, for example when the Conjurer is deep in meditation.

Skill score : 3
Loss of endurance : 10
Tools of Magic : None, possibly the sword or the wand
Time to cast : 1 minute
Duration : 1 hour, or as long as it takes to cast another spell
Ego-throw to resist : Yes
Preparations : None
Invocation and gestures : The Conjurer makes the sign of the cross, saying "Ateh Malkuth, ve-Geburah, ve-Geburah, le-Olahm, Amen". He then turns towards the east, makes the sign of a pentagram beginning with the lower left corner, at the same time uttering IAHVE. He turns towards the south, draws another pentagram saying ADONAI. Then towards the west, draws a pentagram saying EHEIEH. At last he turns towards the north, draws a pentagram saying AGLA. He reaches out with his arms forming a cross, saying: "In front of me Raphael, behind me Gabriel, on my right side Michael, on my left side Auriel, surrounding me is the fire of the pentagram."
Visualization : The four pentagrams are visualized as burning lines in the air. When the spell starts to work the Conjurer is momentarily surrounded by burning fires.

Consecrate Temple

The spell is used for consecrating temples that will be used for works of Magic. It contains more powerful protective elements than Protective pentagram to give the Temple a more permanent protection against enemy powers. The consecration of the Temple is in principle the same for each Lore of Magic, but the attributes may change somewhat.

Skill score: 5
Loss of endurance : 40
Tools of Magic : All of them
Time to cast : 7 hours
Duration : Permanent
Ego-throw to resist : No
Preparations : Before the consecration the Temple must be sanctified and cleansed. This is described in "The Magical Ritual". Before the consecration four censers are lit containing musk, myrrh, camphor, and ambergris in each of the four cardinal points. A lamp with a clearly burning flame will banish all shadows from the Temple. A cabbalistic tau-cross is drawn on the floor, and in the ten squares the Conjurer writes the names of the ten sefiroths (the Archons). To the left of the cross a nine-pointed star is drawn, where the names of Astaroth, Shaitan, and Belial are written. To the right of the cross a triangle is drawn and the names of Adonai, Jahve, Sebaoth, and Tetragrammaton are written here. Around the perimeter of the Magic Circle are drawn the signs of the zodiac, and around the inside are drawn the nine planetary symbols. The Conjurer creates a protective pentagram and then starts to meditate, sitting in the middle of the Temple, surrounded by the incense, and the warmth from the lamp.



Invocation and gestures : When the Conjurer is totally calm and can feel how his being is stretched out to encompass the Temple he gets up and takes his wand in hand. He turns to each of the points of the compass, draws four pentagrams in the air och shuts out the powers of the air, the earth, fire and water from the Temple. Then he walks clockwise around the Circle and in turn shuts out the influences of the planets, which are the forces of the inner world. The Conjurer then walks counterclockwise and in turn shuts out all of the influences of the zodiac, which are the forces of the outside world. He then stands in the middle of the Temple and summons, with raised wand, all those godlike powers he is bound to. Then he continues with the names of the sefiroths in the T-cross, and shuts them out from the Temple. Finally he commands Astaroth not to disturb the works of Magic, and in the name of the Demiurge he commands all outer powers to respect the boundaries of the Temple.

When this is done the Conjurer in turn takes the five tools and pronounce them as holy implements in his works of Magic. He walks three times counterclockwise around the Temple and declare it to be consecrated in his own name and in the power of the Demiurge over the Illusion.

Visualization : For each power that is going to be banished a pentagram is visualized in the air. The Conjurer sees the various powers as light or dark shadows disappearing one after the other, as he shuts them out from the Temple. When the consecration is finished the whole Temple is lit and no shadows remain.

Summon Power

The Conjurer can summon beings and powers from beyond the Illusion, or invisible beings existing in our reality. The greater the power of the entity, the more difficult it is to summon. In the table of the various powers we have noted the effect needed to succeed. The Conjurer must know the name of the being, or know what it looks like, in order to visualize it. Angels of Death and Archons can be summoned in the form of Incarnates. Their true bodies in Inferno or Metropolis are not touched by the summoning. The same is true for summonings of Astaroth.

Skill score : 10
Loss of endurance : 40
Tools of Magic : The wand
Time to cast : 7 hours
Duration : -
Preparations : During the seven hours when the ritual is being prepared and performed the Conjurer may neither eat nor drink anything. He paints nine pentagrams in the Circle in the Temple, weaved together in order to give each other more power to protect against the beings to be summoned. The pentagrams are painted with coal and chalk, pulverized bone and the blood of the Conjurer himself. The Circle is strengthened with seven candles. Outside the Circle a triple triangle is drawn. Along the sides of the triangle he writes the words TETRAGRAMMATON, ADONAI and SEBAOTH. The name of the summoned creature is written inside the triangle. The Conjurer sits in the Circle and meditates during the hours just before the actual ritual, which takes approximately 30 minutes.
Invocation and gestures : The Conjurer summons the entities by name and swears by the powers ruling the world, the heavens and hell. He raises the wand holding it in both hands, and draws a pentagram in the air, at the same time shouting the name of the being. He walks once counterclockwise within the Circle, steps into each of the nine pentagrams one by one, and requests that each of the elements, the spirits of the departed, the powers of Death, the Princes of Madness, the servants of the Dream, the house of the zodiac, the powers of the planets, the servants of Astaroth, and those that are bound by the name of the Demiurge, do not disturb the ritual. He stops in front of the altar, raises the wand, calls out the name of the summoned being one last time, and then commands it to appear.
Visualization : The being is gradually visualized, at first in the shape of an amorphous lump, then more detailed until it steps out in physical form in the triangle.

Bind Power

The Conjurer can bind a being or power from beyond the Illusion, and force it to obey him for seven days and nights. The Conjurer must not neccessarily be the one who summoned the being. He can bind any being that has entered our world on its own. He can not bind a being that is already bound by another Conjurer. These may only be banished (see below).

The being always resists being bound. The Conjurer must get an effect for the spell that is better than the Ego throw for the being. Otherwise the being is free to do what it wants. The Conjurer can only bind beings that are connected to his own Lore of Magic.

Skill score : 12
Loss of endurance : 40
Tools of Magic : The wand, the cup and the crown.
Time to cast : 50 minutes
Duration : 7 days
Preparations : The Conjurer takes a thighbone from a human or some other large animal. On the bone he writes the name of the being he wishes to bind. The bone will shatter when the binding is broken. He places the bone on the altar and draws nine interconnected pentagrams in the Circle, in the same way as when a being is summoned. He drops a small amount of mercury in the cup, raises the prepared bone, and pronounces seven of the names of the Demiurge. Then he lets a few drops of mercury fall on the bone. He raises the wand and says that the being is bound as his servant, and is forced to obey and give answers.
Visualization : The Conjurer sees a weave of darkness forming around the being that is being bound. When the spell takes effect the being is stuck in the net.

Banish Power

The Conjurer can banish a power from beyond the illusion. This can be any entity he himself has summoned, any freely wandering being, or something summoned by another Conjurer. If the Conjurer is going to use his own Temple he must start by binding the entity in a Magic triangle outside the Circle of the Temple. This is generally only possible if the Conjurer himself has summoned the being, which means that it is already bound in the triangle, or if he has managed to bind it and ordered it to stand in the triangle. In all other instances, when the being can not be bound in the triangle, the Conjurer only has half his skill score for the spell, because he can not use his Temple. The being makes an Ego throw to resist. If the throw is higher than the effect of the spell the attempt has failed.

Skill score : 13
Loss of endurance : 20
Tools of Magic : The sword
Time to cast : 12 minutes
Preparations : Five candles are lit in a pentagram inside the Circle. The name of the being is written on a piece of bone or wood.
Invocation and gestures : The Conjurer speaks to the being and names it. He raises the sword with his right hand, and in his left he holds the piece of bone or wood. This he slowly puts on the ground in the middle of the pentagram. He calls the Demiurge by his seven names and requests that the being shall depart, to leave this world and return to the place where it originated. Then he cuts the piece of bone with the sword.
Visualization : The being is visibly shaking when the bone is crushed. Its contours are dissolving, flowing, and fading away.

Exorcism

The Conjurer can banish a demon or entity from beyond the Illusion, who has possessed a human being, a place or an object. The entity can resist the spell with an Ego-throw, which must be lower than the Conjurer's throw for effect, if the exorcism is to be successful. This spell is used to banish the spirit of a dead person, or a purgatide that has possessed a living being. If an entire place is possessed by an entity the Conjurer can consecrate the place as a Temple in order to get his full skill score for the spell.

Skill score : 14
Loss of endurance : 60
Tools of Magic : The sword
Time to cast : 3 days
Preparations : A symmetrical pentagram is painted with silver paint on the breast of the victim. Inside of this the Conjurer writes the names of the ten Archons. A Tau-cross is painted on the forehead of the victim, and surrounding this he writes the words "Tetra", "Gramma", "Ton", preferably with Hebrew characters. If a place or an object is possessed the signs are drawn on the ground, or surrounding the object. Incense is burned to cleanse the location, and seven white candles are lit inside a white pentagram on the floor. In some cases a cross or a star of David is also drawn above the body of the possessed.
Invocation and gestures: The Conjurer calls to the possessing entity by name and, in the name of the Demiurge and the ten Archons, requests it to depart this reality and return to its place of origin. The Conjurer summons the powers of the underworld and commands them to return their servant. This is done throughout the casting of the spell. During all this time he may neither eat, drink nor sleep.
Visualization : The Conjurer visualizes the possessing entity as resting in the body of the possessed. He sees how the being takes shape and allows it to be gradually drawn out of the body.

Living God

A taste of the Awakening. All spells contain an element of divinity. The Conjurer takes on a divine form and uses a little of his innate divine power in order to cast the spell. Living god is a spell that for a short while restores a large part of the innate powers of the Conjurer.

For three days he can use all spells of Lore rating 20 or lower, as if they were ordinary skills rather than spells. They still need successful skill throws and a certain effect if an entity is to be bound in any way. But the Conjurer does not need a Temple, no tools or symbols to cast spells. Each spell takes a tenth of its regular time to cast, and only demand a tenth of the cost in endurance.

As a living god the Conjurer takes the form of a named god related to the Lore of Magic that he is proficient in. He "borrows" character traits from the god in order to find a shape for his own divine powers. The ritual means that the Conjurer de facto becomes one with the god for a short while. His personality is influenced for the duration of the spell from melding with for example Pan or Ishtar.

A Conjurer with a skill score of 60 or higher in several Lores of Magic can take on the shape of a god connected to more than one Lore.

Skill score : 60
Loss of endurance : 80
Tools of Magic : The wand and the cup
Time to cast : 7 days
Duration : 3 days
Preparations : The Conjurer wears garb bearing the insignias of the god. In order to visualize Astaroth, he dresses in black, and puts a black egg on the altar, representing the dead sun. As Hareb-Serap, he wears a bloodstained battle uniform.
A pentagram is painted in the Circle of Magic using the blood of the Conjurer. The names of each of the five parts of the human soul is written in each of the points of the star, then the name of the god that is being called.
Invocation and gestures : A hymn or text of jubilation describing the god as exactly as possible, to let the Conjurer identify himself with it. This can be in the form of a cultic drama, where the Conjurer plays the part of the god, or a praising hymn repeated over and over. The Conjurer is gradually adopting more and more of the body language of the god, as the spell is progressing. When he feels that the power of the god is flowing into him, filling him up, he pronounces a final invocation, where he identifies himself with the god. "I am Set, the Lord of storm and the right king of the dead. My hands are drenched in the blood of Osiris. I am he who wanders in the desert..." And so on.
Visualization : A gradual, evermore precise picture of the god is formed, at first only in the mind of the Conjurer, then in his image of himself, until he finally sees the god when he looks at himself.

Some Gods linked to various Lores of Magic

Adonis : Passion
Afrodite : Passion
Ares : Death, Passion
Athena : Time and Space
Dionysos : Madness, Passion
Hades : Death
Hel : Death
Hermes : All of the Lores together
Hypnos : The Dream
Indra : Death, Madness
Ishtar : Death, Passion
Isis : Passion
Kali : Madness, Death
Odin : Time and Space
Osiris : Death, Passion
Pan : Madness
Shiva : Madness, Passion, Time and Space
Set : Death
Sin : Time and Space
Tammuz : Passion
Thoth : Time and Space
Tiamat : Madness, Time and Space



Archetypes

The Cynical Occultist



"If I believe in demons? What do you want me to say? I've seen some pretty strange things, but I don't know if I should call them demons. There is more out there than people believe, but that is hardly any reason to get religion. You shouldn't believe that you're getting closer to god, just because you can call up some twisted sods out of the mists of the underworld."

This is a Conjurer who will jeer at his own ability. The cynic will not admit to himself that he is searching for divinity and awareness. That sort of thinking doesn't fit his view of the world as a rotten place where hungry beasts are ripping out the guts of each other in order to survive. He sees Magic as something he's gotten into because of unhappy circumstances. He does what he must, but not because of some higher purposes or noble ideals. Sometimes he even doubts his abilities. He is often pulled into events were he is forced to play a greater role than he would have desired. Under the surface he's searching for an Awakening as intensively as any other Conjurer. He's chosen his path out of his interest for Magic and the occult, even if he doesn't admit it. His mental balance is most often in the negative.

Personality : A cynic who doesn't trust anyone, and sees the world as a very un-heroic battlefield. Humanity is rotten. He is rotten, and he's not going to do anything about it. You can't have too much hope in anything, that way you'll never be disappointed or make a silly spectacle of yourself.
Disadvantages : Curse, Death wish, Depression, Drug addict, Egotist, Habitual liar, Mental constriction, Reckless gambler, Touchy, Wanted
Advantages : Body awareness, Chivalry, Code of honour, Cultural flexibility, Intuition, Luck
Dark Secrets : Curse, Forbidden knowledge, Guilty of crime, Occult experiences, Pact with dark powers
Profession : Unemployed, Criminal, Investigator, Policeman, Dealer
Living Standard : 2-5
Skills : Lores of Magic and spells, Alchemy, Astrology, Kabbala, Drive car, Gambling, Handgun, Hide, Information retrieval Man of the world, Modern languages, Numerology, Occultism, Search, Sneak, Tarot, Unarmed combat

The Witch



"Miriam cried and said that they had taken her children. She was going to commit suicide. We tried to talk

to her, but she refused to listen, and the next day we were told that she was dead from an overdose of Valium. We gathered that night on the field outside the old factory. It was the night of the full moon. We painted a Circle in the grass. We summoned Pan and cried for revenge. The moon was darkened and a cold wind blew over the fields. The next morning one of the social welfare secretaries was found dead in his bed, bloody and torn by sharp claws and teeth."

The witch is a female Conjurer who has formed a pact with Astaroth or Malkuth. She may have sold her firstborn or her own soul. The traditional witch was a degraded outcast, who took her revenge through Magic. Over the last 20 years a new generation has appeared, women resembling new agers believing in positive vibrations. But a real witch is still getting her power from feelings of revenge and anger. She is outside community and is taking her revenge for everyone who is an outcast like herself. Witches with a positive mental balance are less vengeful, but are still rebels. Modern witches have often adopted a feminist world view.

A coven consists of collaborating witches with a common pact with the same power, for example Astaroth in the aspect of Pan. The coven often has 13 members. It lacks a leader and any formal structure. Witches tend to study the Lore of Passion.

Personality : She's an outsider fueled by anger and sadness. There is often some sort of traumatic event in her childhood, which has bred a burning hatred against patriarchal power, or against the falsity in the game between men and women.
Disadvantages : Bad rumour, Egotist, Maimed, Oath of revenge, Sexual neurosis
Advantages : Animal friendship, Body awareness, Code of honour, Empathy, Intuition, Sixth sense
Dark Secrets : Curse, Family secret, Forbidden knowledge, Pact with dark powers, Victim of crime
Profession : Abortionist (in countries where abortion is illegal), Acupuncturist, Seller of natural medicine, Naprapath, Fortune teller
Living Standard : 3-6
Skills : Lores of Magic and spells, Academic skill: medicine, Alchemy, Astrology, Kabbala, Dancing, First aid, Fortune telling, Net of contacts: witches, Occultism, Poisons and drugs, Seduction, Tarot

The Natural Talent

"In the beginning it was just a lot of fun. I drew little squiggles on the floor, and suddenly a window would open in the air. I was able to look out onto a ruined cityscape, like those pictures you see from the second world war. Then I discovered how to make little doors that I could step through. And suddenly I was in the middle of the ruins."

The natural talent has been gifted from birth with a magical intuition, and out of pure chance, for example through books in the library of the parents, he has managed to learn a few spells. But he's in total ignorance of everything occult. The natural talent is young and innocent. He's not aware of the uniqueness in having a magical talent, and looks upon the whole thing as a kind of game. He's an easy target for older Conjurers and external forces trying to use his abilities. The natural talent usually has a positive mental balance.



Personality : A young innocent viewing everything as a game. Magic is just an entertaining pastime, the odd skill he's just happened to have acquired. There are more important things to life.
Disadvantages : Curse, Haunted, Mental constriction, Nightmares, Unwilling medium
Advantages : Altruism, Animal friendship, Artistic talent, Empathy, Enhanced awareness, Forgiving, Honesty, Intuition, Luck,
Dark Secrets : Curse, Family secret, Occult experience, Supernatural experience.
Profession : Schoolchild or student
Living Standard : Varies
Skills : Lores of Magic and spells, various other skills

The Neurotic Sexmage

"Remove your blouse, so I can get a good look at you. I think you have a talent for this. I can tell from your vibrations. You're letting the energies flow freely between the chakras. Don't be shy, it's natural to get horny, it's the natural state of the body. Lust powers the magical energies. Do you feel how the forces are gathering in your breasts when I touch them?"

There are mages of Passion who are not interested in any insights or occult knowledge, but are attracted to Magic in

order to seek release for their neurotic sexuality. Such sex mages are seldom interested in any other Magic than the Lore of Passion. They are not concerned with the occult sciences or the shape of reality. They are fully engaged in investigating their own sexuality. The neurotic sexmage often has a disturbed sexuality. He uses Magic as a means of experimenting with the body, and to test the limits of his sexuality. He is commonly engaged with tantric meditation, a school of meditation based on different sexual positions.



Personality : The mage has a totally sexualized view of himself and the world. Other people exist only as potential sex partners. All human intercourse led ultimately to intercourse.
Disadvantages : Bad rumour, Death wish, Depression, Drug addict, Manic-depressive, Mental compulsion, Mental constriction, Nightmares, Sexual neurosis
Advantages : Body awareness, Cultural flexibility, Empathy, Intuition
Dark Secrets : Family secret, Guilty of crime, Insanity, Victim of crime
Profession : Artist, Pornographic model, Pornographic photographer, Prostitute, Writer

Living Standard : 3-6
Skills : Lore of Passion with spells, Man of the world, Meditation: tantric, Net of contacts: the sex industry, Occultism, Seduction.

The New Ager



"You're not opening up. That's why you're not feeling anything. Relax and feel how the force is flowing through the crystal and into your hand. Can you feel how it prickles and gets warmer? It's your mental energies that are being channeled. Don't think about anything. Just let your mind reach out for the origin, the power in your soul. The world around you is full of spirituality, and is responding to your unconscious attempts to attain harmony with it. Try to visualize the soul of the world, try to merge with it. Sense how you can read the thoughts of the flowers."

The new ager has seen that we are soon going to enter the Age of Aquarius. Healing and astrology are the means of the future. Through spiritual excersise it is possible to strengthen the forces of good in the world, and prevent war and other disasters. If we can just recognize our forgotten parts and admit our ties to the living, conscious earth, we can achieve something heretofore unknown in the history of humanity. The new ager is part of an international movement, and is happy to meet those of like mind through seminars and classes.

Personality : A seeker, convinced that truth can be found within every human being, and that we all are part of a larger, cosmic consciousness.
Disadvantages : Fanaticism, Intolerance, Mental constriction, Paranoia, Phobia, Unwilling medium
Advantages : Body awareness, Empathy, Enhanced awareness, Intuition
Dark Secrets : Occult experiences, Possessed and haunted, Supernatural experiences
Profession : Labourer, Healer, Artist, Consultant, Parttime farmer, Therapist
Living Standard : 3-6
Skills : Lores of Magic and spells, Astrology, Kabbala, Computers, Fortune telling, Hypnosis, Martial arts: kendo or jujutsu, Modern languages, Net of contacts: the new age movement, Occultism, Parapsychology, Pictorial arts, Poisons and drugs, Rhetoric, Tarot, Written report.

The Rebel



"I don't deny that there may be hidden nuggets in some of the old texts. But, honestly speaking, is it worth the trouble to sift through twenty volumes of ancient hebrew in order to find just one useful correspondence? Ninety percent of the old stuff is rubbish, that's all. Superstition and mumbo-jumbo. You have to start with yourself and find your own system, or else you get stuck without getting anywhere."

The rebel is rebelling against the traditions of Magic. The traditions are nothing but ballast blocking creativity. A true mage starts with himself and invents his own tradition. The rebel has usually had a traditional schooling in Magic with a master, or else he wouldn't have had a basis on which to build his own, personal system. He doesn't see it that way, though. He thinks that everyone should get rid of the traditions and create freely. In spite of this he is a part of the occult community. He knows both a lot of Conjurers and a number of occultists. He is looked upon as a troublemaker by everyone. He is often leading the life of the vagabond, looking for support for his ideas in this place and that, taking off as soon as he feels shackled.

Personality : A free-thinker and rebel trying to find his own way in every situation. He runs away from all close relationships and refuses to become part of any larger contexts. Most of his time is spent working on his own, brilliant system of Magic, which is soon going to amaze the world.
Disadvantages : Bad rumour, Habitual liar, Mortal enemies: all the people he has let down, Touchy
Advantages : Artistic talent, Enhanced awareness, Intuition, Luck, Sixth sense
Dark Secrets : Family secret, Forbidden knowledge, Occult experiences, Pact with dark powers
Profession : Astrologer, Writer, Healer, Consultant, Rentier
Living Standard : 3-6
Skills : Lores of Magic and spells, Academic skills: humanistic scholarship; theology, History, Philosophy, Alchemy, Astrology, Kabbala, Cryptography, Fortune telling, Man of the world, Meditation, Modern and dead languages, Net of contacts: Conjurers and occultists, Numerology, Occultism, Parapsychology, Pictorial arts, Tarot, Written report.

The Satan Worshipper

"It's a question about power and freedom. Magic can provide the individual with an incredible power and freedom. You just have to take your due. When you've realized that the rules don't apply to you, you can do practically anything. There are no limitations. The Devil is, as I see it, just a symbol for this freedom, this power to act without inhibitions."

A Conjurer has formed a pact with Astaroth. The Satan worshipper has a dual world view, where God is standing on one side, and the Devil on the other. He identifies Astaroth with the rebellion against God, a rebellious attitude accepting all that which ordinarily is forbidden and suppressed, including violence and sexual assault. The Satan worshipper is often cultivating the worst kind of social darwinism: "Power is everything. Tough luck if you can't look out for yourself. Society is suppressing our true, animalistic instincts in an artificial way." A positive mental balance is a very rare occurence with a Satan worshipper. The Lores of Death and Passion are usually favored by this group.

Personality : A self-conscious attitude and a large dose of contempt for weakness. Many Satan worshippers have a Passion for violence and militaristic attributes. Most of them fit in surprisingly well in groups, particularly in locked hierarchies.





Disadvantages : Bad reputation, Death wish, Fanaticism, Mental constriction, Greed, Intolerance, Touchy, Habitual liar, Drug addict, Sexual neurosis, Egotist
Advantages : Animal friendship, Artistic talent, Body awareness, Code of honour, Endure pain, Endure torture, Influential friends
Dark secrets : Guilty of crime, Pact with dark powers, Victim of crime
Profession : Criminal, doctor, officer, policeman, guard
Living standard : 4-8
Skills : Lores of Magic and spells, Dodge, Hand-gun, Interrogation (torture), Martial art: commando training, Melee: Daggers, Whips and Chains, Modern and ancient languages, Net of contacts : Satan worshippers, Numerology, Sneak, Two-handed combat.

The Sect Leader

"I do not regret anything. Ask anyone in the church. I have worked like an animal, day and night, so that we all could look forward to a better life after this. I was called to lead this flock, and that is what I have done. Ask anyone of the boys and girls. I have been like a father to them. I sincerely regret if there has been any financial irregularities, but that is nothing you can blame on me. That's in any way a case for the auditors."

We meet him in the headlines of the tabloids: the sect leader who is sexually abusing his followers, swindles their money, and then runs off to Monaco, or, at worst, persuades them to commit suicide. The sect leader is the confidence trickster of the Magic trade. There is no reason that he may not be honestly seeking knowledge about Magic, but that search is never as important as the need for riches and gratuitious sex. The sect leader has an amazing ability to attract willing teenage girls and people ready to turn over all their worldly goods to him. He has a strong charisma and devotes all his energy to the sect and his role as its leader. A good sect leader is genuinely loved by his followers, often broken sods looking for a sympathetic father figure. He doesn't have to be a hardened criminal, quite often he feels that he is doing something vital for his followers, but he very rarely has a positive mental balance. Female sect leaders radiate a strong feeling of motherliness. These are looking more for power and control, rather than sex and money.

Personality : A strong urge to be in the center. The sect leader can't stand being questioned, and refuses to share any of his power. He has a nymphomaniac streak, and is continually looking for new partners. When people mention that he is behaving like a bastard, he doesn't understand what they are talking about. He never questions his own behaviour, but keeps rushing forward towards new conquests. If things run against him, he may be caught by a megalomaniacal lust for destruction, trying to pull as many as possible into death with him.
Disadvantages : Bad reputation, Death wish, Mortal enemies: relatives of his followers, Fanaticism, Paranoia, Greed, Wanted: tax crimes, Habitual liar, Sexual neurosis, Egotist, Reckless gambler
Advantages : Animal friendship, Empathy, Influential friends, Intuition, Luck, Sixth sense
Dark secrets : Forbidden knowledge, Guilty of crime, Insanity, Occult experiences, Pact with dark powers, Victim of crime
Profession : Sect leader
Living standard : 8-10
Skills : Magic Lore and spells, Accounting and book keeping, Acting, Alchemy, Astrology, Kabbala, Diplomacy, Estimate value, Fortune telling, Hypnosis, Man of the world, Meditation, Modern and ancient languages, Numerology, Occultism, Parapsychology, Poisons and drugs, Rhetoric, Seduction, Tarot, Written report

The Traditionalist



"You have to avoid modern con-artists and sensationalists. All the way from the hellenistic era the occult scene has been infected by any number of charlatans. For my part I'm staying with the Egyptian originals and early Jewish sources. There is always the hope that one can find some authentic parts. Then it's a question of editions. Preferably one should only read the original texts, of course."

This is the classic occultist. The traditionalist is staying close to the sources and is searching out the very oldest texts, and the most original sources. The older and more authentic the better. He has a classical education with Latin, ancient Greek, and the humanities as a base. As a Conjurer he spends most of his time studying rather than actually practising his Magic. The science of Magic takes a substantial chunk of his time. A large number of traditionalists are collectors, owning unique books and artifacts.

Personality : A rather dry and slightly boring scientist hanging on to tradition. New fangled ideas must be subjected to numerous tests before they can be accepted. The traditionalist is quite conservative and distrustful regarding anything that is new.
Disadvantages : Compulsive behaviour: perfectionist, dress code, compulsive collector, Egotist, Intolerant, Phobia: xenophobia, gynophobia, phobia against anything new, Touchy
Advantages : Code of honour, Gift for languages, Good reputation, Honesty, Influential friends, Mathematical talent
Dark secrets : Curse, Forbidden knowledge, Occult experiences, Pact with dark powers
Profession : University graduate (doctor or professor), Writer, Collector
Living standard : 6-9
Skills : Lores of Magic and spells, Academic skills, Alchemy, Astrology, Kabbala, Cryptography, Information retrieval, Modern and dead languages, Net of contacts: occultists, Numerology, Occultism, Parapsychology, Tarot, Written report

The Burnt-out Occultist

"You can't fool around with this, you know. Believe me, I know. One tiny mistake and everything goes to hell. I committed one little mistake. Now I've got nothing left. There's nothing I can return to. I might as well have died. Sometimes I wish I could've died."

The burnt-out occultist has confronted Magic in the form of a dangerous and uncontrollable force. Perhaps someone near and dear was killed in an occult experiment. Perhaps he himself was severely wounded, and is now living out his life suffering from it. He suddenly realized the seriousness of what he was involved with. Since then he's been very, very careful, both in his dealings with ritualistic Magic and in sharing his knowledge. Outwardly, he's probably left Magic altogether, and is now doing something totally different, having an ordinary job or some small business.

Personality : He's marked by the catastrophe. It is always looming in his thoughts. Magic is something he regards with the greatest respect, almost like a curse that has followed him through the years. He often wishes that he could get rid of his knowledge and start life anew.





Disadvantages : Bad luck, Death wish, Depression, Drug addict, Mental constriction, Nightmares, Oath of vengeance: someone who was involved in the accident, Touchy
Advantages : Altruism, Enhanced awareness, Forgiving, Pacifism, Sixth sense
Dark secrets : Curse, Forbidden knowledge, Occult experience, Pact with dark powers
Profession : Varies
Living standard : Varies
Skills : Lores of Magic and spells, Academic skill: humanistic scholarship, Alchemy, Atrology, Kabbala, Cryptography, Fortune telling, Meditation, Modern and dead languages, Numerology, Occultism, Parapsychology, Tarot, Written report

The White Conjurer

"Magic is not an end in itself. It's a means, among many, in our striving for a better and more humane world. I see Magic as a way to reach a higher level of consciousness. There are methods where you can release your consciousness from your body in order to gain an inner harmony, which is directed towards the higher spheres, towards a more enlightened and truer existence."

A white Conjurer always has a positive mental balance. He spends more time meditating and studying than working at his Magic. His goal is to reach nirvana, samadhi, enlightenment, the Awakening, or whatever he chooses to call it. He's involved with excruciating physical exercise in order to liberate his thoughts from the shackles of the flesh, often isolating himself in the wilderness or some remote location. White Conjurers living among people are often engaged in welfare work or similar.

Personality : a self-sacrificing, clean-living individual trying to liberate himself from the pressing needs of his body. He is friendly and understanding towards everyone, an attitude which is often considered slightly patronizing and self-absorbed.
Disadvantages : Compulsive thoughts: perfectionist, cleanliness, Continually reeling off mantras, Fanaticism, Mental constriction, Nightmares
Advantages : Altruism, Animal friendship, Body awareness, Empathy, Endure hunger/thirst/cold/heat/torture, Forgiving, Honesty, Largesse, Pacifism, Resistance to illness
Dark secrets : Family secret, Forbidden knowledge, Haunted and possessed, Occult experience
Profession : Development assistance worker, hermit, priest, doctor, teacher
Living standard : 1-5
Skills : Lores of Magic and spells, Academic skills, Alchemy, Astrology, Kabbala, Craft, First aid, Hypnosis, Meditation, Modern and dead languages, Numerology, Occultism, Parapsychology, Play instrument, Poisons and drugs, Survivalist skills, Tarot

The Lore of Passion

"Would you like a drink? I've got some scotch, and there are a few beers in the fridge, I think."

"I'll have a beer."

I poured a beer for each of us. Maryad threw her coat on a chair and sank into the couch. She had large, round tits that rocked when she sat down. I had gone for the tits, they were the natural kind, not silicon, a little too large for that slim body. They tried to pop out of the tight, blue-black dress that strained around her belly and ass. I put away my beer and laid my arm around her. She unbuttoned my shirt and slid her hand inside my waistband.

"Where's your Temple?" she asked.

"Upstairs."

I pointed towards the spiral staircase in the far end of the room. She nodded, and started to unbutton my trousers. My cock swelled. She licked the purple head and took it in her mouth. I pulled the zipper along her back and peeled off her dress. She was wet between the legs.

"Shall we get things ready upstairs?"

We went up the stairs to the Temple. I had prepared incense and candles and ocher for the chakras, but all of it landed on the floor when I parked Maryad on the altar. She spread her legs wide. A narrow string of pubic hair marked the location of her pussy.

"Shouldn't we fix the pentagram and the candles first?" she said and closed her hands around my cock.

"We'll come to that later."

I laid her down on the altar and started to fuck her.

The Teachings about the Passion

We are all sexual beings filled with a selfish urge to reproduce. Sexuality is an original part of our being. It ruled us before our imprisonment in the illusion, and it functions in the same way as when we were gods. It is a link between our present state and our past in freedom. We are still free as sexual beings, as the Demiurge could not touch that part of our character. The Conjurer of Passion exploits this fact in order to recreate a part of his divinity.

The Lore of Passion is concerned with physical feelings and urges. It is the most practically inclined of all of the Lores. The Conjurer of of uses his own body and his urges to loosen the magical energies for his spells. He often has a partner helping with the rituals, either another Conjurer or an assistant. The rituals usually contain ritualistic intercourse.

The Lore of Passion is not something you can read about in books. It is a practical skill that must be learnt, either from a master or on your own through time consuming experiments. The most well-known tradition comes from India, and uses various chakras, centers of force within the body, in order to visualize the magical power. In the West the Lore of Passion has been pushed aside and been despised during the entire Christian era, but there is still a tradition that has survived from the Roman age. Western Lore of Passion works with conception and reproduction. In the last few years it has been mixed with the Indian, more sensually inclined Magic.

Few sects and cults are seriously involved with the Lore of Passion. It is a branch of Magic for the individualist. The best way of learning is to find a master proficient in the Art. Because a Conjurer of Passion needs a partner for many of his rituals, it is not unusual for him to accept a disciple.

The Knowledge of the Conjurer of Passion

Passion is the one Lore that conveys the least amount of theoretical knowledge to its practitioners. The Lore of Passion is by nature an unconscious and direct, almost improvised art. Much of the theory that is handed out is false and misleading, used mainly to tease the sexuality of the Conjurer rather than providing a correct view of reality.

The basics (skill score up to 10): The Conjurer knows that there are worlds beyond our reality, and that Passion can open gates to them. He knows the seven chakras and can use them to channel his power. He knows how the planets and the signs of the stars can be used as symbols for human instincts. He knows that passion and perversions are forces closely related to Magic, and that they have the power to break down reality under certain circumstances.

The Conjurer can partly control his own sexuality, and is able to perform quite lengthy sexual acts. A female Conjurer knows when she is fertile.



Higher knowledge (skill score 11-40): The Conjurer knows that the human consciousness is balancing between light and darkness. He knows that passions and perversions can rock that balance and throw a person in either direction. He has seen physical changes that are due to a disturbed mental balance. He also knows that the imbalance is a way towards enlightenment. He can use the sexual tension between the male and the female in order to symbolize the pull between light and darkness.

The Conjurer can control his fertility and decide for him- or herself when to become fertile. He can also look at another person and see if he or she is fertile, and can easily guess at what makes them aroused.

Full insights (skill score of more than 40): The Conjurer knows that we are imprisoned in an act of balance between light and darkness, and that only the descent into hell or the ascent to heaven can take us out of the prison. He knows the signs of a disturbed mental balance. He knows that anyone going too far will someday meet his own shadow, and risks getting stuck in nirvana or chaos.

The Conjurer can influence another person's fertility, in order to make him or her fertile when they are not supposed to. A male Conjurer can make a woman pregnant who is menstruating, taking pills, or has passed into the menopause. He can arouse or douse sexual interest in anyone.

The Chakras and the Snake

There are seven centers of power, or Chakras, in the human body, that are used in the Lore of Passion. They are situated around the sacrum bone (Root Chakra), the lower abdomen, the solar plexus, the heart, the throat, the forehead and the top of the head. They are often called by name in sanskrit:

mûlâdharâ, svâdhistâna, manipûra, anâhata, vishuddha, ajnâ, and sahasrâra. The energies of Magic can be channelled through a link from the lowest to the highest of the Chakras.

The Indian tradition sees the power of Magic as a snake resting in the Root Chakra, mûlâdharâ. During the ritual the snake is wakened and starts to wind itself up towards the highest chakra, where it can be used and controlled by the will of the Conjurer.

The Tools of Magic

The tools of Magic do not have exactly the same symbolic values in the Lore of Passion, as compared to the other Lores. The wand and the cup represents male and female sexuality respectively. They are used in the ritual in order to create a stronger tension between masculine and feminine. Usually female Conjurers use the cup, and male Conjurers use the wand. The spell descriptions have the words wand/cup when the sex of the Conjurer decides which tool to use. The tools can also be used to create a sex trandescending effect. A male Conjurer using the cup in a ritual of Passion adopts a feminine aspect. The sword may also be used as a symbol for an aggressive male sexuality.

The Symbols

The chakras are included in almost all of the rituals, often painted on the body in the shape of roses or lotus flower. The symbols of the planets are used to describe human instincts, especially Mars, Venus, and the Moon. The houses of the zodiac sometimes complement the planets in order to create a more exact picture. A flame symbolizes Passion. It can be lit and extinguished throughout the ritual.

The Gods of Passion

All the gods and goddesses of love are invoked: Isis and Ishtar, Adonis and Tammuz, Pan and Astarte, Dionysos and Venus, Yoni and Shiva. At times Christ is invoked in his aspect of fertility god.

Witches' Art

Many traditional spells of Passion have played out their parts and disappeared in the 20th century. At times spells preventing fertility, causing miscarriages, cured sterility, or gave painless birth were much more common. They are found in old manuscripts, but since they are of very little practical importance today, we have chosen not to describe them in detail.

Homosexuality

The traditional Lore of Passion is concerned with the conflict between male and female. Everyone has believed that the magical power is born when the opposites meet and are united. The symbolism of the Lore of Passion is largely an affair about differences and polarization. This means that homosexuality has been seen as sterile from a magical viewpoint. This is a misconception. It is the sexual instinct itself, which gives the Conjurer his power, the arousal controlled by the instinct to reproduce, not some sort of contrast to the partner. All spells of Passion, except those aiming for a sex change, can be given a homosexual form.

The Temple

Rituals of Passion put special demands on the Temple of the Conjurer. The Circle of protection must be large enough for two people to perform ritualistic intercourse. The altar can be replaced by a symbolic square painted on the floor in order to get it out of the way, or a very low raised dais. In western Magic the rituals are often performed atop an elongated altar of traditional looks. The Conjurers of Passion work in the nude. They may have jewelry or body paint, but never any clothes intended to hide any part of the body.

The Spells

Behold the Man

The Conjurer can see through the mask of a chosen individual, in order to discern the true feelings hidden behind his behaviour. The Conjurer understands all of the forces motivating the individual at present, when the spell is cast. This understanding comes in the form of a sudden insight.

Skill score : 5
Loss of endurance : 20
Tools of Magic : The wand/the cup
Time to cast : 15 minutes
Duration : 10 minutes
Ego-throw to resist : No
Preparations : A few drops of blood or a strand of hair from the individual to be beheld are put on sheet of glass on the altar, surrounded by a pentagram painted in red. A small fire is lit in a brazier on the altar.
Invocation and gestures : The Conjurer rattles off the name of the victim as a mantra. He takes the blood or the hair and places it on his tongue, tasting it, and then spits it onto the burning fire.
Visualization : The Conjurer senses how he is filled by strange feelings and instincts, suddenly feeling the things motivating the individual, whose blood or hair he has tasted.

Seduction

An artificial Passion is born in a chosen individual. The victim is charmed by the Conjurer and is caught by an irresistible desire for him. The feeling is identical to ordinary feelings of strong love. The victim will, without delay, seek out the Conjurer if they know each other. If they have never met the Passion is awakened as soon as the Conjurer comes in view of the victim.

Skill score : 7
Loss of endurance : 30
Tools of Magic : The wand/the cup
Time to cast : 1 hour and 15 minutes
Duration : 24 hours
Ego-throw to resist : Yes
Preparations : A few drops of blood or a strand of hair from the victim. A red rose is placed by the tip of the wand, or within the cup. A male Conjurer paints the symbols of Mars and fire, and a female the signs for Venus, the Earth and silver inside the Circle. Two candles are lit on the altar.

SPELLS				
Spell	**Skill score**	**Endurance**	**Time to cast**	**Duration**
Behold the man	5	20	15 minutes	10 minutes
Seduction	7	30	1 hour	24 hours
Arouse instincts	7	20	20 minutes	24 hours
Extinquished instincts	7	20	20 minutes	24 hours
Change sex	8	30	1 hour	24 hours
Find Passion	10	50	7 hours	3 days
Magical lover	12	30	1 hour	24 hours
Master and slave	14	40	1 hour	24 hours
Stolen essence	15	40	3 hours	7 days
Mass seduction	16	50	24 hours	3 days
Mass arousal	17	50	24 hours	3 days
Premature birth	18	40	12 hours	-
Parthenogenesis	20	40	6 hours	-
Eternal love	25	50	12 hours	permanent
Foetus perversion	30	60	3 days	permanent
Sex change	35	50	24 hours	permanent
Cross breeding	40	100	21 days	-
The child of Magic	50/50	-	9 months	-

Invocation and gestures : Gods of love are invoked: Pan and Astarte, Venus and Dionysos. The Conjurer raises the wand or the cup and calls out the name of the victim. He swears by the symbols within the Circle of Magic and asks that the victim will show its love.
Visualization : The victim of the spell is visualized, nude and hesitant at first, then more and more eager to seduce the Conjurer.

Arouse Instincts

The spell arouses a certain feeling in the chosen victim : horniness, hatred, fear, anguish, euforic happiness. The feeling is not directed towards any special person, it is projected against everything and everyone in the vicinity of the victim. Anyone filled with hate will feel an unreasonable anger against anyone he meets. Horniness will make the victim nymphomaniac, and anguish will petrify him.

Skill score : 7
Loss of endurance : 20
Tools of Magic : The wand
Time to cast : 20 minutes
Duration : 24 hours
Ego-throw to resist : Yes
Preparations : A few drops of blood or a strand of hair from the victim is put on the altar. The planetary signs for the intended feeling are drawn in the Circle: Mars for anger, Venus for horniness, Saturn for anguish, the Moon for fear and fury, the Sun for happiness and joy. Twelve candles are lit around the symbol, one for each of the houses of the zodiac.
Invocation and gestures : The name of the victim is shouted and woven together with the name of a god or goddess, Archon or Angel of Death representing the feeling the Conjurer wants to arouse. The wand touches the physical traces of the victim on the altar and then briefly touches each of the candlelights around the Circle.
Visualization : The Conjurer imagines that he is the victim of the spell, and allows himself to be filled with the feeling he wants to create.

Extinguished Instincts

The Conjurer can extinguish a basic instinct of a chosen individual, either sexuality, aggressiveness, or fear. The instinct will be entirely gone for the duration of the spell, and can not be aroused by any circumstances. Anyone with an extinguished sexuality will not be aroused, anyone with an extinguished aggressiveness can not be excited, and anyone with an extinguished fear will not be scared by anything.

Skill score : 7
Loss of endurance : 20
Tools of Magic : The sword
Time to cast : 20 minutes
Duration : 24 hours
Ego-throw to resist : Yes
Preparations : A strand of hair or a few drops of blood from the victim is placed on the altar together with the sword. The sign representing the feeling that is to be extinguished is drawn within the Circle, either Venus, Mars or the Moon. A red candle is lit in the middle of the sign, and a pentagram is drawn surrounding all of it.
Invocation and gestures : The name of the victim is called out, together with the instinct that is to be extinguished. The Conjurer raises the sword and reads a rhyme where he curses and banishes the influences of Venus, Mars or the Moon. He finishes the spell by chopping down on the candle using the sword.
Visualization : The Conjurer puts himself in the place of the victim, and starts by summoning the feeling he wants to extinguish. When he is entirely filled by the feeling, he visualizes himself cutting with the sword the pillar of force that has risen from his genitals to the top of his head, with the force dying like a blown out candle.

Change Sex

The Conjurer can change his own or his assistant's sex for the duration of the spell. He will receive the physical attributes, including a changed hormonal balance and sexual behavior, of the opposite sex. His looks will change as much as is needed. The lines of the face will become finer or rougher; the hips will become broader or narrower, et cetera. If the spell is cast on someone else the Conjurer must overcome the ego of the person with the effect of the spell. The spell may not be cast on anyone not cooperating with the Conjurer.

Skill score : 8
Loss of endurance : 30
Tools of Magic : The wand and the cup
Time to cast : 1 hour
Duration : 24 hours
Ego-throw to resist : Yes
Preparations : Requires a partner of the opposite sex. Three candles are lit on top of the altar, one red, one white and one pink. A pentagram is drawn in the Circle, and the symbols of Mars, Venus and Mercury are drawn within. The Conjurer marks the Chakras on the bodies of himself and his partner using red roses or lotus flowers. The name of the person undergoing the sex change is written nine times around the pentagram, either that of the Conjurer or the partner.
Invocation and gestures : The Conjurer summons Pan and Hermes, Lingam and Yoni. He puts the wand at the tip of the pentagram and the cup next to its left "foot". The Conjurer and his partner touches the Chakras of each other's bodies and then makes love until the one that is going to change his or her sex climaxes. He or she then falls into unconsciousness while the body is transformed and changed.
Visualization : The Conjurer sees his own sex transferred to the body of his partner, or vice versa.

Find Passion

This is more a form of meditation than a regular spell. Find Passion is a long, ritualized intercourse strengthening the connection between the Conjurer and the Lore of Passion. During the next three days his skill score is increased by +5 for all spells of Passion (provided he knows them, of course). He can not cast spells from other Lores during this time.

Skill score : 10
Loss of endurance : 50
Tools of Magic : The wand/the cup
Time to cast : 7 hours
Duration : 3 days
Preparations : Requires a partner. The Conjurer and his partner paints the Chakras with red paint on the bodies of each other, in the shape of lotus flowers, roses or abstract points. Nine red candles are lit around the Circle of Magic, and next to each candle is written the name of one of the planets. Incense is burned on the altar, and a mandala according to the Indian pattern is drawn, nine triangles and six circles within a square.
Invocation and gestures : Slow, meditative intercourse using different positions. The male partner is holding back, avoiding release. The Conjurer is continuously rattling off a mantra. This can be the name of a god or a word without meaning, in order to focus his power.
Visualization : The power is seen as a red flame by the genitals, gradually rising towards the head, and then flowing back and forth between the upper and lower Chakras.

Magical Lover

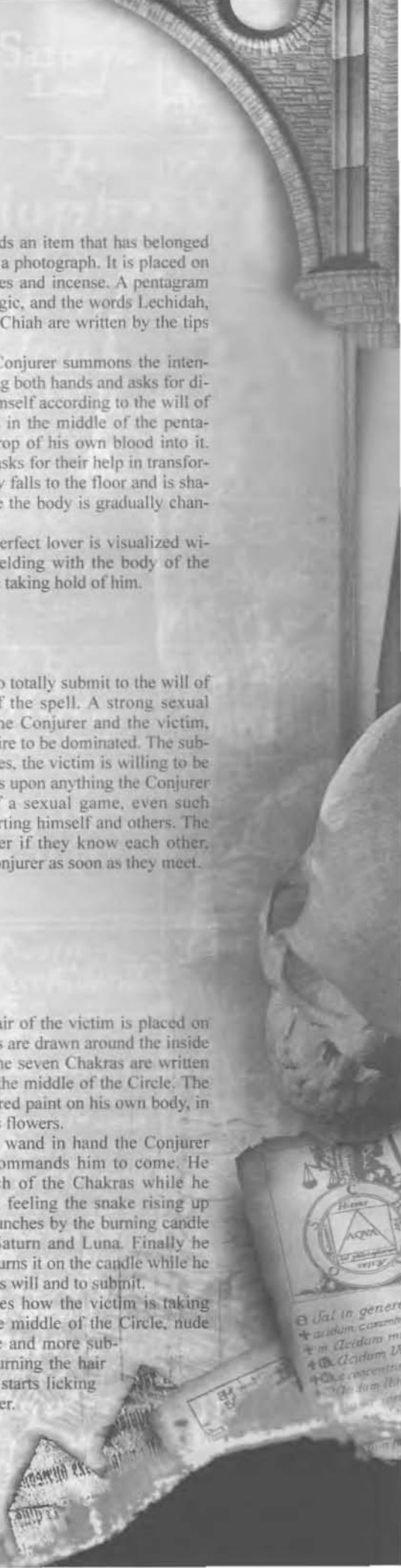
The Conjurer can distort his own body and personality until he completely corresponds to another person's idea of the perfect lover. The spell changes the Conjurer as much as is needed. Age, looks and behavior can be changed completely for the duration of the spell. The spell gives the Conjurer +20 for each attempt to seduce the intended partner. The spell can not be used to change sex.

Skill score : 12
Loss of endurance : 30
Tools of Magic : The cup
Time to cast : 1 hour
Duration : 24 hours
Ego-throw to resist : No
Preparations : The Conjurer needs an item that has belonged to the intended victim, preferably a photograph. It is placed on the altar, together with two candles and incense. A pentagram is written within the Circle of Magic, and the words Lechidah, Ruach, Neshamah, Nephesh, and Chiah are written by the tips of the star.
Invocation and gestures : The Conjurer summons the intended by name. He lifts the cup using both hands and asks for divine guidance in order to form himself according to the will of the loved one. The cup is placed in the middle of the pentagram and the Conjurer spills a drop of his own blood into it. He summons Isis and Ishtar, and asks for their help in transforming his body and soul. He finally falls to the floor and is shaken by painful convolutions while the body is gradually changed and the soul is transformed.
Visualization : A picture of the perfect lover is visualized within the pentagram, gradually melding with the body of the Conjurer, until he feels the change taking hold of him.

Master and Slave

An individual is made to totally submit to the will of the Conjurer for the duration of the spell. A strong sexual connection is created between the Conjurer and the victim, where the victim is filled by a desire to be dominated. The submission has masochistic undertones, the victim is willing to be dominated and degraded. He looks upon anything the Conjurer commands him to do as part of a sexual game, even such things that result in the victim hurting himself and others. The victim will seek out the Conjurer if they know each other, otherwise he will submit to the Conjurer as soon as they meet.

Skill score : 14
Loss of endurance : 40
Tools of Magic : The wand
Time to cast : 1 hour
Duration : 24 hours
Ego-throw to resist : Yes
Preparations : A strand of the hair of the victim is placed on the altar. All of the planetary signs are drawn around the inside of the Circle, and the names of the seven Chakras are written inside of these. A candle is lit in the middle of the Circle. The Conjurer paints the Chakras with red paint on his own body, in the shape of stylized roses or lotus flowers.
Invocation and gestures : With wand in hand the Conjurer calls the victim by name and commands him to come. He swears by Gamaliel and by each of the Chakras while he touches the flowers on his body, feeling the snake rising up along his spine. Sitting on his haunches by the burning candle he summons Mars and Venus, Saturn and Luna. Finally he takes the hair from the altar and burns it on the candle while he commands the victim to give up its will and to submit.
Visualization : The Conjurer sees how the victim is taking shape in the burning flame in the middle of the Circle, nude and initially reluctant, then more and more submissive. When the Conjurer is burning the hair the victim falls on its knees and starts licking the feet and genitals of the Conjurer.





Stolen Essence

The Conjurer can temporarily raise his own endurance by "stealing" endurance from another person during ritualistic intercourse. He exploits the uncontrolled power released by the partner during orgasm. Each level of effect of the spell will give the Conjurer five of the endurance points of his partner. A level of effect of 10 means that he will receive 50 points of endurance (provided that the partner has that much). The "stolen" endurance is added to that of the Conjurer, making it possible for him to cast taxing spells that he normally would not be able to cast. He will recover normally, but for the duration of the spell he will have an increased endurance.

The spell can not be used to kill the partner, the worst that may happen is that he or she reaches zero endurance, and faints.

Skill score : 15
Loss of endurance : 40
Tools of Magic : The sword
Time to cast : 3 hours
Duration : 7 days
Ego-throw to resist : Yes
Preparations : A hexagram is painted inside the Circle of Magic, where the upward pointing triangle is painted black, and the lower is painted white. The symbol for Mercury is written in the hexagram. One black and one white candle are placed on the altar. The sword is moistened with sperm or menstruation blood of the Conjurer, and is placed on the altar. The Conjurer marks the Chakras on his body with red and black paint. He leads his partner into the Circle and lights the candles on the altar.

Invocation and gestures : The Conjurer summons Gamaliel and daubs his partner with rose oil. With his right hand he touches the sword, and with the left the genitals of the partner. This is followed by intensive intercourse where the partner should have repeated orgasms or ejaculations in order to lose as much essence as possible to the Conjurer.
Visualization : The essence of the partner is seen as a red light radiating from the genitals. The Conjurer catches it by his lowest Chakra and leads it towards the highest. When the partner is emptied of essence he or she collapses from fatigue.

Mass Seduction

The Conjurer can arouse artificial passion in a large group of people. The victims are charmed by the Conjurer and are gripped by an uncontrollable desire for him. The feeling can be compared with a senseless love affair. The victims will love the Conjurer unselfishly. They will seek him out immediately if they know him. Their passion for the Conjurer will be aroused as soon as they see him if he is unknown to them.
Up to the Ego of the Conjurer x 10 individuals can be affected by the spell. They need not be present when the spell is cast, but they must be fairly close to each other in time and space, or be bound to each other in some other way. Possible groups are religious sects, school classes, participants in a conference, or guests at a party.

The Conjurer needs an item related to the group. The perfect link is a group photo, but even a club badge or a guest list where the participants have written their names will do. If the group is larger than the capacity of the spell the ritual will fail.

Skill score : 16
Loss of endurance : 50
Tools of Magic : The wand and the crown
Time to cast : 24 hours
Duration : 3 days
Ego-throw to resist : Yes
Preparations : The item connected to the group is placed on the altar, preferably a group picture. Five candles are placed around it and lit. The Conjurer draws a symbolic picture of the group in the Circle with the aid of planetary signs and pictures from the zodiac. He paints his genitals red to mark the lowest of the Chakras, and places the crown on his head to mark the highest.
Invocation and gestures : The Conjurer touches the picture or item on the altar with the wand and calls the group by their names, preferably all of the participants by their individual names if he knows them. He spills a drop of his own blood over the item, and summons Dionysos and Venus. He dances around the symbol on the floor while he commands the group to come out and show their love.
Visualization : The victims of the spell are visualized outside the Circle, nude and gradually more and more devoted in their attempts to reach the Conjurer.

Mass Arousal

The spell arouses some feeling or other in a large group of individuals: horniness, hatred, fear, anguish, euphoria. As with Mass seduction the Conjurer can affect a group of people of Ego x 10 in size. They must belong to each other in one way or another, either by being in the same place, or through some other ties. The Conjurer needs an item connected to the group, preferably a photograph.

Mass arousal is often used to create mass psychosis in a sect or another closed group. The spell provides the victims with a very strong sense of belonging. They are turned into a flock controlled by a single feeling. The feeling that is aroused is not directed against any particular individual, but is projected against everything and everyone in the vicinity of the victims. A group of people filled with hate will feel an unreasonable hatred against everything coming their way, but not towards each other. They will assault the innocent and break anything within reach. Horniness will turn them into nymphomaniacs abandoning themselves in an orgy of group sex. Anguish can paralyze them and cause them to commit mass suicide.

Skill score : 17
Loss of endurance : 50
Tools of Magic : The sword
Time to cast : 24 hours
Duration : 3 days
Ego-throw to resist : Yes
Preparations : The item that ties in with the group is put on the altar, preferably a group portrait. Five candles are placed around it and lit. The planetary symbols representing the feeling are drawn in the Circle: Mars for anger, Venus for horniness, Saturn for anguish, the Moon for fear and Madness, the Sun for happiness. Twelve candles are placed around the symbol and lit, one for each house of the zodiac. The Conjurer paints his genitals red and moistens the sword with menstruation blood or sperm.
Invocation and gestures : The Conjurer touches the picture or item on the altar with the wand and calls the group by their names, preferably each participant in turn. He spills a drop of his own blood on the item, and summons Dionysos and Pan. He dances around the symbol on the floor and at the same time commands the group to come and let go of their inhibitions. The sword touches the physical representation of the victims on the altar, and then barely touches each of the candle flames.
Visualization : The Conjurer imagines himself as the victim of the spell, letting himself be filled with the feeling he wants to create. He sees his victims in front of himself, outside the Circle, and gradually transfers the feeling to them in the form of a red, white or yellow flame that is thrown out from the sword.

Premature Birth

A pregnancy can be hurried on so that only a few days pass between conception and birth. At most the pregnancy can be shortened to seven days. The spell must in that case be cast at the same time as conception occurs. Otherwise the birth will take place seven days after the spell is cast, regardless of how far the pregnancy has gone. Neither the mother nor the infant are damaged by the spell. The child will be fully developed, and the womb and the belly of the mother develop in the normal fashion, just a lot faster.

Skill score : 18
Loss of endurance : 40
Tools of Magic : The cup
Time to cast : 12 hours
Duration : -
Ego-throw to resist : Yes, for the fetus. (Ego 1-7. It is 1 during the first three months, it then increases by 1 for each additional month.)

Preparations : A pentagram is painted on the floor within the Circle. Five candles are placed around it, and lit. The candles should be made out of bee's wax. The altar and the pentagram should be strewn with red roses and pink rose petals. The pregnant woman is brought into the Circle. The Conjurer draws a stylized rose or a lotus flower on her belly, right on top of the lowest Chakra. He marks his own Chakras with blue dots on the skin.
Invocation and gestures : The Conjurer summons Binah, Isis and Yoni. He touches his Chakras and the sign on the belly of the mother, and asks the child within to grow and step out into the world. The mother sits down inside the pentagram, and the cup is placed on her womb. The child is called to gather force from it in order to grow. Binah, Isis and Yoni are summoned anew.
Visualization : The Conjurer sees his own power as a blue fire, flowing out between the Chakras of his body. He lets it flow out of his body and into the cup on the mother's womb, where the child can pick it up in order to grow. The child is seen only as a shadow in the belly of the mother.

Parthenogenesis

The Conjurer can magically make a woman pregnant, without any meeting between egg and sperm. The child that is created will get -5 for all Ego-throws against the Fetus perversion spell. In all other aspects the child is quite normal, with traits from both "parents". The Conjurer and the intended mother need never to meet. The only requirement is that the Conjurer has a strand of hair or a few drops of blood from the woman when the spell is being cast. If the Conjurer is a woman, the child is always a girl. If the Conjurer is male, there is a 50/50 chance of the child being either sex. A female Conjurer can cast parthenogenesis on herself and bear her exact copy, a clone. She can also let herself be fertilized by an absent man, and bear the child herself.

Skill score : 20
Loss of endurance : 40
Tools of Magic : The cup
Time to cast : 6 hours
Duration : -
Ego-throw to resist : Yes (not when fertilizing yourself)
Preparations : The strand of hair or the blood from the intended mother is put in the cup and placed on the altar. A pentagram with planetary symbols and the zodiacal sign of the mother is drawn in the Circle. The floor is strewn with growing corn of wheat, and nine white candles are lit around the Circle. Invocation and gestures: The Conjurer summons Binah and Chokmah, Lingam and Yoni. The cup is placed in the pentagram on the floor and the Conjurer calls the mother by name. A male Conjurer then spills his seed over the cup in the pentagram, a female Conjurer spills a few drops of her blood. The gods are once more summoned and the Conjurer commands the mother to be fertilized.
Visualization : The Conjurer sees the woman in front of himself, rising from the strand of hair or the blood in the cup. They make love, and the child is born in the form of a white light within the mother.

Eternal Love

This is a stronger version of the Master and slave spell. An individual is made to fully and forever submit to the will of the Conjurer. A strong sexual connection is created between the Conjurer and the victim, where the victim is filled by a desire to be dominated. This connection will last even unto death, and will be released only in the forgetfulness before rebirth. The whole thing goes so far that the lover can return from Inferno after death to visit the Conjurer. The submittal has a masochistic trait; the victim wants to be dominated and degraded. He views everything the Conjurer commands him to do as a sexual game, even acts intended to hurt himself or others. The victim must be present in the Temple when the spell is cast.

Skill score : 25
Loss of endurance : 50
Tools of Magic : The wand and the crown
Time to cast : 12 hours
Duration : Permanent
Ego-throw to resist : Yes
Preparations : The victim of the spell is brought into the Temple and is bound to the altar. Around the inside of the Circle the names of the Angels of Death are written, and inside of these the name of the victim is repeated thirteen times. A lighted candle is placed in the middle of the Circle. The Conjurer paints the Chakras using red paint on his own body and on the victim, in the shape of stylized roses or lotus flowers.
Invocation and gestures : The Conjurer, with wand in hand, calls the victim by name and commands him to give up his own will. He swears by Gamaliel while he touches the flowers on the body and feels the snake rising along his spine. He then touches the Chakras on the body of the victim and summons Astaroth and Gamaliel, Binah and Chokmah. Finally he releases the victim from his shackles to perform ritualized intercourse with him, where the victim is gradually more and more submissive.
Visualization : The will of the Conjurer is seen as a red flame in the lower Chakra, and is cast out and infused with the victim until he lays by the feet of the Conjurer.

Fetus Perversion

The Conjurer can change and pervert an animal or human fetus. The spell can double abilities, lower or raise the mass by three, or increase or lower the number of limbs or inner organs. The Conjurer must get a higher effect on his skill throw than the ego throw of the fetus.

Skill score : 30
Loss of endurance : 60
Tools of Magic : The sword and the cup
Time to cast : 3 days
Duration : Permanent
Ego-throw to resist : Yes, for the fetus (Ego is 1-7. 1 during the first three months, it then receives +1 per month.)

Preparations : Requires a partner. The placenta from an animal of the kind to be perverted is placed on the altar (a human placenta if the fetus is human). One black and one red candle are lit, and a pentagram is drawn in the Circle, where the Conjurer symbolically draws the changes he wants to take place. A fire is lit in a brazier in the middle of the pentagram. The name of the mother of the child is written around the Circle.
Invocation and gestures : The Conjurer summons Hermes and swears by Mars and Mercury. He splits the placenta with the sword and brings the edge of the sword through the flames from the brazier. He calls on the child and commands it to follow his will, and allow itself to be changed. He summons Binah and Isis, Yoni and Astarte, demanding that the child submits to his will. With his own blood he marks the Chakras on the bodies of himself and his partner. He then channels his power to the fetus through ritualistic intercourse, and perverts it.
Visualization : The fetus is shaped by the flames in the brazier. The power of the Conjurer is a black light that is cast out to pervert the fetus.

Sex Change

The Conjurer can permanently change the sex of himself or someone else. This is such a revolutionary change that the person will be reborn with the new sex from now on. The one changing sex must have someone of the opposite sex to start from in his visualization. In order to change the sex of another individual the Conjurer must throw higher than the ego of the victim. The sex change can not be done on anyone not willing to submit to the ritual.

Skill score : 35
Loss of endurance : 50
Tools of Magic : The cup and the ring
Time to cast : 24 hours
Duration : Permanent
Preparations : Requires a partner of the opposite sex. The ring is placed on the altar, and the cup is placed in the middle of the Circle. A pentagram is drawn around it, filled with symbols for the sex the Conjurer is switching to. Five candles are placed in the points of the pentagram. The Conjurer covers his body with symbols for the opposite sex, and marks his Chakras in red.
Invocation and gestures : The Conjurer and his partner step into the pentagram, and light the five candles. During a day-long, meditative intercourse, the Conjurer gradually transfers the genitals of the partner to his own body, or vice versa. There are no invocations, only a concentration on the force rising from the genitals, which is used to change the body and soul of the person changing sex.
Visualization : The force is rising like heat from the genitals, warming the body. The heat then changes the body.

Cross Breeding

The Conjurer can fertilize another human or an animal with traits from another animal, a demon, or even a machine. Any combination is possible, but a cross breeding between a man or animal and a machine will give the Conjurer a -10 to his skill score. The being is born after a pregnancy of (for the mother) normal length. With unusual cross breeding the birth can be quite difficult, requiring a cesarean section.

The throw for effect shows the success of the combination. 1-5: the child dies within one hour of birth. 6-10: the child is mad, and lives for 1d10 months. 11-15: the child is sickly and distressed, but its lifespan is the same as that of the mother. 16-20: the child is a successful combination of the best parts of both parents. If the effect is greater than 20 the whole is greater than the parts. A new species has been created. The genes of the creature are dominant, allowing it to reproduce with animals or humans of the same kind as the mother. In all other instances the crossbreeds are sterile.

Skill score : 40
Loss of endurance : 100
Tools of Magic : The wand and the cup
Time to cast : 21 days
Duration : -
Ego-throw to resist : Yes, for the mother
Preparations : The Temple is cleansed for three days using incense and rose water, splashed on the floor and the walls. The Conjurer spends his time meditating on the kind of being he wants to create. During the night of the fourth day he begins to draw a symbolic picture of the being inside the Circle of Magic. He lights nine tall candles, which are going to burn for three days, and lets them burn while he draws the symbols on the floor. During the seventh night the "parents" of the child are brought into the Temple. This can be two living beings, or a creature and a machine. Humans partaking in the ritual must normally be drugged if they have not voluntarily submitted to the ritual. This is when the actual spell is begun. From this moment on the Conjurer may not leave the Temple.
Invocation and gestures : The Conjurer summons Sathariel and Kali. He asks them to help him create the child. For the next seven days he repeatedly makes love with the "father" of the child, picking up his abilities until they become a part of the Conjurer. A day and night of fasting follow this, no food or drink of any kind is allowed. During the last seven days the Conjurer is making love with the mother seven times, transferring the traits from the father to the mother. He finally summons Sathariel and asks that the child will be strong and healthy when it is born.
Visualization : The reproductive powers of the father are visualized as a white fire. This is transferred to the Conjurer, and then to the mother, where it is shaped into a clearly burning point, the new child.

The Child of Magic

A child of Magic is something unique-a newborn human being, created after the Demiurge imprisoned humanity, and therefore untouched by our imprisonment. The child of Magic is born awakened, and can never be trapped by the illusion, because the Demiurge has disappeared and his servants are busy upholding his collapsing prison. A Conjurer creating such a child usually entertains the hope that the child will help him escape the illusion. But the child of Magic is born into ignorance. It does not have the same knowledge as those that have been awakened for thousands of years. It generally leaves its parents to go out into the world when it grows up. Only in some rare instances has a child of Magic been able to help its parents to reach Awakening themselves. But the simple possibility has been enough to let people make the attempt. Children of Magic can only be created by two Conjurers of Passion, one man and one woman, both knowledgeable enough to cast the spell.



Skill score : 50/50
Loss of endurance : -
Tools of Magic : The wand and the cup
Time to cast : Nine months
Duration : -
Preparations : The Conjurer consecrates a common Temple to be used only for this ritual. Pentagrams and circles are drawn on the walls and the floor to keep any curious eyes away. If the servants of the Demiurge discover the ritual they will do anything to disrupt it and kill the Conjurers. The Temple is preferably placed at some point between our reality and some other place, for example Inferno, in order to lower the risk of discovery.
Invocation and gestures : The child is begotten at equinox, when night and day are of equal length. This is done inside the Circle of Magic, during absolute stillness, and as quickly as possible. When the fertilization is done the father draws a symbolic picture of Man on the body of the mother. Outside of her he paints a picture of Achlys, The Abyss that existed before the beginning of time. He summons She Who Waits Below and asks her to open a gate to The Abyss. A screaming void is opened outside the Circle. The father screams the name of the child, a fresh name never before used by man, and prays that it will be born. Then the Temple must be destroyed, leaving no trace of the ritual. During the following nine months, until the child is born, the mother should move around in order to avoid any attention, and protect the fetus from discovery with the aid of spells. The pregnancy may not be hurried on by magical means. After nine months, when the child is born, it is a completely new human being. If it is killed or aborted before this, the new soul is destroyed and the child is forever dead.

The Lore of the Dream

They had chased me for weeks, men in dirty yellow coats and staring pig eyes and guns hidden in soft shoulder holsters. They showed up when I went over to Massid's for a drink. They stood waiting in the doorway when I got back home. They bugged my phone; cli-rrrr-click, it said each time I tried to call anyone. Now I knew at last what they were after. B told me about it. He warned me:

"You haven't much time left. They're going to take you as soon as they get the word from above. Pull out while you can."

I prepared. Sold all my stuff and left the cat with B. I barricaded the door, and locked myself in my Temple with a bottle of whiskey and a few sandwiches. It would take a week. A week of hell, then I would be free. I ate the sandwiches and emptied half the bottle. I almost threw it all up, as if my body understood what I was going to do, and protested against it. I was a little shaky when I started drawing the pentagrams. Glowing lines. Soft, elusive Hebrew letters. Star houses. Planets. I drank the rest of the whiskey and burned some incense.

Somebody rang the door; it was a weak, distant signal. But I didn't listen. I held the wand in my hand and pointed it towards the sign of the Capricorn.

"You are no more!"

The goat's head faded away. Then Aquarius, Pisces, Aries. I extinguished the glowing signs on the floor, one by one, until all was dark. Limbo. As if the world had gone out around me. I sank down onto the floor. Going slowly to sleep. Seven days. Hangover at first, then hungry, then thirsty, then faint and sleepy, until a splintering sound made me open my eyes. The door of the Temple had been broken down. Two men in dirty yellow coats stood on the threshold. But they were too late. I was already on my way. They reached into the Circle; I got a glimpse of their true forms, swollen, yellow skinned, with slithering black tongues. Before they where able to break the Circle I was gone. I got up and stepped into the other world, in among the shadows, and saw them rip my dead body from the floor.



The Dream is our inner universe. This is where we are the masters, with limitless power over both the spirit and the material world. This power can be transferred to the waking world. We can create beings in the Dream, which step out into the waking world. The Dream can tear the Veils of the Illusion, and open gates to other realities. We can change our dreams, and thereby change reality.

The dream is closely tied to the Art of Dreaming, a skill that is not magical in itself. The Art of Dreaming is the art of controlling your own dreams. It is described in the Beyond the Dream chapter in the regular rules. Every Dream Conjurer has the Art of Dreaming skill automatically, of the same skill score as the skill score of the Lore of Magic. They do not need to pay extra for this.

The Lore of the Dream works on the borderland between dreams and reality. The Magic can be used to influence the dreams of other individuals, or to twist reality. Almost all of the Conjurers of the Dream are originally dreamers. They have created Dreamworlds, and have passed from these into other dreams. Somewhere they have met other dreamers with enough knowledge of Magic to start teaching them.

There are few books in our world describing the Lore of the Dream and how to use it. The knowledge is gathered in the dreams, it is collected in secret libraries or in the heads of the Dream masters, far away from any curious meddlers. That is where the Dream Conjurer can learn the secrets of the Lore. He builds his Temple and creates his tools in the world of the Dream. There are usually no physical traces in our world to show that he is a Conjurer. Powerful Dream Conjurers are almost always Dream wanderers. They gradually transfer their essence to their Dream realms, leaving their waking selves behind as dead shells.

The Knowledge of the Dream Conjurer

Dream Conjurers have extensive knowledge about the Dream worlds and other dreamers, but they know little about the servants of the Demiurge. The dream is an escape from reality. The Dream Conjurer has withdrawn from the normal existence of mankind. As long as they stay hidden in the dream they will never search for the Awakening, or ask troublesome questions about man's rightful place in the universe.

The basics (skill score less than 10): The Conjurer knows that dreams and reality can meld, are able to influence each other and become one. He knows that man is more than his bodily shell that he can move into the dream and be distorted beyond recognition. His knowledge about the Art of Dreaming is equal to his skill score.

Higher knowledge (skill score of 11-40): The Conjurer knows about the Vortex and the worlds of the Dream Princes. He knows that dreams can be individual or shared, that there is a collection of general human ideas in the Vortex that can be used to create common dreams. His knowledge about the Art of Dreaming is equal to his skill score.

Full insights (skill score of more than 40): The Conjurer knows that the dream is an escape from the Illusion, the prison of humanity. He also knows that this is an incomplete escape, a dead end that can never lead to a full Awakening. He knows about the Archons and the Angels of Death, Inferno and Metropolis, but he generally does not care about the outside world. He has invested too much in his dreams to wish to leave them behind. His knowledge about the Art of Dreaming is equal to his skill score.

Drugs

Drugs are a closely related part of the dream. Drugs are an escape from reality in the same way as dreaming. Many Conjurers of the Dream use drugs in order to get into a stupor deep enough to let them stay for days and days in the realms of the Dream. This is something, which adversely affects the body. The Conjurer has become a drug addict. To be awake and unaffected by the drugs becomes more and more depressing. The body can not stand being without the drugs. Heroin, morphine and different kinds of tranquilizers, often combined with liquor, are common among the Conjurers of the Dream. Even Conjurers who do not become drug addicts use mildly narcotic drugs in their rituals in order to achieve a sleepy atmosphere. Common incense is often mixed with cannabis, hashish or opium.

The Tools of Magic

The tools of the dreamer are not used to influence reality, but to escape into the dream. The most important is the wand, as a sign of the Conjurer's power over his own dreams. The second most important is the cup, which in the Lore of the Dream represents drugs and the escape from reality. The ring is very seldom used in the Lore of the Dream.

The Symbols

Colors and smells are important. Oil lamps of different colors and different kinds of incense are used to send the dreamer into the right state of mind. The dream is about going into its own world, which means that the human soul is important. The hexagram is often used as a symbol for the connection between the soul and the image of the soul in the dream. The names of the soul in both Egyptian and Hebrew are used in Dream rituals. The houses of the zodiac and the planets are used to provide an image of the inner being of the Conjurer. Archons and Angels of Death are rarely summoned.

The Gods of the Dream

There is only one Dream god, he, who is called Hypnos in Greek, the Lord of the Dream. He is summoned in many Dream rituals. Other gods are used more as symbols.

The Spells

Behold the Dream

The Conjurer can see into another individual's dream with the aid of a mirror. He can not influence anything in the dream, and he sees everything with the eyes of the dreamer. The dreamer is usually not aware of any peeping toms. An experienced dreamer may sense that something is amiss if he successfully resists the spell.

Skill score : 5
Loss of endurance : 10
Tools of Magic : The cup
Time to cast : 10 minutes
Duration : 10 minutes
Ego-throw to resist : Yes
Preparations : A blue mirror is placed on the altar. White paint is used to write the name of the individual whose dreams are to be studied. Narcotic incense is burned in a brazier on the altar, and a hexagram is drawn on the floor. Four yellow candles are lit, and then the Conjurer puts himself into a meditative trance.
Invocation and gestures : The Conjurer summons Hypnos and asks him to open the gate to the Realm of the Dreams. He raises the cup and moves it above the burning candles and at the same time calls on the dreamer and asks to be let into his world.
Visualization : A dark point materializes in front of the Conjurer and glides over to the mirror. There it explodes into darkness and opens the road into the dream.

THE SPELLS				
Spell	Skill score	Endurance loss	Time to cast	Duration
Behold the Dream	5	10	10 minutes	10 minutes
Summon Dreamer	5	10	10 minutes	one dream
Dream Gate	7	20	20 minutes	10 minutes
Send Dream	7	20	45 minutes	one dream
Shared Dream	8	30	1 hour	one dream
Dream Temple	10	50	8 days	permanent
Lasting Portal	15	40	24 hours	permanent
Escape to the Dream	16	all	7 days	permanent
Dream Walk	17	40	24 hours	3 days
Dream Creation	18	40	6 hours	24 hours
Prophecy	19	40	9 hours	1 year
Seeker	20	30	7 hours	-
Dream Hero	25	50	12 hours	24 hours
True Dreams	30	40	7 hours	24 hours
Killing Dream	35	60	24 hours	one dream
Dream Realm	40	80	7 days	permanent
Dream & Reality	45	80	7+7 days	permanent

Summon Dreamer

The Conjurer can summon a sleeping person and force him to enter his own dream. If the spell is successful the dreamer will be brought into the Dream world of the Conjurer the next time he falls asleep. This requires that both of them are asleep at the same time. A skilled dreamer can summon several people at the same time, one for each 5 points of his skill score. If the sleeper is a skilled dreamer whose skill score in the Art of Dreaming is higher than his Ego, he can use his Dream Art to resist the spell.

Skill score : 5
Loss of endurance : 10
Tools of Magic : The wand
Time to cast : 10 minutes
Duration : One dream
Ego-throw to resist : Yes
Preparations : The Conjurer burns white sandalwood in a thurible and lights a beeswax candle on the altar. He paints a triangle with one red, one yellow and one blue side on the floor, and writes the names of those he wishes to summon inside it. On the outside of the triangle he draws a pentagram in white.
Invocation and gestures : The Conjurer swings the thurible above the triangle on the floor, turns to each of the four cardinal points and forbids all ichthyrians, psyphagi, and other dreamers to disturb the summoning. He chants the names of those he wishes to summon, and bids them to enter his dream.
Visualization : The summoned individuals are seen as floating forms getting closer to the Circle and the Conjurer.

Dream Gate

The Conjurer can open a portal into dreams or Dream worlds and move physically into them. The gate can be opened to one of his own dreams, which he has previously visited, or to another person's dream. Creatures in the dream are aware of the Conjurer and can see him when the portal is opened. If the spell is cast from within a dream the Conjurer can then step out into waking reality. He can not bring anything with him through the portal, unless he has cast the Dream Creation spell first.

Skill score : 7
Loss of endurance : 20
Tools of Magic : The sword
Time to cast : 20 minutes
Duration : 10 minutes
Preparations : The Conjurer burns musk in a brazier and splashes rose water on the altar. He places a mirror on the altar and writes, using white paint, a symbol for the dream he wishes to open a gate to on the mirror. Inside the Magic Circle he then draws a pentagram in blue and marks the points with lit candles.
Invocation and gestures : The Conjurer follows the lines of the pentagram with his hand and commands all hostile powers not to interfere with the ritual. He strikes the surface of the mirror with the sword and calls the name of the dream he wants to open a gate into.
Visualization : The Conjurer sees a black opening in front of him, growing out of nothingness. A rift in space is created when the mirror shatters. The rift is widened to create a portal to the other side.

Send Dream

The Conjurer can send a dream to another individual, or change the dreams of someone according to the wishes of the Conjurer. He can subject his victim to horrendous nightmares, or change anguish-filled dreams into pleasant images of paradise. It is quite possible to drive a person insane by sending horrible nightmares night after night. After a month or more of manipulated dreams the victim is prone to develop a neurosis, and be the subject of permanent attacks of dread.

Experienced dreamers and Dream Conjurers have a natural protection against external influences. They can add their skill score in the Art of dreaming or the Lore of the Dream to the effect for the ego-throw to resist the spell.

Skill score : 7
Loss of endurance : 20
Tools of Magic : The wand
Time to cast : 45 minutes
Duration : One dream
Ego-throw to resist : Yes
Preparations : The Conjurer burns incense fitting the dream he is going to send: sulphur and pepper oil for evil dreams, camphor and white sandal wood for ethereal dreams, musk and myrrh for dreams of a sexual nature. He lights an oil lamp with a blue flame on the altar, and draws the signs of the planets representing the dream on the floor: Saturn and Mars for the physical and violent, Venus and Luna for the sensitive and sensual, Mercury and Jupiter for the impartial and concrete, the Sun for the spiritual and lofty.
Invocation and gestures : The dreamer is called by name, and the Conjurer raises the sword to show his capacity to shatter and distort the dreams of the victim. The dream to be sent is described, preferably in a poetic fashion, while the Conjurer moves his hand in sweeping circles over the blue flame.

Visualization : The Conjurer sees how the flame is distorted to a picture of the dream he wants to send or distort.

Shared Dream

This is a dream shared by a number of people. Up to the Ego of the Conjurer number of individuals may share the dream at the same time. They do not only dream the same things, they also meet in the dream, and will remember it afterwards. A shared dream can be used to bring people together from far away, people not otherwise able to communicate with each other. It can also be used to send a dream, to subject a number of people to a horrible nightmare. If the shared dream is going to work, all of the participants must be asleep at the same time. The Conjurer can choose if he wants to be part of the dream or not.

Skill score : 8
Loss of endurance : 30
Tools of Magic : The wand
Time to cast : 1 hour
Duration : One dream
Ego-throw to resist : Yes
Preparations : Narcotic incense is burned in a brazier on the altar, and a white candle is lit for each person that is going to share the dream. The Conjurer needs a strand of hair, some nail clippings, or a few drops of blood from each one. He places the items next to each one of the candles, and draws an octagram on the floor, in the form of two superimposed squares. One of the squares is painted blue and the other brown.
Invocation and gestures : The dreamers are called one by one by name. The Conjurer burns the hair, the nails or the blood in each respective candle, and commands everyone to come to the dream. He describes the shared dream using poetic language and moves the wand over the burning candles on the altar.
Visualization : The dream takes shape out of the candlelights on the altar, and is turned into a lucid image.

Dream Temple

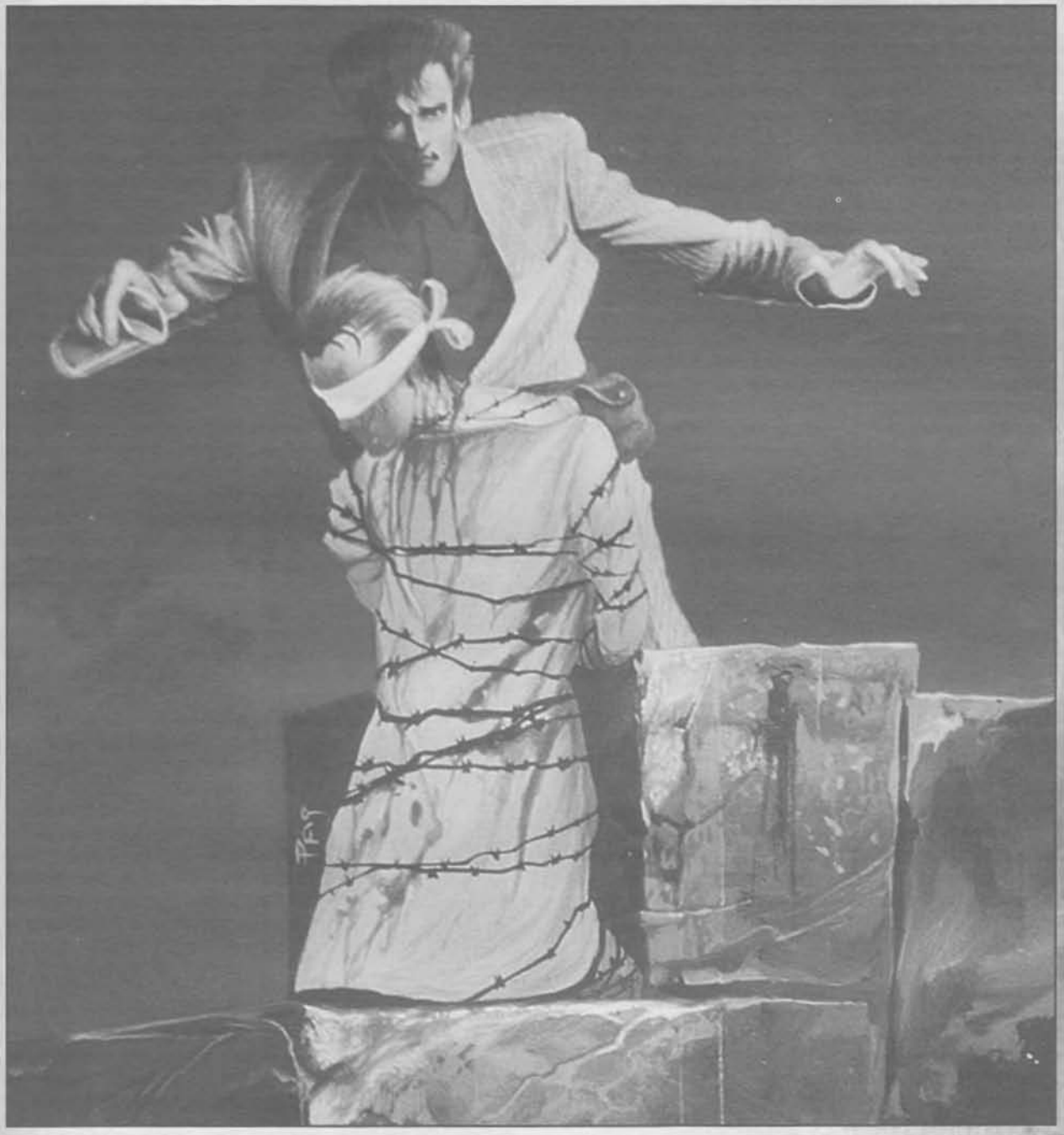
A permanent Temple is built in the dreams of the Conjurer. It will always be available to him, regardless of how his dreams change. He can always find the way to his Temple, and it will not be subjected to outer forces, or of the imminent mutability of the dream. The Temple functions exactly as normal. It can be used to cast spells affecting both dreams and reality. All the material for the Temple is picked out of the dream, there is no need to bring anything in from the waking world. The spell is special, as it is prepared in a waking state, but the important invocations are spoken while the Conjurer is asleep and dreaming.

Skill score : 10
Loss of endurance : 50
Tools of Magic : The sword, the wand and the cup
Time to cast : 8 days
Duration : Permanent
Preparations : The Conjurer burns narcotic incense and lights forty wax candles in a tight Circle around the Circle of Magic. He meditates for twelve hours, creating a mental image of the Temple.
Invocation and gestures : The Conjurer summons Hypnos and lies down in the Circle to sleep. He holds the wand in his right hand and the cup in his left. When he steps into the realm of the Dream he carries his tools with him. He locates a place in the dream where the Temple is to situated, and draws, by walking three times counter clockwise in a Circle, a Circle of Magic on the ground. The Circle will be permanent from now on. The Conjurer returns each night during the next seven days to continue his construction of the Temple. During this time he has the ability to create and shape items out of nothing. He can build an immense, colonnaded Temple with an altar of marble, with grand statues of the gods of the Dream, if he wants to. But he can only create items belonging to the Temple, nothing can ever be removed from it. When the seven days of construction are over, the Temple is consecrated in the usual manner.
Visualization : The Conjurer keeps a steady image of the Temple in his mind, and gradually summons it out of the dream.

Lasting Portal

A permanent portal is created between the dreams of the Conjurer and our reality. He can always walk with his waking body between the dream and his waking state. The portal works just like a Dream portal, but it exists permanently. It must be placed where there is a natural gate, like a door or an opening of some other kind. The portal can only be used by the Conjurer or by creatures with his permission. Everyone else is kept away by spells of protection. The spell is cast in two steps. One part is performed in our reality and lays the foundation for the portal on this side, the other part is cast in the dream. The first part of the spell is always cast in the Temple of the Conjurer, regardless of whether it is situated in reality or in the dream.

Skill score : 15
Loss of endurance : 40
Tools of Magic : The sword
Time to cast : 24 hours
Duration : Permanent
Preparations : The Conjurer marks the gate on the side where he has his Temple by drawing its outline with red ochre. Above the portal he draws a T-cross and writes the word Tetragrammaton in order to keep all enemy powers away. He then withdraws to his Temple where he burns aloe incense and draws a blue pentagram marked with five candles within the Circle of Magic.
Invocation and gestures : The Conjurer raises the sword and points it in each of the four cardinal directions, warning the Princes and powers of the Dream to keep away. He shouts his own name, also naming the portal, making it able to recognize the Conjurer when he wishes to use it. He calls the portal and commands it to open, at the same time cutting a gate in the air using the sword. He then reclines inside the pentagram and goes to sleep (or wakes up, if the Temple is inside the dream, and he is casting the first part of the spell in the Dream Temple). He then repeats the ritual from the other side: draws the gate, draws the T-cross and Tetragrammaton, draws a pentagram, warns the powers to stay away, names the portal and commands it to open.



Visualization : The darkness is gathering around the place where the portal is going to open, and the Conjurer sees how a rift opens in front of him, the air seems to crack, leaving a gate in the air.

Escape to the Dream

This is a spell used by a person who wants to completely move his essence to the Dream. The Conjurer is gradually transferring himself into the Dream, until his living body is nothing but an empty shell that he can leave behind. He has his usual abilities in the Dream, and looks like himself, but he can change himself with the help of the Art of the Dream. He can never return to the waking world for more than short visits through portals. After a day in reality he is always thrown back into the Dream. A person escaping to the Dream buys a temporary immortality for himself, for the price of never again being able to live in reality. He does not age or die, but sooner or later the powers of Death will take notice of him. No man is allowed to live forever, and dreamers trying to cheat Death will be chased by the servants of the Angels of Death until caught. The entire spell must be cast from a Temple in the real world.

Skill score : 16
Loss of endurance : All
Tools of Magic: The wand and the cup
Time to cast : 7 days
Duration : Permanent
Ego-throw to resist : No
Preparations : The Conjurer draws a pentagram on his own body and writes the names of the five parts of the soul next to it: Chiah, Nephesh, Neshamah, Ruach and Iechidah. He then burns myrrh, amber and

musk. Another pentagram is drawn inside the Circle of Magic. He begins by writing the names of the houses of the zodiac, then the nine planets around it. Finally he draws a triangle surrounding everything, with the word Tetragrammaton written along all three sides.

Invocation and gestures : Turned towards the west, with the wand in one hand and the cup in the other, he denies the influences of the zodiac, then the planets, and finally the existence of God's entire creation. He is then able to walk into his own soul. He reclines on the floor in a fetus position and closes his eyes. Half-meditating, half-sleeping, he mumbles his own name as a mantra, and is gradually sliding into the world of the Dream, while his body deteriorates and dies.

Visualization : The Conjurer sees his own essence as a blue light permeating the body. The light is gradually fading and is transferred to the dream, which he imagines as a half transparent world, gradually becoming more substantial, until the waking reality has disappeared completely.

Dream Walk

The Conjurer can walk unhindered between his own dreams and Dream worlds and those of others. He can let his own dream gradually glide into those of another person, and step into the worlds of the Princes of the Dream, and the twisted shared dreams around the Vortex. The dream is not a fixed landscape, the Dream walker is gradually changing his environment in order to move about. In order to get inside the dream of another individual the effect of the dream walk must be greater than the effect of the Ego-throw of the dreamer. An experienced dreamer can use his skill score for either his Art of dreaming or Lore of the Dream, instead of his Ego in order to keep the dream walker away.

Skill score : 17
Loss of endurance : 40
Tools of Magic : The wand and the cup
Time to cast : 24 hours
Ego-throw to resist : Yes

Preparations : A mirror is placed on the altar. The Conjurer writes, using white letters, the name of the Dream realm he wants to enter first. Seven lamps with blue flames, which should be burning for 24 hours, are lit around the Circle of Magic. Next to each lamp is written the Egyptian sign for one of the parts of the soul: Ren, Sekem, Khu, Ba, Ka, Khaibit, and Sekhu. In the square outside the Circle he draws five stars for the five cardinal points of the dream. The Conjurer removes the clothes from his upper body and rubs himself with rose oil. He fills the cup with scented oils and places it within the Circle. He then lies down on the floor.

Invocation and gestures : When the seven lights go out the Conjurer shuts his eyes and summons his Khu, the soul that is going to guide him in the realm of sleep. He dips the tip of the wand in the cup and splashes the oil on the five stars on the outside of the Circle, calling the name of the Dream realm and asking for the protection of his Khu-soul. He then falls gently to sleep, while weaving a spell where he says that he is seeking the way into the realm of the Dream, the way to the landscape of the heart, the way to the lands of forgetfulness. He drinks the last drops of oil from the cup. The mirror is shattered, and a gate is opened towards the dream.

Visualization : The Dream realm is taking shape in the darkness on the other side of the Circle. When the Conjurer empties the contents of the cup, he looks into the dream of his visualization.

Dream Creation

This spell is used to create an item in the dream. The item can then be brought out into the real world. The Conjurer can create an object with a mass of approximately his skill score x kg. The object can be of any kind, but it may not be in violation against the natural laws of our reality. If it is in violation the item will cease to exist when it leaves the Dream world. The Conjurer can take the item through a Dream gate, and he will then have the item in his hand when he wakes up. When the duration of the spell ends the item disappears. The spell must be cast in the dream.

Skill score : 18
Loss of endurance : 40
Tools of Magic : The wand
Time to cast : 6 hours
Duration : 24 hours from the moment the item leaves the dream.

Preparations : The Conjurer lights seven blue candles around the Magic Circle. Next to each candle he draws the sign for one of the planets. In the middle of the Circle he paints a white pentagram with blue outlines, and in the middle of it he draws the signs for Mercury and Mars.

Invocation and gestures : The Conjurer raises the wand and points it in turn towards each of the planetary signs, and summons the powers of the planets. He then stands on the sign of Mercury, describing in detail the item to be created, at the same time making a drawing of it in the air using the wand.

Visualization : The tip of the wand is a glowing point, drawing the outline of the item in the air, filling in shapes and colors until the item is fully present.

Prophecy

The Conjurer is able to see the future. He can prophecy in the dream how a certain event is going to come about. The prophecy is an image the Conjurer creates out of his knowledge of a certain situation. He can not prophecy about a chain of events that he does not know anything about, and the events must, in some capacity, be a cause and effect chain. The Conjurer can not make predictions about events that are entirely a matter of chance. He can not use the spell to find the winning lottery numbers, for example, or whether it is going to rain on the first of May next year or not.

If the prophecy is going to be reliable it must be about a clearly defined event not too far ahead in time. The Conjurer can not say anything of any consequence about events a year from now, and the reliability is already much compromised even if the prophecy only stretches a few months ahead. It is no real picture of the future that is created, for that to be the Conjurer must have some knowledge of the Magic of time and space. There is always a small risk that the prophecy is false, but the risk is diminished the more precise the question is. Possible questions are: "Will Bob Sisko, the drug peddler, be caught by the police?" or "Will Bob and Lisa get married?" or "Is Bob going to die from his cancer?"

Skill score : 19
Loss of endurance : 40
Tools of Magic : The cup
Time to cast : 9 hours
Duration : 1 year
Ego-throw to resist : No
Preparations : A white candle is lit on the altar. An inner Circle is drawn inside the Circle of Magic, and the situation that is the subject of the prophecy is described inside. This is expressed in astrological terms using the twelve houses of the zodiac and the nine planets placed in their correct positions. It is also possible to describe the situation in other ways, like placing the proper cards from a tarot deck. The Conjurer places and lights five thuribles of myrrh, amber, musk, sulphur, and camphor around the description.
Invocation and gestures : The Conjurer summons Toth and Hermes. He raises the cup and walks three times counter clockwise around the signs on the floor, while he asks the powers of the Dream to show him the truth. He stops by each of the thuribles, inhaling deeply. Finally he meditates on the picture on the floor, and gradually slides deeper and deeper into the dream
Visualization : A dream is shaped out of the signs on the floor, pulling the Conjurer away from the Temple. He ends up in a dream, where he is the spectator to the events that he asked about in the prophecy.

Seeker

The Conjurer can find a person by searching for him in the dream and then by following him into the waking world. He must know the name of the person he is looking for, and he must have a focus, a strand of hair or some intimate possession belonging to the person. Anyone can be looked for, regardless of where he is, provided that he sleeps occasionally, which is the one important requirement. Only living people may be found in this way. Those being tormented in Inferno, and the blessed in heaven, no longer dream.

Skill score : 20
Loss of endurance : 30
Tools of Magic : The cup and the ring
Time to cast : 7 hours
Duration : -
Ego-throw to resist : No
Preparations : The item belonging to the wanted person is placed on the altar. White sandalwood is burned in a brazier, and a lamp with a clear, white flame is lit. The cup is filled with clear water. The Conjurer paints a square in the Circle, where he writes the signs for the four elements. Within the square he draws a hexagram. He then places the ring in the middle of the hexagram.
Invocation and gestures : The Conjurer holds the cup in one hand and the lamp in the other. He stands in the hexagram and calls by name the person he wants to find. He commands him to appear, to reveal his abode, to show his dreams. He swears by Anubis and asks him to show the way through the veils of the Dream. He swears by Horus and asks him to illuminate the way. He swears by the gods of the Dream and asks them to aid him.
Visualization : The Conjurer glides into the dream and sees before him a road opening through the dreamland. Barking dogs are heard in the distance. He walks along the road until he finds the one he is looking for. He then looks down and below himself, as if floating in air, he sees the place where the individual is sleeping.

Dream Hero

The Conjurer can change himself using the Art of the Dream, and retain the changes when he wakes up. An experienced dreamer can change his looks, improve his abilities, and obtain skills and abilities that he normally does not have. This process is described in the basic rules. Using this spell the Conjurer can bring his Dream persona out in reality. After a day and a night he returns to his normal self.

Skill score : 25
Loss of endurance : 50
Tools of Magic : The wand and the sword
Time to cast : 12 hours
Duration : 24 hours
Preparations : A lamp with a red flame is lit. The sword is placed on the altar with a fresh oak twig. The symbols for Mars and Jupiter, surrounded by a pentagram marked with five red candles, are drawn in the Circle. Around the Circle the Conjurer writes the names of the ten Sephiroth (the Archons).
Invocation and gestures : The Conjurer walks counter clockwise around the Circle with wand in hand. He draws a pentagram in the air ten times using the wand, and each time he commands one of the Sephiroth (plural : Sephiroth, singular : Sephira) to turn its sight away from what is happening. He begins with Malkuth and ends with Kether. He then takes the sword from the altar and steps into the pentagram. He calls his own name, summoning Mars and Jupiter to be the guides to his own change. He raises the sword saying that he is taking his strength from the dream, that he has his true self in the dream, that he is drawing his power from the dream. He then falls into a trance that is slowly passing into sleep.
Visualization : The Conjurer perceives his dream self as a twin in front of him. The pair glides towards each other until the Conjurer feels the power of the "twin" permeate his own body. At this time he is already in the dream, and has used the Art of the Dream to change himself. When he wakes up he will be wearing the body of his dream persona.

True Dreams

A True Dream may change reality. It can not change the past or work against the laws of nature, but it can influence a chain of events according to the will of the Conjurer. In order to succeed the Conjurer's knowledge about the situation must be intimate enough to let him imagine a possible development. He can, for example, force a member of a board to leave his post, provided that the member is torn between a desire to leave the board and demands that he should remain. If the member never even considered leaving the Conjurer will not be able to make him do this. Impossible things can not be made to happen.

The true Dream can only influence a chain of events in the immediate future, within a day from the casting of the spell. As the Conjurer must have a very clear picture of the situation, only quite precise events can be manipulated in this way. The spell can used to influence people to make a certain decision, or give in to a specific impulse. It can also be used to influence the physical world in order to make a certain event happen. A Dream Conjurer in London during the Blitz could, for example, make one of the German V2-rockets crash on the house of an enemy Conjurer.

Skill score : 30
Loss of endurance : 40
Tools of Magic : The wand
Time to cast : 7 hours
Duration : 24 hours
Ego-throw to resist : Yes
Preparations : The Conjurer obtains a focus for the spell. This can be a picture of the person to be influenced, a strand of hair, a possession, or a part of an item. The focus is placed on the altar. Camphor incense is burned in a brazier. An octagram of two superimposed squares are drawn in the Circle. The upper is painted blue and the lower is painted white. Symbols for the four elements are drawn next to the points of one of the squares, and the names of four of the parts of the soul are written next to the other points: Ruach, Neshamah, Nephesh, and Chiah.
Invocation and gestures : The Conjurer stands in the octagram and turns towards the four cardinal points. He commands in turn the four elements to follow his will. He then turns towards the four names of the soul and summons them. He says that he is merging his soul with matter, that his Dream is superior to matter, that his dream will give him power over matter. In poetic form he describes the situation he wants to influence, and what is going to happen. Finally he sits down in the octagram and sinks into a stupor.
Visualization : An image of the events is created in the mind of the Conjurer. The image must be as lucid as possible. He allows the image to gradually slide into a dream describing the chain of events that the spell is going to influence.

Killing Dream

A connection is made between a living individual and his dreams. The Conjurer transmits a dream that can kill or severely injure the dreamer. The spell works like send dream, but everything happening to the body of the victim is also happening in reality. If he falls from a height, the sleeping body will receive the appropriate injuries, if he is burned, he will have burn marks, et cetera. The Conjurer decides what is going to happen.

Skill score : 35
Loss of endurance : 60
Tools of Magic : The sword
Time to cast : 24 hours
Duration : 1 dream
Ego-throw to resist : Yes
Preparations : A strand of hair from the victim is placed on the altar. The Conjurer burns incense mixed with sulphur and pepper oil. He lights an oil lamp with a red flame, and draws the signs for Mars and Saturn in the Circle of Magic. Outside the Circle he writes the name of the individual that is going to receive the dream.
Invocation and gestures : The dreamer is called by name, and the Conjurer raises the sword in order to show his power to destroy and corrupt his dreams. The dream that is to be sent is described, preferably in a poetic fashion, while the Conjurer is burning the hair in the red flame.
Visualization : The Conjurer sees how the flame is distorted to a picture of the body of the dreamer, which is either injured or killed.

Dream Realm

The Conjurer can create his own, independent Dream worlds, and destroy the dreams of other people in order to banish them completely. This spell is used in the battles between Conjurers of the Dream and powerful dreamers in order to attack and destroy the dreams of others. It can also be used to create Dream worlds. The Conjurer can create a Dream world, which remains even while he is not asleep. Other dreamers can enter the realm and stay there even when the Conjurer is awake. The Conjurer can change and improve his realm with the Art of the Dream. The spell is only used to lay the foundation of the realm. A Dream realm can be of any size. It is expanded when the Conjurer adds pieces to it, and old Dream realms can be as large as countries or continents.

In order to destroy the Dream or Dream realm of another individual the effect of the spell must be greater than the ego-throw of the dreamer. A Conjurer of the Dream can add his skill score of the Lore of the Dream to the effect of his ego-throw in order to protect his Dream realm from attacks. Anyone staying in a Dream world when it is destroyed will experience the end of the world as a series of earthquakes and raging fires. Dreamers lacking physical bodies in the waking world are killed with the world if they are not able to get out in time.

Skill score : 40
Loss of endurance : 80
Tools of Magic : The wand creates, the sword destroys
Time to cast : 7 days
Duration : Permanent
Ego-throw to resist : Yes
Preparations : A red, blue, yellow, green, black and white hexagram is painted on the floor. The secret name of the Conjurer, his Ren, a name he bears that only he knows, is written in the middle of the hexagram. The name gives him the power to shape the world, and it prevents others from destroying his Dream world. It can also give him the power to destroy other Dream worlds. At the points of the hexagram he writes the words: Sekem, Khu, Ba, Ka, Khaibit, and Sekhu. A lamp giving a white flame is lit on the altar.
Invocation and gestures : In order to create a world the Conjurer raises his wand and points it in each of the four cardinal directions, commanding, in turn, all the Archons and the Angels of Death and their servants to look away and not interfere with the ritual. He draws a pentagram in the air around the Circle of Magic to prevent any snooping, raises the wand and summons Hermes Hypnoticus for guidance in creating strong foundations for his inner world.
In order to destroy a Dream world the Conjurer raises the sword, and summons the power of the ten Archons in order to shatter the Dream. He walks three times counter clockwise around the hexagram, commanding, in the power of his secret name, the Dream world to show its true self as an illusion, and to evaporate when meeting the physical edge of the sword.
Then the Conjurer sinks into torpor, seeing in the dream how a world is either built or destroyed. He will be completely unconscious for seven days, seeing how the world is created out of nothing, or destroyed by raging storms and fires until nothing remains.
Visualization : The Conjurer visualizes the world that is being created or destroyed.

Dream & Reality

The Conjurer can create a world in the borderland between Dreams and Reality, an area where the dream and the waking world slide into each other. The illusions break down and reality becomes a dream. The result of this is that a part of reality, up to a square kilometer in size, will be distorted and shaped by the mind of the dreamer. The area is torn away from the waking world, and is partly brought into the Dream. It can be reached both from the waking world and from the dream, but it is still situated outside of what normal people would be able to see. It can, for example, be an abandoned industrial park that is brought into the dream. The area will disappear from all maps and from visible reality, but it will stay in the minds of those people who visited the area before the spell was cast. Individuals remembering the area can still find their way there, if they make an effort. Anyone searching through the borderland to the lost area can step through the illusion to enter the Dream world. The Conjurer can distort the area exactly as if it was a created Dream world, but he has the advantage of being able to work with existing matter. Dream worlds created out of reality in this way become more real and solid than those created out of the imagination of the dreamer. They are also protected against destruction. A Dream world of this kind can not be destroyed by the Dream world spell.

Skill score : 45
Loss of endurance : 80
Tools of Magic : The wand
Time to cast : 7+7 days
Duration : Permanent
Preparations : The area that is going to be part of the Dream world is marked out. This is done with a mixture of salt and sulphur, which the Conjurer has cleansed from evil influences by signing a pentagram and commanding the Archons and the Angels of Death to turn away their attention. The mixture is spread in a line around the chosen area. Inside the area a Temple is built and consecrated, to be used exclusively for this spell. It is marked with a black square around a blue Circle, with a golden pentagram in the middle. At the tips of the pentagram the words: Chiah, Nephesh, Neshamah, Ruach and Iechidah are written. The Conjurer also writes his Ren, his holy name, in the middle of the pentagram. When the Temple has been consecrated the Conjurer lights five candles in the points of the pentagram and burns incense mixed with amber and myrrh.
Invocation and gestures : The Conjurer raises the wand and summons Hermes. He commands all malign influences to leave the area, and declares that it is his in the name of his secret name and his human divinity. He commands all beings and powers in the area to bend to his will and to let themselves be shaped according to his soul, in the power of the divinity of his Iechidah, the power of his Chia, the insight of his Neshamah, the understanding of his Ruach, the essence of his Nephesh. He then falls into torpor and sees in the dream how the world around him is shaped into a dream and is torn away from the waking reality. He is gone for seven days while he lets the area meld with the dream. When this is finished he can begin to change the area with the Art of the Dream.
Visualization : The Conjurer sees his own power as a golden light filling and encompassing the world around him. The light is intensified, when the area leaves reality and is pulled into the dream, until it shines bright enough to send the world outside into darkness.

The Lore of Madness

When the hour neared midnight I had almost forgotten what Boa had said about the spell. The place started to fill up with people, blinking lights and dancing bodies, the smell of sweat and a cool sense of energy and control that came from the powder I'd gotten from Boa. Feet and hips followed the rhythm. I danced with raised arms through the crowd, and caught a backward glance. The digital clock said 11:59. One minute till midnight. I stood in the middle of the sea of people, in the middle of the hangar, at least a hundred and fifty feet from the doors to the sleepy industrial park. Make sure you are out before midnight, Boa had said. Hell breaks loose at midnight. I pushed my way towards the doors, checked my watch, got halfway across the floor, and was caught in the thickest part of the crowd, plowed my way through a bunch of laughing teenage girls. But it was too late. The digital figures flickered: 00:00.

I screamed. A mad, desperate scream when my head was emptied of all thoughts and was filled by a white hot, wordless fury. I wasn't the only one screaming. The voices echoed through the hangar. The smiling faces of the dancers broke apart. They broke away from the rhythm. Their eyes gleamed of fear, panic and fury. I was torn away in a maelstrom of fighting, clawing bodies. Clothes were torn to shreds, heads were smashed on the floor, and there was a crunching of broken bones, painful screams, and desperate laughter. The lights went out. Something sharp cut my thigh, maybe a knife. Feverish hands caught me and dragged me down onto the floor.

Teachings about Madness

The Lore of Madness works on the human mind. Madness can provide the power to see the truth beyond the illusions, but it can also distort the senses and give physical form to imaginings born of anguish and fear. A madman cannot separate lies from the truth, or fantasies from reality. It is both strength and a weakness. The Lore of Madness can, more than any other Lore, break down the illusions and provide a true insight on man's divinity and the nature of reality. It can also cheat and provide you with false visions, a false sense of power and understanding, sending the Conjurer on a desperate journey into darkness.



The culture of the madmen teaches a form of insane Magic requiring a mental balance of -50 or lower if you are to understand it; complicated rituals excluding anything that is logical or structured. There is also Lore of Madness of a more traditional form, with spells influencing the senses, and taking its power from disturbed mental balances. Most of the rituals in the Lore of Madness belong here. They use the same tools and rituals as the other Lores, and can be performed by regular Conjurers.

Almost all books about the Lore of Madness have been written by Conjurers who have lived among the madmen and have studied their unstructured Magic, and then taken it into the studies to give it a traditional form. It is the incomprehensible rituals of the madmen that are the basis for the more sensible Lore of Madness. This is the reason why the spells become more and more unstructured the more difficult they are. The most complicated of the rituals are reserved for those with a really low or high mental balance, they are incomprehensible to anyone else. In order to attain skill scores of 40 or more the Conjurer must have a mental balance of less than -50 or more than +75.

The Knowledge of the Conjurer of Madness

The Lore of Madness provides insights about the human mind, mixed with views of the true reality. No Conjurer of Madness is really able to separate man from the outer reality. They are intimately connected to each other. By chan-

ging his body the Conjurer of Madness is influencing reality, and by changing reality he also changes himself.

The basics (skill score of 10 or less): The Conjurer knows that man is both a god and a soulless animal. He knows that Madness can twist reality and open gates to other realities. He also knows that inner demons can take physical form in order to attack us.

The Conjurer can study a person and see if she has a positive or negative mental balance. He has a strong instinct to lower his own mental balance, if it is already negative, or raise it, if it is positive.

Higher knowledge (skill score of 11-40): The Conjurer knows about the culture of the madmen and their magical abilities. He knows where to find the madmen when he needs them. He knows that we are prisoners in the illusion, and that a raised or lowered mental balance is the road to freedom. He knows about the Archons and the Angels of Death, and knows that Metropolis is an original part of reality.

People with a mental balance of -25 to +25 will instinctively avoid the Conjurer. His own mental balance can no longer advance towards zero. As long as he is practicing the Lore of Madness at this level, his balance can only move away from the zero point.

Full insights (skill score of more than +40): The Conjurer knows about those that have awakened, and knows that they are people who have retained their divinity. He knows that the road leads through Chaos or Nirvana.

The Conjurer automatically receives a mental balance of -50 or +75 when he attains a skill score of 40, if he isn't already at this or a lower/higher level. He can watch a human being and tell his mental balance exactly.

Body Magic

The Conjurer of Madness often uses his own body. He distorts the body and influences reality through that act. Body paints, scars and tattoos are common in the Lore of Madness. Sometimes self-mutilation, starvation or overeating is used to channel the magical energies. The Conjurer of Madness has no great respect for his body. It is a fragile vessel that he is living in for a while, something that he can toy with and stretch the limits to until it breaks.

The Tools of Magic

All the tools of Magic have a dual meaning in the Lore of Madness. The wand and the crown are signs of power and authority, but they also symbolize the powerlessness and irresponsibility of the fool. The cup is a symbol of truth and lies, knowledge and confusion. The ring symbolizes the ties between eternity and the short human lifespan, cosmos and the frail body. The sword is more unequivocal, the cutting weapon, but it can also be used to make fun of masculinity and strength.

The Symbols

The pentagram is drawn irregularly; never using points of equal length, and rarely with any points directed up or down. The hexagram occurs rarely. The triangle is drawn with unequal sides, as a reminder of the absence and unpredictability of god. The square occurs infrequently. Primitive signs and pictograms invented by the Conjurer himself are more common. Incense is burned in all rituals, often stinking and unorthodox incense spiced with pepper and sulphur, manure and evil-smelling plants. Lit candles are rarely placed in any kind of order, more often in clumps where different colors and lengths run riot.

The four elements are almost never used. The planetary symbols are used to describe human instincts. The seven Egyptian souls provide a picture of man as shattered and lost in the illusion. A unique feature of the Lore of Madness is the view of the Archons and the Angels of Death as expressions of human instincts and feelings, rather than independent beings and powers in the universe.

The Gods of Madness

Pan is the god above others. He is the highest and the lowest at the same time, Madness and divine understanding, the lust for destruction and passion. Next to him can be found various gods of chaos, like Tiamat and Apophis. A Conjurer of Madness may invoke every rebellious god. Loki and Coyote, Set and Dionysos. Particular for the Conjurers of Madness is their devotion of the Demiurge as the creator of Madness and the Illusion.

The Spells

Gate to Metropolis

The Conjurer can open a gate through the illusions to Metropolis. A door is opened to the city on the other side of a broken mirror. Beings on the other side are immediately aware of the Conjurer and can enter our reality through the gate. If the spell is cast in Metropolis, the Conjurer can see into our reality and open a gate back to us.

Skill score : 5
Loss of endurance : 30
Tools of magic : The wand
Time to cast : 1 hour
Duration : 10 minutes
Preparations : A shattered mirror or a piece of polished glass is placed on the altar. An irregular pentagram is painted in the Circle. The word METROPOLIS is written 778 times within the pentagram, forming a hopeless muddle.
Invocation and gestures : The Conjurer draws a pentagram in the air and commands all evil powers to stay away. He walks around the pentagram five times and then picks up the mirror from the altar. The mirror is then broken apart above the pentagram, while the Conjurer calls that he wants to view the City, the Citadel of the Gods, the yawning pit, the colorless sky. When the broken pieces have fallen onto the pentagram, the Conjurer walks over them with bare feet until they are bloodied.
Visualization : A dark mist is formed out of the bloodied shards, rising up and forming a portal towards Metropolis.

THE SPELLS				
Spell	Skill score	Loss of endurance	Time to cast	Duration
Gate to Metropolis	5	30	1 hour	10 minutes
Figm. o/t imagin.	7	40	1 hour	30 minutes
Summon the fools	8	40	3 hours	-
Find Madness	10	50	7 hours	3 days
Visions of the fool	12	40	3 hours	1 hour
Gift of Madness	13	60	6 hours	24 hours
Madness walk	17	60	24 hours	3 days
Ill. of grandeur	20	50	12 hours	3 days
Demons of the soul	25	50	9 hours	24 hours
Change form	27	70	24 hours	24 hours
Bacchanal	30	70	24 hours	3 days
Ancient memory	35	80	3 days	Permanent
Body distortion	40	70	24 hours	Permanent
Divine insight	45	120	7 days	-

Figment of the Imagination

The Conjurer can influence the mind of an individual, making him see and hear things that do not exist, or to prevent him from seeing something that really does exist. The figment can be anything: a man, a house, and a terrible monster, seawater flooding the streets around the victim. The illusion cannot influence anyone in a physical way, but it can frighten the victim in such a way that it may jump off a roof or run in front of a car. The entire field of vision of the victim is affected in the illusion, making him believe he is in the middle of a desert or on the bottom of the sea, for example. If the figment of the imagination is breaking all relevant natural laws or suddenly twists the world entirely out of proportion, the victim must make a terror throw.

Skill score : 7
Loss of endurance : 40
Tools of Magic : The sword
Time to cast : 1 hour
Duration : 30 minutes
Ego-throw to resist : Yes
Preparations : The Conjurer lights a fire in the Circle of Magic. Around the fire he draws two triangles, which sort of overlap each other to form an approximate hexagram. He fills the Circle outside the hexagram with burning candles, many if the figment is going to be large, few if it is small and sublime. A strand of hair or a piece of skin of the victim is placed on the altar.
Invocation and gestures : The sword is swung above the altar, and the Conjurer summons the power of the Demiurge to twist the illusion. He walks once around the hexagram, not caring if he knocks any of the candles. The hair or the skin is picked up from the altar and cast into the fire in the hexagram. The Conjurer calls the victim by name and commands him to see a new world around him, a truer illusion, a better lie than the one he usually sees. The sword is swung through the flames and the Conjurer calls out that he is rending and creating the illusion.
Visualization : The Conjurer sees how the figment of the imagination is taking form out of the flames, sound coming first, followed by colors and shapes, and finally smells.

Summon the Fools

This is a way of summoning individuals with a very low or a very high mental balance. The Conjurer sends a message, which will reach every human with an extreme mental balance within an area of a hundred square kilometers. The message can take many different forms. The fools will often hear a voice in their minds commanding them to seek out the Conjurer, but they may also see it as a sign in the air, by finding a secret text, or having a hallucination. The recipient always understands the message, but he always decides for himself if he wants to obey the command of the Conjurer or not. Those who are willing to listen immediately-if at all possible-head for the Temple of the Conjurer.

Skill score : 8
Loss of endurance : 40
Tools of Magic : The wand
Time to cast : 3 hours
Duration : -
Ego-throw to resist : No
Preparations : The Conjurer drenches the Temple in strongly smelling incense, and lights a flaming fire, a magical beacon, on the altar. He writes his Ren, his secret name, with large letters in the middle of the Circle, surrounding it with an irregular pentagram of burning candles. Outside the pentagram he writes the sign for Mercury.
Invocation and gestures : the Conjurer, who is hammering on the altar with his wand, and stamping on the floor, summons Hermes and Pan together, as one god. He calls his secret name, together with six other, false, names in order to confuse all evil powers. He calls all of the fools, all of the children of Pan and Dionysos, all the lost and terrified and angry and mad, all the broken creatures walking the earth. He moves back and forth within the Circle, rhythmically stamping the ground, calling his secret name, mixed with any of the false names, with the command that they should all come to him.
Visualization : The darkness outside the Circle is getting heavier, and the Conjurer sees an army of fools emerging from the shadows. They are dirty and broken, with mad eyes, and bodies twisted by anguish.

Find Madness

Find Madness is not a real spell, but rather an uncontrolled outburst of Madness to strengthen the Conjurer's connection to the Lore of Madness. During the three days of the spell his skill score is raised by +5 for all the spells of Madness (provided he knows them, of course). He cannot cast spells from other Lores for the duration of this spell.

Skill score : 10
Loss of endurance : 50
Tools of Magic : The cup
Time to cast : 7 hours
Duration : 3 days
Preparations : The spell is begun at midnight when the moon is full. The Conjurer places a mirror on the altar. He paints himself using red paint, covering the entire body with meaningless symbols and words. The cup is filled with strong liquor flavored with henbane if his mental balance is negative, otherwise he fills it with clear springwater. He writes the signs for the Moon and Saturn on the floor within a pentagram with two points towards the altar if his mental balance is negative, with one point towards the altar if the balance is positive. The last thing he does is chaining his feet with symbolic shackles of cloth, so that he may not move.
Invocation and gestures : The Conjurer summons Pan, the Prince of Madness, using a loud voice. He tears the shackles and empties the cup in one draught. At this moment his mental balance drops by 50 points, or goes up by 50 points if his mental balance is positive. He runs screaming from the Temple, filled with rage or euphoric happiness, depending on his mental balance. He has no self-control, and is totally possessed by his rage until the sun rises.
Visualization : The Madness is a yellow shimmering in the cup, emptied by the Conjurer, filling him with a glittering, yellow fluid.

Visions of the Fool

The Conjurer can summon a vision containing both truth and lies. The vision takes the form of a hallucination. The Conjurer starts with some kind of object when he casts the spell. This can be an item belonging to a certain individual, is connected to a certain place, or is interesting in it. The spell creates a vision related to the object, but the Conjurer has no way of deciding what is false and what is true. There is always an equal amount of truths and lies, inseparably interwoven.

Skill score : 12
Loss of endurance : 40
Tools of Magic : The cup
Time to cast : 3 hours
Duration : 1 hour
Ego-throw to resist : No
Preparations : The object of the spell is placed on the altar, and is covered by a yellow-white-red veil. The cup is filled to the rim with wine mixed with vinegar, and is placed on the altar. A pentagram, a hexagram and a triangle are drawn in the Circle, partly overlapping each other, filled with yellow and red. The signs for Saturn and Jupiter are drawn alternatively inside the hexagram until they cover the entire surface. The triangle is filled with perverted versions of Tetragrammaton: Tegramton, Tetragram, Teton, Gratemtatron and Metragratamon.
Invocation and gestures : The Conjurer takes the item in his right hand and the cup in his left. He steps into the hexagram and summons the Demiurge. He demands knowledge about the past of the object. He summons Saturn and Jupiter, and asks them to show him the way. He empties the cup in one draught, raises the object in the air, tears the veil away, and commands it to reveal its secrets.
Visualization : When the veil is torn away, a blinding light shines from the item, and becomes a vision in the mind of the Conjurer.

Gift of Madness

The Conjurer may, for a short period, influence the mental balance of himself or of someone else. If the spell is cast on a person with a negative mental balance, the balance immediately goes down by 100 points. If it is cast on a person with a positive mental balance, the balance goes up by the same number of points. The result is the same as if the mental balance had changed in the regular way. The personality is changed, and the body may be distorted. A person dropping below -125 temporarily loses some of his abilities, and will meet his shadow of light. The effects stop when the spell stops to function. Eventual physical changes will disappear, abilities will return, and the shadow will dissolve. The effects of an extreme mental balance are described in the basic rules.

Skill score : 13
Loss of endurance : 60
Tools of Magic : The cup
Time to cast : 6 hours
Duration : 24 hours
Ego-throw to resist : Yes
Preparations : Twisted versions of the Egyptian signs for the human soul are written in the Circle: a dead owl in a bowl, a bird with a grotesque plumage on the head, two chopped up arms, a shapeless lump on a stick. Tetragrammaton is written backwards around the pictures, as Notammargartet. Evil-smelling incense is burned on the altar, mixed with the urine of the Conjurer. A strand of hair from the person to be subjected to the spell is also placed on the altar.
Invocation and gestures : The Conjurer spits in the cup and summons Pan. He dances on the edge of the Circle, screaming to Pan to come and give of his fury and madness. He calls the name of the victim, commanding him to release his madness, to release his soul, to let himself be twisted by truth. After running for an hour the Conjurer grabs the hair from the altar and casts it on the signs on the floor. He commands Sekem to waste his power, Ka to take the shape of the shadow, and Khu to cast its ward into the maelstrom of madness.
Visualization : The Conjurer sees how Madness takes shape out of the twisted signs on the floor, growing like a red fire, enveloping him and taking the form of the victim of the spell.

Madness Walk

The Conjurer can walk freely between our world and Metropolis for three days. He can break through the illusions at any time in either direction. Inside Metropolis he has a rough estimate of where he is, and how to move to get to certain places. He can also enter the underworld, the city of Ktonor, and the borderland to Achlys, where everything ceases to exist.

Skill score : 17
Loss of endurance : 60
Tools of Magic : The wand and the cup
Time to cast : 24 hours
Duration : 3 days
Preparations : The Conjurer paints a labyrinth on the floor of the Temple using his own blood and urine. He draws the labyrinth with a number of exits and many dead ends. He then paints a large, irregular pentagram around the labyrinth. He draws the same labyrinth on his own chest and belly. He places the cup in the middle of the labyrinth on the floor and then lights a long row of candles along the only route leading in towards the center. The candles are made to burn for three days.

Invocation and gestures : The Conjurer stands at the beginning of the lighted path and raises the wand. He summons Hermes and asks for guidance. He summons Pan and asks him to tear the walls of the illusion. He summons his own secret name, his Ren, and asks for power to break through to the other side. He then lights a small fire, a mere glow, a cigarette perhaps. He slowly moves into the labyrinth along the lighted path. He stops at each candle and marks the spot in the labyrinth on his own body by burning himself with the cigarette. When he reaches the center of the labyrinth the walls of the illusion break down.
Visualization : The darkness gathers until it is an unbreakable wall outside the labyrinth. Metropolis slowly appears out of the darkness: tall buildings and a dark sky, twisting streets and distantly howling dogs.

Illusions of Grandeur

The Conjurer can regain some of his divine powers by pretending that he is some great and important individual, like Napoleon, Julius Caesar or the president of the United States. This will enable him to double two of his ability scores and use two skills that he normally does not have. The skill score is equal to the score of the basic ability. The Conjurer really believes he is another person, but he keeps his own goals and ambitions. He often develops a heavily overstated personality when imitating one of the great.

Skill score : 20
Loss of endurance : 50
Tools of Magic : The wand and the crown
Time to cast : 12 hours
Duration : 3 days
Preparations : A portrait of the mimicked person is placed on the altar. This can be a drawing or a photo. The Conjurer emphasizes the contours of the person with charcoal and decorates the portrait with flowers and colorful ribbons. In his own face he draws features that will strengthen his similarity with the person. He draws a hexagram on the floor and writes the name of an Archon in each of the points: Kether, Binah, Geburah, Tiphareth, Netzach, and Malkuth.
Invocation and gestures : The Conjurer places the crown on his head and raises the wand. He shouts the name of the important person: "He is me! Let the whole world know that I am him." He walks around the altar with raised wand and summons, in turn, each of the Archons. Finally he burns the picture on the altar to ashes.
Visualization : A visualization of the person emerges from the burning picture, melding with the Conjurer until they are one.

Demons of the Soul

The most horrid nightmares are made to take physical form. The spell works like a strong, aimed projection. The Conjurer summons whatever thing the victim fears the most. This can be a mad killer attacking the children of the victim, a raging monster tearing him to pieces, or that his room is transformed into a narrow cave where the walls suddenly start to move, slowly crushing him to death. The Conjurer can decide if the spell is going to kill the victim or not, but he cannot decide the form of the vision of terror, this is determined by the fears of the victim. If the spell is successful the victim must make a terror throw with a +15 modification.

Skill score : 25
Loss of endurance : 50
Tools of Magic : The sword
Time to cast : 9 hours
Duration : 24 hours at the most
Ego-throw to resist : Yes
Preparations : A strand of hair, some skin or blood from the victim is placed on the altar. The sword, which has been moistened with the blood of the Conjurer is also placed on the altar. The Conjurer lights a flaming coal fire in the middle of the floor. Sigils and signs for 72 Demon Lords and Princes of Inferno are written around this. An irregularly drawn pentagram surrounds everything, with the points marked by smoldering sulphur.
Invocation and gestures : The Conjurer cuts himself with the sword in his left arm to make it bleed. He enters the pentagram and summons the first of the 72 demons by name, while he spills some of his blood on the sigil on the floor. He calls the name of the victim and asks for help in finding out what his worst fear is, and to make it a part of the illusion. He then continues with all of the 72 Demon Princes, rhythmically dancing around the coal fire on the floor. He finally picks up the hair or skin from the altar, tossing it into the fire. He calls the name of the victim and commands him to let his fears come true.
Visualization : A vision of the terror that is going to haunt the victim grows from the fire. The Conjurer does not visualize it consciously, as he does not know what it will look like. It is merely shaped out of the flames, taking physical form, as if to attack the Conjurer, before it rushes away into darkness and disappears.

Change Form

The Conjurer is temporarily able to change his body. He can entirely change his looks, sex and race. He can double his skills and triple his mass using the spell. All secondary abilities are recalculated, but no skills are affected by the spell.

Skill score : 27
Loss of endurance : 70
Tools of Magic : The cup
Time to cast : 24 hours
Duration : 24 hours
Preparations : A lock of hair of the Conjurer is placed on the altar. Some of his own blood is dropped on the hair, which is then covered by a black veil. An irregular hexagram is drawn in the Circle of Magic. The Conjurer then writes his own name, correct at first, then more and more corrupted, in the hexagram: Randolph, Andolph, Sandolp, Rolphrand, Dolphpand, Ranpand... The entire hexagram is filled with the names. Outside the hexagram he writes the names Tetragrammaton and Adonai. These are also more and more corrupted. A forest of differently colored candles of various lengths are placed and lit around this.
Invocation and gestures : The Conjurer tears the veil from the altar and strews the hair over the burning candles. He summons the Demiurge and asks for knowledge to change the illusion, and to create a new body. He summons himself, in the form of his secret name, requesting the power to distort his own body. He raises the cup over his head and walks around the hexagram until all the names are transformed into an unreadable haze. He finally puts the black veil over his head and shouts that he allows himself to be changed that he allows himself to be distorted in the name of Madness, allows himself to be shaped by the imprisonment of the illusion.
Visualization : When the veil is placed on the head of the Conjurer he sees his new face and body in front of himself. He keeps hold of the visualization, and when he lifts the veil he has changed.



Bacchanal

The Conjurer is able to change the mental balance of a large group of people temporarily. The spell will affect everyone in an are of 250 by 250 meters. Their mental balance is raised or lowered by 100 points, depending on which side of the zero line they are. This is an experience of terror requiring a terror throw by everyone involved. The result will be that some are gripped by panic and blind fury, receiving physical changes, and living out their disadvantages, while others are cradled in an unearthly calm, closing in on themselves.

Skill score : 30
Loss of endurance : 70
Tools of Magic : The wand and the cup
Time to cast : 24 hours
Duration : 3 days
Ego-throw to resist : No
Preparations : The area is marked by a wide string of rock salt spread out at midnight by the Conjurer one day before the bacchanal is to be held. During the spreading of the salt the Conjurer summons Dionysos. A forest of candles is lit in the Temple, one candle for each anticipated attendant. The candles should be long enough to burn throughout the entire bacchanal. White candles are used for positive attendants, and black ones are used for negative. The cup, filled with wine, is placed on the altar, and a black goatskin is placed in the Circle.
Invocation and gestures : Pomegranate seeds are strewn over the goatskin while the Conjurer summons Dionysos of the forests, the bullhorned, Liknites, the son of god, the king of the gods. The Conjurer turns towards the east and empties the wine-filled cup. He throws the cup aside and picks up the wand, takes the goatskin from the floor, placing it on his shoulders. He calls the name of the place where the bacchanal is to be held, and asks the spirits of the place to release the madness, to whip the souls of the people to let them be distorted by the truth. He calls for Dionysos and implores him to send his divine Madness and his animal rage. The Conjurer then dances round and round the Circle of burning candles until he falls into a heap.

Visualization : The Conjurer sees how the flames of the dancing candles are shifting colors. They become fiercely red and angrily flickering, the colors shifting and seemingly vibrating in anguish, until the flames take off from the wicks to dance crazily in the air around him.

Ancient Memory

Ancient memory is a way of giving an individual access to memories from earlier lives, even from the time before the imprisonment. The Conjurer "reads" the memories in a ritual, and then writes them on the body of the individual. The recipient of the spell will be covered from head to toe by non-figurative tattoos, consisting of ever smaller signs. Each tattoo is made up of smaller signs. These seem to dive down into the infinite, in ever more microscopic signs and pictures. When the person closely studies one of the pictures he receives memories of cities and people, hears names and perceives smells that he thought he had forgotten. But the memories do not form any comprehensible contexts if he does not know what he is looking for. When he stops concentrating, the memories fade away into oblivion. The spell is often used to find some hidden detail in an earlier life of the person, or to reach truths that were forgotten when the Demiurge created the illusion.

Skill score : 35
Loss of endurance : 80
Tools of Magic : The cup and the ring
Time to cast : 3 days
Duration : Permanent
Ego-throw to resist : No
Preparations : The Conjurer needs needles and paint for the tattoos and some anesthetic to keep the recipient of the tattoos quiet. He lights a single white candle on the altar, and incense is burned during a couple of hours in order to cleanse the Temple. A cabalistic Tau-cross is drawn on the floor and the names of both the Angels of Death and the Archons are written in the squares. The Conjurer draws a nine-pointed star to the left of the cross, and writes the names of Astaroth, Shaitan and Belial within. He draws a triangle to the right of the cross, and writes the names of Adonai, Yahve, Sebaoth and Tetragrammaton within.
Invocation and gestures : At midnight the person to be read is brought naked into the Circle, and is cleansed from evil influences by the Conjurer, who draws a pentagram and a hexagram above him, then rubs him with rancid oils, and writes his secret name, his Ren, on the recipient's forehead. Now all of the guardians of the illusion must be carefully shut out from the ritual. In turn all of the Angels of Death, and their servants, and the Archons, and their servants, and then Astaroth, and finally the Demiurge and those powers that are still bound to his name are banished. The recipient of the spell is now drugged and placed on the floor. The Conjurer draws a pentagram around him, cutting across all of the lines of the other signs. The Conjurer curses the illusion and commands it to go away to show the truth. He calls his secret name, commanding truth to reveal itself. He then brings out his tattooing tools and starts to draw signs on the body of the recipient. He works like a stonecutter, who is coaxing the statue to come out of the block of stone; he picks the pictures that are stored in the body and skin of the person, without knowing their meaning. The entire work takes up to three days to complete.
Visualization : There is no visualization. The Conjurer works just like an artist. He teases the images out of the skin of the recipient, and draws them as he goes.

Body Distortion

The Conjurer can distort the body of another person. The changes are gradual over the span of a month, with small changes at the beginning, which gradually becomes worse and worse. The Conjurer can halve or double one ability, freely change the sex and the looks of the victim, and even give him an inhuman visage. The victim can easily be transformed into a monster or into another person, but he cannot be transformed into an animal or a plant. The mass of the victim can be tripled or lowered to a third of the original.

Skill score : 40
Loss of endurance : 70
Tools of Magic : The sword
Time to cast : 24 hours
Duration : Permanent
Ego-throw to resist : Yes
Preparations : A lock of hair of the victim is placed on the altar with the sword, which has been rubbed with rancid oil and dung. A black veil covers this. Nine oil lamps are lit around the Circle of Magic, and an irregular hexagram is drawn within the Circle, with a burning fire in the middle. The name of the victim is written within the hexagram, gradually more and more perverted until it is impossible to recognize. Simple images showing the form the Conjurer wants to give to the victim is drawn outside the hexagram.
Invocation and gestures : The Conjurer rips the veil from the altar and strews the hair over the fire in the hexagram. He summons the Demiurge and asks for knowledge to change the illusion, and to pervert the victim. He summons himself in the form of his secret name and asks for the power to twist the body of the victim. He raises the sword over his head and stalks the hexagram until all the names are rubbed into an unreadable mess. He finally places the black veil on his head, shouting that he commands the victim to change, to be distorted by Madness, to be formed by the imprisonment of the illusion.
Visualization : When the veil is placed on the head of the Conjurer he sees the new body and face of the victim.

Divine Insight

For a short while the Conjurer can cut through all of the illusions and regain some of his original knowledge. He gets insight about a part of the illusion, one single fact that cannot be refuted. This can be something concrete, like the fact that the Lictors are our prison guards, or an esoteric fact, that god in his nature is altogether human. The spell is formed like a question, and the answer will come in the form of a sudden insight. This insight can only be about things that the Conjurer would know if he was one of the awakened, regaining all of his memories. He cannot get an answer to where the Demiurge has gone after his disappearance, or what Astaroth is planning to do with humanity. If he formulates a question like that the answer will be more of an educated guess, rather than the absolute truth.

Skill score : 45
Loss of endurance : 120
Tools of Magic : The cup
Time to cast : 7 days
Duration : -

Preparations : At midnight, when the moon is on the wane, the Conjurer paints seven irregular pentagrams in his Temple. He lights a small fire using prepared wood in the middle of each star. The wood is going to burn for seven days. In the middle of the Circle he draws a triangle, where he writes his own name.

Invocation and gestures : The Conjurer sits in the triangle and starts to rhythmically beat with his hands on the floor. He mumbles strings of meaningless words and thumps his hands bloody against the floor. He neither eats nor drinks or sleeps. He sits there for seven days, babbling and beating, until his head is emptied of all thoughts, his hands are broken, and his tongue is glued to the palate. At midnight of the seventh day the fires go out and all is dark. He stops, and suddenly realizes the answer to his question.

Visualization : The Conjurer constantly sees the question in his mind, as an erratic flame dancing among the seven fires. When the fires go out the flame is lit within him, and he understands.

The Lore of Death

"I am Paimona", said the woman, "your guide to the underworld."

She stank of decay. Layers of black veils hid her frail body, but beneath the fabric I got glimpses of bleeding naked flesh, and purplish swellings and abscesses. The fabric clung to festering wounds where the breasts should have been. The eyes could be seen in a slit between the veils, dimly white, without iris or pupil.

"Come", she said.

She took the lamp from the altar and stepped out of the Circle of Magic. There was a rattling sound when she placed her naked foot on a rusty grating. Oily mists played around the fluttering flame of the lamp. A scream cut through the silence, then another one, and another, a chorus of painful high-pitched screams. There was movement out there, in the dark chamber outside the Circle, running feet, a boy surrounded by eight or ten men. Harsh voices, throaty laughter. The boy was kicked to the ground. They kicked him once more and trampled him to death. The screams ended. I searched through the darkness and called out to Paimona: "This is the wrong place. Can you bring me to the purgatory of Markus Barent?"

She gave me a sign to follow her. I stepped outside the Circle and was caught in the oily darkness. The stench bored through my nose. The voices echoed around me; screaming, crying, begging voices. My feet stiffened from the cold of the concrete. I hurried after the dancing light in Paimona's hand.

The Teachings about Death

The Lore of Death walks the borderland between life and death. Here are the living dead, the unblessed, the tormented souls of Inferno, and all of the tormentors of the land of the dead. Here you will find the terror and sadness, the pain and the anguish, that death will arouse in all men. The Conjurer must accept death and embrace it. Only then can he understand the innermost mysteries of the Lore, until he finally takes the guise of a god of Death.

The Lore of Death is taught in several cults and sects, but in order to reach the higher levels the Conjurer usually must study on his own. Few masters are prepared to teach more than the most rudimentary basics to their pupils. The dangerous secrets they keep to themselves. The basics in the Lore of Death, up to a skill score of 10, can be learnt from the standard works of Magic, or by a master in one of the cults of Death. From then on, the Conjurer must find his own sources. It is relatively easy there is a large number of books and writings dealing with the Lore of Death. About half of all specialized literature on Magic is concerned with this.

The Conjurer must also get an understanding of Death. The theoretical texts stay incomprehensible if he has not seen a dead body slowly cool and become empty of meaning, or seen the spirits of the unblessed, or been subjected to the irreparable loss when somebody dies. A Conjurer of Death is always seeking out places where he can meet death in various forms. Perhaps he studies pathology, or becomes a clergyman or an undertaker. Many become killers, soldiers or murderers.

The Knowledge of the Conjurer of Death

The Lore of Death provides knowledge about our bodies and their transient nature, about the souls that live on after Death, and about the forgetfulness that erases all our memories. A Conjurer of Death also knows about the lands of the dead, and about the servants of Astaroth.

The basics (skill score of 1-10): The Conjurer knows that Death is not the end. The soul continues to live, either reborn and without its memories, or in some land of the dead, awaiting rebirth. It can also be bound in a dead body and be brought to Madness. The Conjurer knows that there are several lands of the dead, and that Angels of Death run them. The lands of the dead exist outside of our reality, but border on it. The Conjurer knows when his own death is imminent. He can perceive a mortal disease in another human, or if a person is contemplating suicide. He also knows instinctively if another person has killed or severely injured someone.

Higher knowledge (skill score of 11-40): The Conjurer knows about all of the important creatures of Death. He knows the names of the Angels of Death, and Astaroth, and knows about their shapes and natures, and that they can take the form of incarnations when walking the earth. He knows that they are mirror images of the heavenly Ar-

chons. He can tell about places and creatures of Inferno. He knows about Nepharites, and how they are summoned by repentant sinners. He knows all of the magical names of the parts of the soul, and he knows what the soul does when it leaves the body to be reborn. He has inkling that God may be dead.

The Conjurer knows the presence of death. He can feel when someone in the vicinity is about to die, or when a number of people have died in a single place. He can feel the closeness of Inferno when he reaches a place where the veils of the illusion are thin.

Full understanding (skill score of more than 40): The Conjurer knows that we are gods. He has realized that Death is a method of keeping us in ignorance even if he does not know why, or the name of the responsible party. He knows that he can cheat death if he can be reborn with his memory intact. He knows all the important names of Astaroth and his servants. He knows how the various parts of Inferno border on our own world, and on other worlds. He knows that it is our own feelings of guilt and sin that chain us in hell.

The Conjurer can see how another person relates to death. He can see if someone has killed or lost a relative, even if it happened a long time ago. He knows when his own time is up close to a year in advance.

Blood Sacrifice

Blood sacrifices are common in the Lore of Death. A number of Conjurers of Death believe that sacrifices are necessary in order to appease Astaroth or other powers of the underworld. In certain branches of the Lore of Death there are no spells without blood sacrifices.

The sacrifices are very rarely gifts to the powers. A real gift requires that the Conjurer gives something of him, or sacrifices someone with a lot of importance to him, or gives a part of his own body. Such sacrifices are very uncommon. They are almost exclusively used to seal pacts between the Conjurer and a powerful force. Usually sacrifices are used to create a connection to death for the Conjurer. He can visualize Death by seeing somebody else die, it can be an animal or a human. There are no sacrifices mentioned in the spell descriptions, they are never a necessary part of the ritual.

The Temple

Death is colorless. A Temple devoted to necromantic rituals is painted in white (the color of mourning) and black (the color of the powerlessness that is brought on by fear and death). It is decorated with symbols of Death, like skulls and bones or pictures of dead bodies. The cross is a common symbol as a reminder of the suffering and death of Christ. Temples consecrated to the Lore of Death can be very strict and bare, or morbidly overdone with walls covered by skulls and bones, but they must all have a touch of disharmony. There must be an imbalance, an anguish reminding the Conjurer of the powerlessness before death.

The Spells

Gate to the Underworld

A window is opened to one of the lands of the dead. The Conjurer can see through a window into Inferno, or step through a gate and physically transport himself into a land of the dead. The invocation contains the name of one of the lands of the dead, into which the portal is to be opened. This can be Sekhet-Aaru with its black pyramids, the damp caverns of Hades or somebody's personal purgatory. The Conjurer decides if the spell is going to open a window or a door.

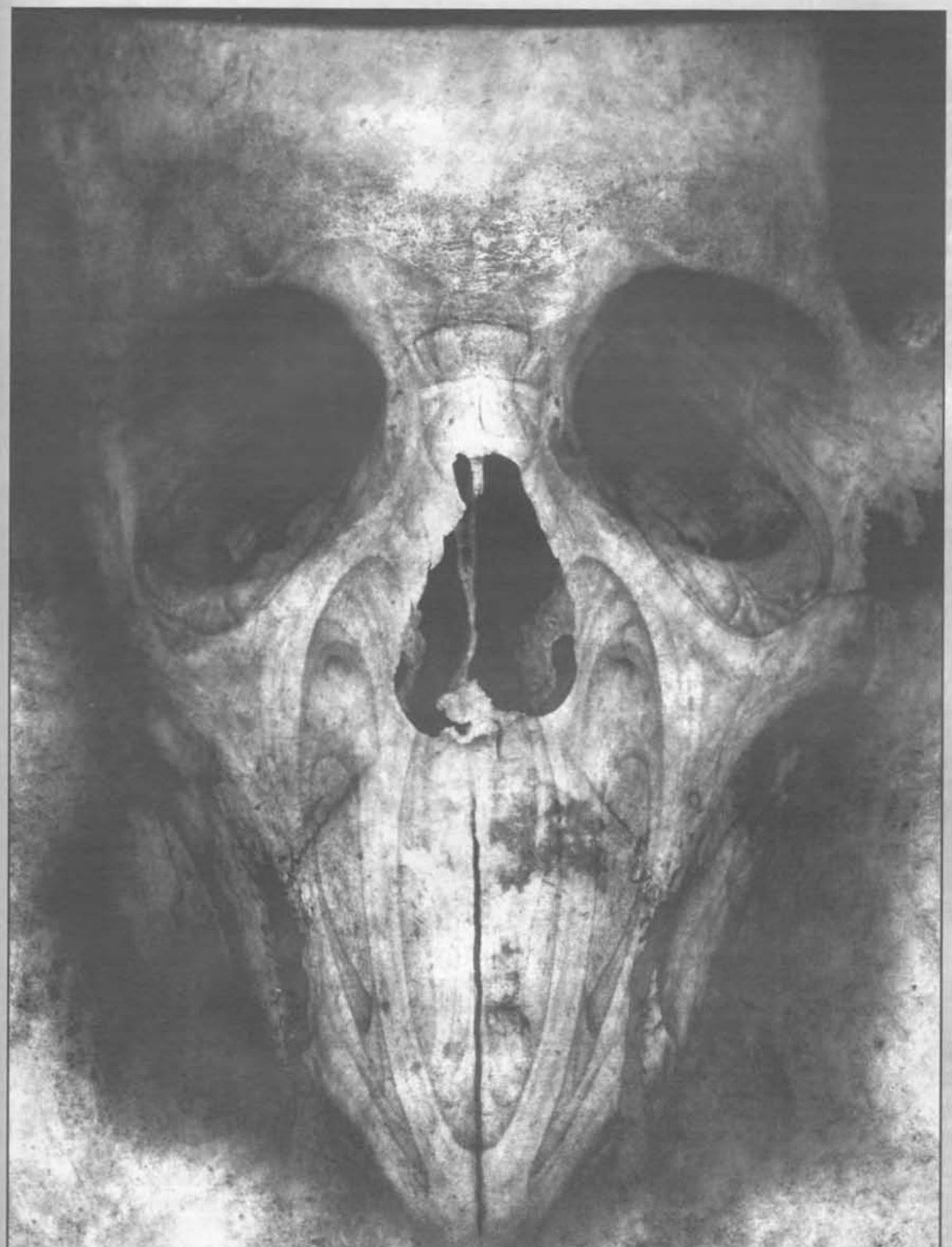
The window or the gate to the land of the dead also allows the creatures within to view the Conjurer. Their reaction depends on who they are and how they view mankind. If the spell is cast from a land of the dead, the Conjurer can see into our reality, and can open a gate to return here.

Skill score : 5
Loss of endurance : 20
Tools of Magic : The cup and the wand
Time to cast : 15 minutes
Duration : 10 minutes
Preparations : A skull of glass or crystal is placed on the altar. Next to it, the Conjurer burns black sticks of incense with a mixture of sulphur. A pentagram is drawn using coal in the Circle of Magic, to protect the Conjurer from the powers of the Underworld. Black tallow candles are lighted in the five points of the pentagram. A triangle is painted south of the pentagram. The name of the land of the dead is written within.
Invocation and gestures : The name of the land of the dead is repeated four times in the four cardinal points. The left hand is placed on the crystal skull, and a prayer is said to the ruler of the land of the dead, asking for a gate to be opened. A drop of blood is dropped into the cup with an assurance that the Conjurer is longing to see the land of the dead. The wand is raised in the right hand with an assurance that the Conjurer has the power to open gates to the land of the dead.
Visualization : The triangle with the name of the land of the dead is filled with a black glow, and dark music is heard in the distance. The black glow slowly grows and takes the shape of a window or a portal.

Speak with the Dead

The Conjurer can summon the remains of the consciousness of a dead human being, and converse with him. Anyone that has not been dead for more than two weeks still has connections to his body, and parts of his memories are intact. By touching the remains the Conjurer may contact the soul, in order to ask simple questions. The dead appears like a distorted voice. Dead souls are often confused to the edge of Madness, and rarely answer questions with any amount of coherency.

Skill score : 5
Loss of endurance : 20
Tools of Magic : The wand
Time to cast : 30 minutes
Duration : 10 minutes
Preparations : The earthly remains of the dead person are placed on the altar. The remains can be anything, ashes, individual bones or the whole body. A six-pointed star is painted in the Circle, symbolizing the connection between body and soul. A white wax candle is lit in the middle of the star, and a white



THE SPELLS				
Spell	Skill score	Loss of endurance	Time to cast	Duration
Gate t/t underworld	5	20	15 minutes	10 minutes
Speak with the dead	5	20	30 minutes	10 minutes
Memories beyond Death	7	20	30 minutes	10 minutes
Living dead	10	40	1 hour 15 minutes	Special
Reborn soul	10	40	3 hours	-
Command living dead	12	25	15 minutes	7 days
See Death	12	40	3 hours	1-5 minutes
Hades walk	17	50	24 hours	3 days
Guide to the underworld	20	40	1 hour	3 days
Soul walk	27	80	3 days	Permanent
Eternal youth	33	120	9 days	Permanent
Voodoo ritual	37	80	3 days	1 month
Prisoner of decay	40	120	7 days	Permanent
Purgatory	45	80	9 days	Permanent
True rebirth	50	80	1 month	-

lily is placed on the altar next to the remains. The Conjurer draws a triangle south of the Circle, where the name of the dead is written.

Invocation and gestures : The wand is raised in the right hand and the dead is called by name. He is asked to step out of the shadows and to declare himself. The Conjurer states his own name, and commands the dead to respond.

Visualization : A light is lit in the remains of the dead, rising like a will-o'-the-wisp in the air. It stops above the triangle where the name of the dead person is written. A distorted voice is heard when the spirit has arrived.

Memories Beyond Death

The Conjurer may dispel the forgetfulness of Death for a short while, and recall memories from his earlier lives. He may also see the past of other people. The memories take the form of detached visions: images, smells and sound. He will not receive any connected memories, which tell him his name or who he was. Everything is seen as images of his past.

Skill score : 7
Loss of endurance : 20
Tools of Magic : The cup
Time to cast : 30 minutes
Duration : 10 minutes

Preparations : The cup is filled with clear water and is placed on the altar. The Conjurer lights two candles next to the cup, and draws seven concentric circles on the floor. He writes the name of the one whose past is to be seen in the middle of the circles. That person accompanies the Conjurer in the Circle.

Invocation and gestures : The Conjurer summons Malkuth and Chronos, and asks for help in viewing the past. He takes the cup and pours the water in a Circle around the name on the floor.

Visualization : The floor within the concentric circles starts to buckle and is transformed into a seething water surface, where a vision of an earlier life appears.

Living Dead

The Conjurer forces the consciousness of a dead person to return to the rotting corpse, where it quickly loses its sanity, and can no longer escape. The body may not have been dead for more than two weeks. The dead soul will resist, meaning that the Conjurer must have a greater effect for the spell than the ego-throw of the dead soul. Then the Conjurer must succeed with the Command living dead spell (see below). Otherwise he has no chance of controlling his zombie, and there is a great risk that it will attack him as soon as he steps out of the Circle.

Skill score : 10
Loss of endurance : 40
Tools of Magic : The wand
Time to cast : 1 hour and 15 minutes
Duration : Until the body of the dead is destroyed.

Preparations : The dead body, which must be intact, is placed in a triangle south of the Circle in the Temple. It is washed and rubbed with a salve made of embalming herbs, and a protective pentagram is painted using charcoal on the forehead of the corpse, in order to lure the soul to return. Another pentagram of charcoal is painted in the Circle of Magic, and is marked with five black candles. The Temple is cleansed with incense during one hour, while the Conjurer performs the other preparations.

Invocation and gestures : The Conjurer raises the wand in his right hand and summons the spirits of the underworld, if possible one power that he is bound to. He turns to each of the four cardinal points, spills a drop of blood in each cardinal point, and calls four of the lands of the dead by name. He then shouts the name of the dead, commanding him to come out of the shadows to take possession of his body.

Visualization : A darkness is spreading through the Temple, and a plaintive voice is heard when the soul is forced back, begging for mercy. There is dark music far away, and an icy scream is heard when the soul is bound to the rotting corpse. The dead then rises in the triangle. He is bound by the triangle, and remains until the Conjurer lets him out.

Reborn Soul

The Conjurer can force a person who has died to be reincarnated in a certain body. This must be in an unborn human being, a fetus that will be born within the next nine months. The effect of the spell must be higher than the effect of the ego-throw of the dead person, unless he has decided to allow for his rebirth. The spell does not make the reborn soul retain any of its memories, they will be erased as usual in Death. This spell is mostly used by Conjurers who wants to take multiple revenge on their enemies by killing them, and having them reborn in order to torment them further.

Skill score : 10
Loss of endurance : 40
Tools of Magic : The wand and the cup
Time to cast : 3 hours
Duration : -
Preparations : Some part of the dead body, a bone or some ashes, is placed on the altar. The pregnant mother is brought into the Magic Circle. The Conjurer draws a pentagram on her belly, where both of the downward pointing tips are longer than the others. A triangle is drawn inside the pentagram, and the name of the reincarnated soul is written, using Greek or Hebrew letters, within the triangle. A nine-pointed star is drawn around the woman, and the Circle is enhanced with black candles.
Invocation and gestures : The Conjurer turns to the unborn child and commands it to leave its body. He summons the powers of the underworld, and the ten Angels of Death to banish the soul of the child. He then summons the dead by name and touches his earthly remains with the wand. Once again he summons the Angels of Death and commands the dead to take residence in the unborn child.
Visualization : A light becomes visible in the belly of the pregnant woman, but it goes out when the Conjurer banishes the soul of the fetus. A new, sickly yellow light is lit in the remains of the dead, which grows to a vibrant will-o'-the-wisp, taking residence in the womb of the woman.

Command Living Dead

The Conjurer can control living dead which he or another Conjurer has created. He can make them obey simple commands. How much they understand depend on how badly they have taken to being bound in dead bodies. Throw 1d6. 1: The soul is fairly intact, and is able to obey orders as easily as a living human being. 2-5: The soul is slightly mad, and will only understand simple commands: go there, guard this, and fetch that. 6: The soul is completely mad and refuses to listen.

In order to gain control of the dead soul the effect for the spell must be higher than the ego-throw of the dead. He has the same ego as when he lived.

Skill score : 12
Loss of endurance : 25
Tools of Magic : The wand and the crown
Time to cast : 15 minutes
Duration : 7 days
Preparations : The living dead is imprisoned in a triangle in the Temple of the Conjurer. If the Conjurer himself has animated him, he is already fettered in the triangle. Otherwise he is bound by writing his name in the triangle. The Conjurer draws a pentagram, adorned with five black candles, in the Circle.
Invocation and gestures : The Conjurer raises the wand and points it towards the dead, commanding him by nine named powers of the underworld to serve and obey the commands of the Conjurer.
Visualization : Illuminated shackles are binding the body of the dead person. When the spell takes effect the living dead falls on his knees in front of the Conjurer.

See Death

The Conjurer can see his own Death, or the Death of another person in a vision. The vision can be more or less detailed. It can be anything from a subjective experience of life as it slowly goes out, to a detailed image, incorporating sound, smell and other sensory impressions. The vision is generally more detailed the closer the death of the individual is in time. There is a risk that the vision will be false, if the Conjurer can not stand seeing his own death, which will make him lie unconsciously. (The Gamemaster will have to allow for any such things when he describes the vision, depending on his knowledge of the imminent death of the character.)

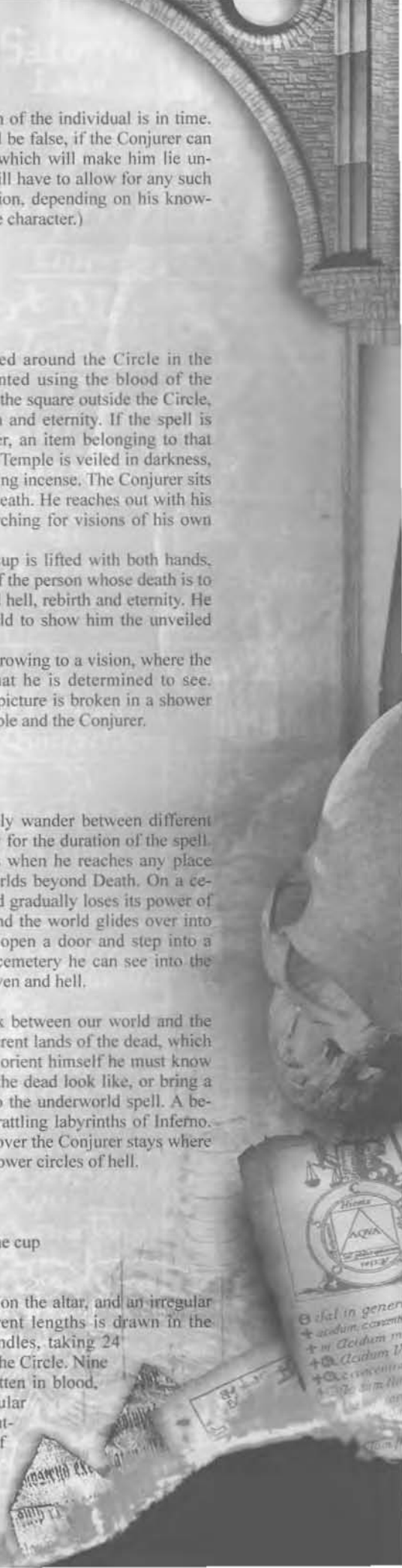
Skill score : 12
Loss of endurance : 40
Tools of Magic : The cup
Time to cast : 3 hours
Duration : 1-5 minutes
Preparations : Incense is burned around the Circle in the Temple and a pentagram is painted using the blood of the Conjurer. Four stars are drawn in the square outside the Circle, symbols for heaven, hell, rebirth and eternity. If the spell is laid on another than the Conjurer, an item belonging to that person is placed on the altar. The Temple is veiled in darkness, except for the light from the burning incense. The Conjurer sits down and meditates on his own death. He reaches out with his conscience into nothingness, searching for visions of his own imminent death.
Invocation and gestures : The cup is lifted with both hands, and the Conjurer calls the name of the person whose death is to be seen. He summons heaven and hell, rebirth and eternity. He asks the powers of the underworld to show him the unveiled truth.
Visualization : A shining point, growing to a vision, where the Conjurer perceives the death that he is determined to see. When the vision has passed, the picture is broken in a shower of blood, drenching both the Temple and the Conjurer.

Hades Walk

The Conjurer may freely wander between different realms of the dead and our reality for the duration of the spell. He can see through the illusions when he reaches any place where our reality touches the worlds beyond Death. On a cemetery he can see how the ground gradually loses its power of growth, how the sky blackens, and the world glides over into Inferno. From a morgue he can open a door and step into a purgatory. From an old cholera cemetery he can see into the grey shadow worlds between heaven and hell.

The Conjurer may walk between our world and the land of the dead, or between different lands of the dead, which border on each other. In order to orient himself he must know what the borders to the lands of the dead look like, or bring a guide summoned by the Guide to the underworld spell. A beginner can easily get lost in the rattling labyrinths of Inferno. When the duration of the spell is over the Conjurer stays where he is, at worst somewhere in the lower circles of hell.

Skill score : 17
Loss of endurance : 50
Tools of Magic : The wand and the cup
Time to cast : 24 hours
Duration : 3 days
Preparations : A skull is placed on the altar, and an irregular pentagram with points of different lengths is drawn in the Circle of Magic. Nine black candles, taking 24 hours to burn, are placed around the Circle. Nine of the names of Astaroth are written in blood, one by each candle. Nine irregular stars are drawn in the square outside the Circle, and nine names of Inferno are written. The Conjurer undresses and rubs his body



with ashes. He cuts a wound in his own hand using an iron knife, half filling the cup with his own blood. He then lays down in the Circle, in a fetal position or stretched out on his back, and meditates on his own death.

Invocation and gestures : When the nine candles go out the Conjurer rises and summons Astaroth. He dips the tip of the wand in the blood in the cup (which has not clotted, if everything has been done properly), and splashes it on the nine stars outside the Circle, summoning the nine names of hell and the protection of the Angels of Death. He then walks nine times counter clockwise around the altar, and splashes blood outside the Circle while weaving a spell, where he says that he is searching for a way into Death, for a way to the underworld, the way to the land of shadows. He drinks the remainder of the blood in the cup. The skull then disintegrates into dust, which is swept up by an icy wind and blown away.

Visualization : The land of the dead starts to take shape outside the Circle of Magic. First the sounds: screams and wailing, the rattle of chains and the sound of flesh being torn from bones. Then flaming fires. The smell of smoke and oil. When the Conjurer empties the last drop from the cup he can see into Inferno.

Guide to the Underworld

The Conjurer may call a spirit of protection who will lead him on his way trough the land of the dead. For anyone not familiar with the paths in the borderland between life and death, this is a prerequisite if the Conjurer is not to be lost. The protective spirit is actually a part of the Conjurer himself, his forgotten knowledge about the lands of the dead, that is summoned from the past and given the form of an independent being. This may take various shapes depending on the temperament of the Conjurer: anything from a beautiful woman to a twisted demon or an ancient master, stepping out of the mists of history.

Skill score : 20
Loss of endurance : 40
Tools of Magic : The wand and the cup
Time to cast : 1 hour
Duration : 3 days

Preparations : The name of the protective spirit is written in a triangle outside the Circle of Magic. The name varies from Conjurer to Conjurer. He will find the name when he learns the spell. Within the Circle he draws a regular pentagram using chalk. It is marked with five candles, and the Temple is cleansed with incense.

Invocation and gestures : The spirit of protection is called by name. The Conjurer asks it to step forth out of Death, to share its knowledge. The tip of the wand is darkened in the five candles of the pentagram, and is brought in a Circle around the rim of the cup. The Conjurer asks for knowledge and understanding about that which is on the other side, and asks the spirit of protection for guidance.

Visualization : A grey mist is rising from the flames of the five candles, and is focused in the triangle, where the spirit of protection will take shape.

Soul Walk

The Conjurer takes possession of the body of another human being, and can force the soul of that body into the old body of the Conjurer. The new body must be present in the Temple to make the spell work. If the victim can manage an ego-throw with an effect that is greater than the skill throw of the Conjurer, the spell will not work. The soul of the Conjurer will be cast into Inferno and his body will die if he fails.

Skill score : 27
Loss of endurance : 80
Tools of Magic : The wand and the ring
Time to cast : 3 days
Duration : Permanent

Preparations: The intended victim is fettered or drugged in order to keep him in the Temple during the entire ritual. He is placed naked within an eightpointed star consisting of two squares, drawn in two steps outside the Circle of Magic. The body is rubbed with oil, and the name of Astaroth is written on his chest using ashes and soot. The Conjurer burns incense inside the Circle. He draws a pentagram using ashes, and lights five black candles. He then undresses and rubs himself with oil.

Invocation and gestures : During three days, from midnight to midnight, the Conjurer spends his time in the Temple. He is not allowed to eat, drink or rest. Standing within the pentagram, turned towards his victim, with the wand in his left hand, and the ring resting on his right palm, he weaves a single long spell, where he calls the victim by name and asks for residence in his body. Astaroth and the powers of the underworld are summoned, and the victim is commanded to leave his body.

Visualization : The souls are two lights, a black will-o'-the-wisp in the body of the Conjurer, and a white in the victim. The Conjurer winds up the soul light of the victim, as if it was made up of fine threads. He pulls the soul out of its body and draws it into his own. Meanwhile, his own soul is transferred to the body of the victim.

Eternal Youth

The Conjurer can "steal" the essence of other human beings, which will age unnaturally fast, while the physical age of the Conjurer remains unchanged. For every tenth year that he steals from another person he will not age at all for a year. If he completely empties the essence of a human being he will receive one year for each ten of the victim, up to a maximum of seven, if he takes a newborn child and lets it age until it dies. If the victim succeeds with an ego throw, with an effect higher than the effect of the spell, nothing happens. Essence can only be transferred between human beings, not from animals or other beings.

Skill score : 33
Loss of endurance : 120
Tools of Magic : The wand and the ring
Time to cast : 9 days
Duration : Permanent

Preparations : The ritual is begun at midnight. A mirror of polished metal is placed on the altar. The Conjurer draws on the mirror a Circle and a pentagram within the Circle. The mirror will show the "real" age of the Conjurer after the ritual. A number of black candles are lit around the Circle of Magic in the Temple, one for each year of the increase of his own age. Next to each candle is written the name of an Angel of Death and the name of the victim of the spell. Before the candles are lit, the Conjurer brings a cup filled with water into



the Circle. He sits down in the middle of the Circle and meditates on his own immortality, meanwhile silently summoning the Angels of Death, whose names were written by the candles. He spends nine days sitting in the Circle. Whenever a candle threatens to go out, he replaces it with another. During the nine days he may only drink the water he brought in the cup on the first day. When one hour remains of the nine days the victim is brought into the Temple by an assistant, and is placed bound on the altar.

Invocation and gestures : The Conjurer extinguishes in turn each of the candles around the Circle using the wand. He summons the Angels of Death and asks them to help him steal the essence of the victim. He calls the victim by name and commands him to surrender his essence. He finally places the wand on the head of the victim and summons the power of Astaroth in order to take the life from the victim.

Visualization : The essence of the victim is a red, pulsating light, sucked out of its body and into the ring, which the Conjurer holds in his left hand, where it disappears. The light goes out in the victim when all its essence has been drained.

Voodoo Ritual

The Conjurer creates, with his own hands, a doll containing hair, blood or flesh from an enemy the Conjurer wishes to injure. During the ritual a magical bond is created between the doll and the victim. Everything happening to the doll also happens to the victim. If you stick needles in the doll, the victim receives large, bleeding wounds wherever the needles were pushed in. If the Conjurer burns the doll the victim will catch fire and be consumed. The spell is broken if the victim himself destroys the doll, for example by burning it. The spell is then transferred to the Conjurer, letting the fire consume him instead.

Skill score : 37
Loss of endurance : 80
Tools of Magic : The crown and the sword
Time to cast : 3 days
Duration : 1 month

Preparations : The Conjurer gathers the tools and materials he needs to make the doll for the altar. He consecrates the materials by burning incense and saying a prayer to the powers of the underworld over each of the parts of the doll. He draws a pentagram using charcoal within the Circle of Magic in order to protect himself during the work. He assembles the doll during the nights of the next three days. He wakes during daytime over the half-finished results to keep all unsuitable influences away. During each moment of the work he summons the Angels of Death and burns incense.

Invocation and gestures : When the doll is ready on the altar the Conjurer places the crown on his head and raises the sword above it. He swears by the names of the Angels of Death that anything happening to this representation of his enemy also will happen to his enemy. He then symbolically cuts the doll using the sword, but without damaging it.

Visualization : The soul of the victim is seen as a red flame in the doll. When the doll is hurt the flame writhes in agony.

Prisoner of Decay

This spell is a curse that can be cast on someone to make the body decay. The decay can not be stopped once it has started. The body decays gradually until only the bones remain. The mind of the victim is bound to the body the whole time, remaining even when there is nothing left but petrified bones (or until someone liberates the soul). The victim will clearly lose its mind in an early stage of the process, even if some people, who have been subjected to the spell, have embalmed themselves to avoid total disintegration.

The effect of the spell must be higher than the effect of the ego-throw of the victim. If the Conjurer fails his own body starts to decay instead.

Skill score : 40
Loss of endurance : 120
Tools of Magic : The sword
Time to cast : 7 days
Duration : Permanent

Preparations : All light is removed from the Temple, and the Conjurer must work without any light sources at all. He draws an irregular pentagram using clotted blood in the Circle. He places a large piece of rotting meat on the altar. Next to it he places a bowl of polluted water, which should have stood in a warm place for at least a couple of weeks in order to attain a soupy consistency and a sickening smell. Around the piece of meat he writes three of the names of Astaroth, and thirteen names of Samael, the Angel of Death, and all the names he knows of the victim of the curse. He then lights nine sticks of incense that he attaches to the piece of meat.

Invocation and gestures : For the next seven days the Conjurer mumbles prayers to Samael and Astaroth, while the meat continues to decay and the Temple is filled with flies. He may only eat of the rotting meat and drink of the polluted water. When the seven days are past he summons Astaroth in a loud voice, raises the sword and casts a curse against his foe, and finally cuts the rotting meat with the sword.

Visualization : The Conjurer sees the how the victim is taking shape in the rotting meat as he is eating from it during the seven days.

Purgatory

The spell is used to create a purgatory in order to torment yourself or other people. Usually a purgatory or a hell can only be created by Nepharites and Angels of Death, but a powerful Conjurer of Death may create his own hell in order to imprison his enemies or torment himself. He creates a connection between our reality and Inferno, a place where a purgatory for repentant souls can be located. He then summons tormentors, Nepharites or Razides, to populate the purgatory. He can not bind them against their will, he has not the power to do this other than for very short times, meaning that he must enter pacts with them in order to have them take residence in the purgatory. This generally means that he sells his soul to them.

When the purgatory is in place the Conjurer can cast down his enemies in order to torment them. This requires that the enemies have negative mental balances, and personally believe that they are sinners. Otherwise there is nothing that can bind them in hell. Many Conjurers of Death create their own purgatories. They know that they will not be able to avoid hell after Death, but they prefer hells of their own creation.

Skill score : 45
Loss of endurance : 80
Tools of Magic : The wand, the crown and the sword
Time to cast : 9 days
Duration : Permanent
Preparations : The Conjurer draws a symbolic image of the purgatory in his Temple, a complicated weave of symbols and signs representing the hell he wants to create, what it looks like, and how it will be created. Everything is drawn upon naked stone using the blood of the Conjurer. This task will take nine nights. During daytime it must be protected from external influences with the aid of spells and protective pentagrams. The work is done in the light of a single candle made of human fat. All other light must be kept out while the sketch is being made. Outside of the Circle a triangle is drawn. The names of the people the Conjurer wants to imprison in the purgatory are written inside the triangle. The limit is thirteen names.
Invocation and gestures : When the image of the purgatory is finished the Conjurer summons Astaroth, demanding his fair share of Inferno. He summons the ten Angels of Death, asking that they should make room for him. He raises the wand and draws, using it, once more the symbolic image of his purgatory. While he is doing this it will take shape around him, and he will be standing in his own hell, still surrounded by the Circle of Magic. He then summons Nepharites or Razides in the usual way, which he bargains with until they decide to stay in the purgatory. Finally the victims are summoned. They must make an ego-throw against the effect of the spell. If they fail, and if their mental balance is negative, they are cast living into the newly created purgatory to be tormented.
Visualization : The symbolic image in the Temple will gradually take shape and become a real hell, like the one the Conjurer visualized when he planned his purgatory.

True Rebirth

True rebirth is a way of cheating Death. The Conjurer will die but will be reborn in another body with all his memories intact. To succeed he must be reborn directly from his earlier body, he must bypass the mists of forgetfulness and go directly into a new body. He may not be imprisoned in Inferno or in a purgatory in between Death and rebirth, as the pain and suffering will erase all his memories. This explains why there are so few Conjurers of Death who have actually cheated Death, even when they know how to do it. Most of them are sworn to Astaroth, or will be cast down into hell anyway because of their sins.

The reborn Conjurer has only faint memories when he is reborn, but during childhood his memories and skills gradually return. At the age of four or five he knows that he is a Conjurer, who has cheated Death in a magical way. When he reaches puberty he has regained all of his memories and skills from his earlier life. He still has his personality and the same ability scores as he had in his earlier life.

Skill score : 50
Loss of endurance : 80
Tools of Magic : None
Time to cast : 1 month
Duration : -
Preparations : The preparations begin when the Conjurer feels that Death is approaching. The spell can not be cast until his life is nearing the end, something a Conjurer of Death with insight enough to learn this spell will feel instinctively. The Conjurer cleanses himself ritually during one month. He does not summon any powers, neither heavenly nor infernal, doing nothing but meditating on his own divinity. In the Temple he draws a symbolic image of himself and all of his memories, all of his knowledge and skills, his insights and personality. Everything is given a symbolic form that can be drawn in the Circle of Magic and on the walls of the Temple. When the image is ready he draws a triangle outside the Circle of Magic. Here he writes the name of a guide through Death, an Angel of protection who will take him unmolested through to the other side of forgetfulness.
Invocation and gestures : When the symbolic image of the Conjurer is ready he will summon his guide. He will do this in his own name, without summoning any external powers, asking the guide to lead him unharmed through forgetfulness.
Visualization : A being is slowly taking shape in the triangle, an Angel of protection formed according to the will of the Conjurer. It steps out of the triangle, walks around the Temple, looking about as if memorizing the symbols on the floor and on the walls. When this is done it will take the Conjurer by the hand. Finally the Conjurer feels how his life is flowing out of his body.

The Lore of Time and Space

We were close to the upper chamber of the pyramid, in a narrow and partly destroyed corridor. The walls were covered by hieroglyphs. The light from our electric torches wandered erratically across the sandy walls in their hunt for deviating signs or geometric symbols.

"There!"

Marsouk pointed his torch against a projecting section of the wall. He locked the light on a pentagram surrounded by demotic letters, flanked by Osiris and Anubis. A triangle hovered above the head of Osiris, and there was a nine-pointed star above Anubis.

The pentagram of Osiris. It was the same sign as the one we had found in the manuscript at Amman. Marsouk dug out the copy of the parchment from his bag to compare. Exactly the same. And the wall opposite the corridor, exactly opposite the pentagram, was flat and featureless. Exactly the way the text in the parchment had said.

We set up the torches to provide a working light. I lit a Circle of candles on the floor. Marsouk drew the

pentagram of Aapep on the plain wall, a star entwined with three snakes of ochre red. Feverishly he sketched the demotic letters in double circles around the pentagram. I really didn't understand what he was doing, it didn't correspond to the original on the parchment. Before the last letters were written he started to chant in a harsh, coptic voice. It sounded like Arabic, but the words were wrong. They seemed to get stuck on the walls, giving life to the hieroglyphs.

"Aapep-apopis Oues'r-achlochtis Seth'r-anch'tet..."

Something was wrong. I reached out to stop him, but the Circle kept me out. It was glowing red and hot like melting iron. A thunder was heard in the distance. Then there was a flash of light, sparingly white, as blinding as an atomic explosion. The walls fell away, were twisted, and were thrown together like a single closed dimension. I wanted to scream, but there was no sound, no light, nothing.

The Teachings about Time and Space

An Awakened human being can view eternity. He can choose how many dimensions the world around him shall have: one, two, three, or several. The rest of us are trapped in time and space. We can only move ahead in time, bound by causality and imprisoned by the three dimensions of space. Magic can temporarily give us access to the unlimited view of Time and Space of the Awakened. A Conjurer of Time and Space can create portals to other places by reducing the world to two dimensions. He can travel in Time, stop Time and get a glimpse of eternity. He is able to shatter a part of our usually false view of Time and Space.

The Lore of Time and Space is considered as a part of the highest magical teachings. It is closely related to the seven occult sciences. Numerology, alchemy and astrology provides an image of the Illusion that the Conjurer can use in order to twist Time and Space. Many Time and Space Conjurers are scientists and mathematicians, more theoretically and scientifically inclined than their colleagues in the Lores of Passion or Madness. But they must still be artists. Magic is not a science, but an Art. In order to reveal how the Illusion is fooling our senses we must have an innate feeling for magical relationships.

Space and Time Magic is learnt through theoretical study on your own, or with a teacher. The occult sciences contain the basics for the Lore of Time and Space. The Conjurer can construct his own spells through experiments or by reading. Many books about the occult sciences are really guides to how time and space spells can be constructed.

The Knowledge of the Conjurer of Time and Space

A Conjurer of Time and Space is a physicist. He studies the laws regulating the illusion, and then goes on to break them. To him, Magic is knowledge and understanding, not power or force, like in several of the other Lores. He manipulates the illusion through his knowledge, thereby giving the Conjurers of Time and Space extensive occult knowledge.

The basics (skill score of 10 or less): The Conjurer knows that Time is not absolute. He knows that there are more dimensions than the three we are able to perceive. He knows that Time can run backwards, and that causality can be revoked. He knows that our reality can melt away to open towards other worlds where the perception of space is different.

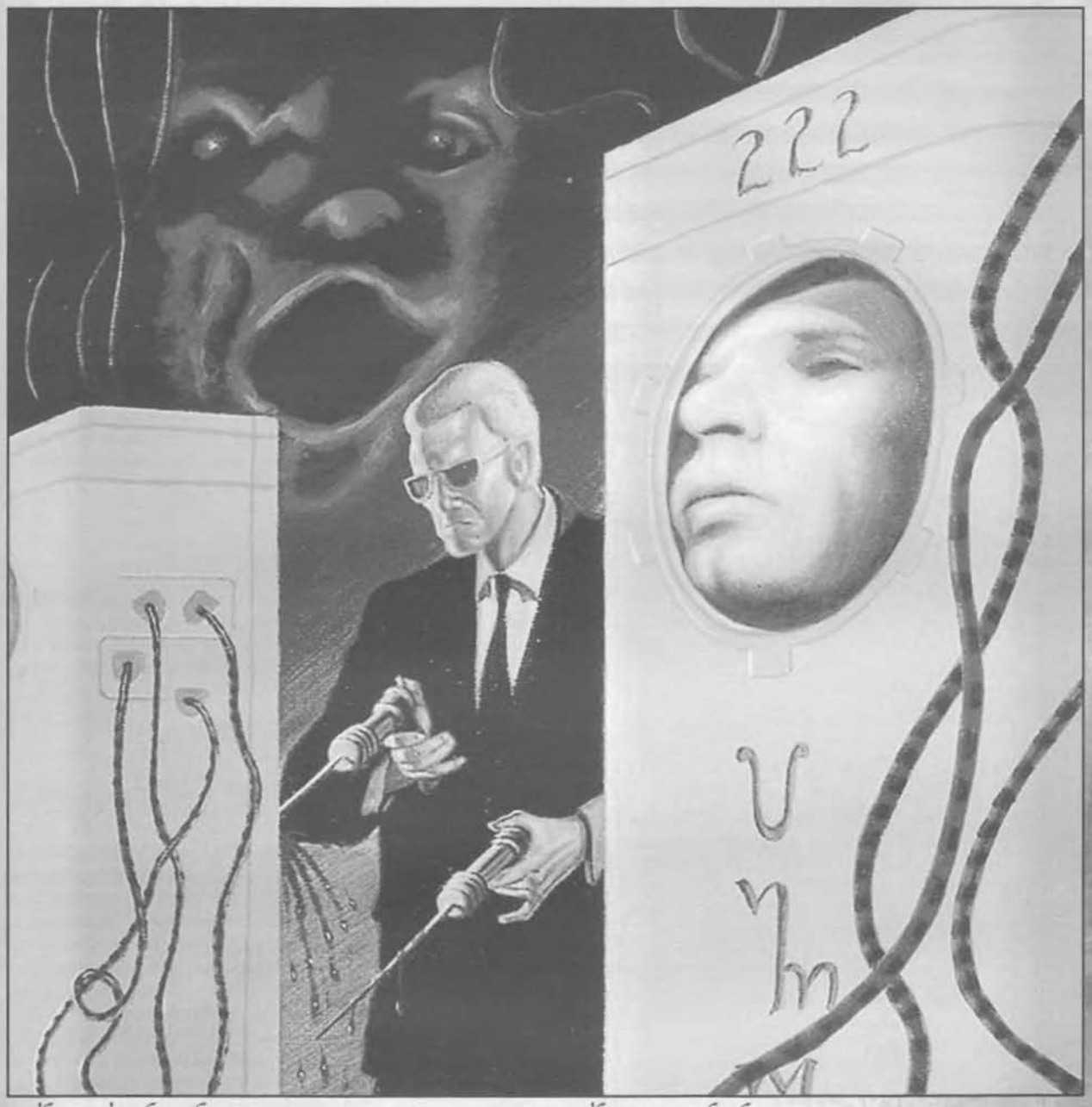
The Conjurer has a tendency of seeing through the illusions as soon as he reaches a place where the illusion is weak. He may recognize the signs that show that reality is breaking up in a certain place: in irregularities in nature or in buildings, and in the behavior of man.

Higher knowledge (skill score of 11-40): The Conjurer is aware of Achlys, knowing that it is a place beyond time and space where all existence cease. He has heard that the road to Achlys leads through the Labyrinth. He knows that the illusion is a deliberate construct, and that the keys to its functions can be found in the seven occult sciences.

He can discover weak points in the Illusion, where it is possible to open a gate, by close study of either a map or an image. He is immediately aware of any tampering with time by external forces, and is never confused by it.

Full understanding (skill score of more than 40): The Conjurer knows that the Illusion is a construct, with the Archons and the Angels of Death as important pieces. He knows that the construction of the illusion is written in the stars, in math, and in the hierarchies of the Archons and the Angels of Death.

The Conjurer can spontaneously perceive important relationships in the construction of the illusion. He knows why a certain stair has seven steps and another has nine, why one roof has an inclination of 40 degrees, and another has 47 degrees. He can figure out which parts of reality are constructed by the Demiurge in order to imprison us, and which parts are original, and have only been used as "building blocks" in the Illusion.



The Tools of Magic

The ring and the cup are the most important tools in the Lore of Time and Space. They represent the nature of Time and Space, and the Conjurer's understanding of the laws of the illusion. The Conjurer of Time and Space often wears his ring around the arm or on a finger during each ritual, even when it is not of any importance to the spell. The sword is used as a symbol for analysis. It is used to dissect the variety of our reality. The wand and the crown symbolize the power and supremacy of knowledge.

A special tool used in the Lore of Time and Space is the Dodecahedron, a fistsized polygon of twelve sides, much like a twelve-sided die. It is the geometric object that the Pythagorean thought symbolized the plan for the universe. It is used in spells where the Illusion will be influenced.

The Symbols

Some Time and Space Conjurers in their rituals use mathematical symbols and formulas. Basic geometrical figures are quite common: triangles, squares, circles and curves. Their meaning is somewhat different, though. The triangle does not have the usual connection to the Demiurge, as is the standard in the other Lores. It is used as often as a symbol for trigonometric functions in math. The same is true for all of the geometrical figures, they have both a mathematical and an occult meaning. The meanings are made to converge in the various spells.

THE SPELLS				
Spell	Skill score	Loss of endurance	Time to cast	Duration
Beyond the horizon	5	20	20 minutes	1 hour
Like a mirror	5	20	20 minutes	1 hour
Twisting the senses	7	30	30 minutes	24 hours
Gate to elsewhere	8	30	30 minutes	10 minutes
Gate to the past	10	30	40 minutes	10 minutes
See tomorrow	13	30	30 minutes	10 minutes
Gate to tomorrow	14	40	1 hour	10 minutes
Portal of illusion	15	40	1 hour	10 minutes
Wanderer	16	40	12 hours	3 days
Time wanderer	17	50	24 hours	3 days
Seeker	20	40	24 hours	-
True sight	22	30	1 hour	30 minutes
Memory of the thing	25	40	4 hours	30 minutes
True wanderer	30	50	24 hours	3 days
Sanctuary	35	50	24 hours	7 days
The eye of Thoth	40	50	24 hours	-
The Death of time	45	80	3 days	Permanent

The Gods of Time and Space

Hermes Trismegistos is the god of the Conjurers of Time and Space above others. Next to him there are other theoretically inclined divinities, like Athena of the Greeks, and Thoth of the Egyptians. Many Conjurers also invoke Logos, pure reason, like a divine power. In spells influencing time the Greek god Chronos is sometimes invoked.

The Spells

Beyond the Horizon

The Conjurer can twist space to create a kind of "tunnel vision" letting him view any place at all in our reality as if it was situated right in front of his eyes. He must have a clear idea of the place he wants to view. It is not necessary that he has visited it, but he must know where it is, and in which direction he must turn his eyes in order to see it.

Skill score : 5
Loss of endurance : 20
Tools of Magic : The ring
Time to cast : 20 minutes
Duration : 1 hour
Preparations : Incense giving off blue smoke is burned and two perfectly formed candles are lit on the altar. A dodecahedron of wood or metal is placed between the candles. A hexagram consisting of two right-angled triangles are drawn in the Circle. The triangles are placed in such a way that the hypotenuses of the triangles can be extended through the tips of the triangles to form two lines running out of the star. The name of the place the Conjurer wants to see is written next to the end of one of the lines, and the name of the place where the spell is being cast is written at the other end.
Invocation and gestures : The Conjurer raises the ring and summons Hermes and Mercury. He asks for help in seeing beyond the horizon, moving the ring in a Circle above the hexagram on the floor.
Visualization : A tunnel opens above the hexagram, as if a cannonball had rushed through and left an opening in the air. When the "cannonball" suddenly stops, the Conjurer is able to view the place he has been searching for.

Like a Mirror

The Conjurer can twist time to create a "tunnel vision", letting him view a certain place in the past, as if the place was right in front of his eyes. He must have a clear idea about where and what he is going to look at, preferably with a name of the place and an exact date.

Skill score : 5
Loss of endurance : 20
Tools of Magic : The ring
Time to cast : 20 minutes
Duration : 1 hour
Preparations : Incense smelling of amber is burned, and four blue candles are lit on the altar. Two squares, forming an octagram, are drawn in the Circle. The symbol for Mercury and the word CHRONOS are written in the octagram. Surrounding this the Conjurer draws two equally sized, partly overlapping circles, and a quarter of the radius away from each other. The points of intersection should be in the north and in the south. Next to the northern intersection, the Conjurer writes the date and time of the present using astrological symbols. At the southern intersection he writes the name of the place he wants to view, together with the date and time using astrological symbols.
Invocation and gestures : The Conjurer raises the ring and summons Mercury and Chronos. He walks clockwise around one of the circles, turning by the southern intersection, walking counter clockwise around the other. The ring is placed on the sign for Mercury, and the Conjurer stands on the northern intersection. He summons Mercury, the divine messenger, asking for help in finding his way among the winding paths of the past.
Visualization : The two circles on the floor start to glow and separate from each other. They rise from the floor, forming a tunnel, through which the Conjurer may see the past.

Twisting the Senses

The Conjurer can influence the perception of Time and Space of somebody. He can let an eternity seem like an instant, or extend a second until it seems to drag on for years. He can convince his victim that a plain that is several miles wide is merely a few hundred feet across. The victim will avoid acting against his sensory input. If he feels that time is

standing still, he will remain standing without doing anything, and nothing will make him move. If he feels that time is running faster he will rush forth without noticing anything around him. When a small place becomes huge, he moves slowly. If a large place is turned small he seems to have a nightmarish feeling of walking forever without getting anywhere. The spell will not give him any ability to influence the illusion. He can not move faster than normal or move in time. The experience is all in his mind.

Skill score : 7
Loss of endurance : 30
Tools of Magic : The wand
Time to cast : 30 minutes
Duration : 24 hours
Ego-throw to resist : Yes
Preparations : A lock of hair from the victim is placed on the altar. A triangle within a pentagram is drawn inside the Circle of Magic. A white candle is placed in the middle of the triangle. Signs for the five senses-an eye, an ear, a nose, a mouth, and a hand-are drawn next to the points of the pentagram.
Invocation and gestures : The Conjurer raises the wand and summons the victim by name. He picks up the lock of hair and burns it on the candle in the triangle, while loudly stating that he is twisting the sight, the hearing, the taste, the smell and the touch of the victim.
Visualization : The Conjurer sees how the world is twisting in the way he wants the victim to perceive: time is running faster or slower, distances contract or extend.

Gate to Elsewhere

The Conjurer can open a gate to a distant place in our reality. He ignores distance and steps through the gate to the other place, which can be anywhere on the earth, or even in space. He must know where the place he is going to is situated, and be able to visualize it.

Skill score : 8
Loss of endurance : 30
Tools of Magic : The sword and the ring
Time to cast : 30 minutes
Duration : 10 minutes
Preparations : Blue incense is burned on the altar, and two perfectly formed candles are lit. The dodecahedron is placed between the candles. A hexagram consisting of two right-angled triangles are drawn in the Circle. The hypotenuses of the triangles are extended at the tips to form a line extending from the star in two directions. At one end is written the name of the place to which the Conjurer wants to open a gate, at the other he writes the name of the place where the spell is being cast. He then draws a square surrounding the star, writing HERMES TRISMEGISTOS, LOGOS, PYTHAGORAS, and AMASIS along the sides.
Invocation and gestures : The Conjurer lifts the ring, summoning Hermes. He brings the ring through the blue smoke, explaining that he wishes to banish the third dimension, ignoring distance and depth that he is wearing the winged sandals of Mercury, rising like the messenger of the gods through space. Using the sword he draws a pentagon in the air, saying: "This is dodecahedron. There is no depth here."
Visualization : The Conjurer visualizes the pentagon in the air as a burning line. When the figure is drawn out the surface blackens and a five-sided gate to the distant place is opened.

Gate to the Past

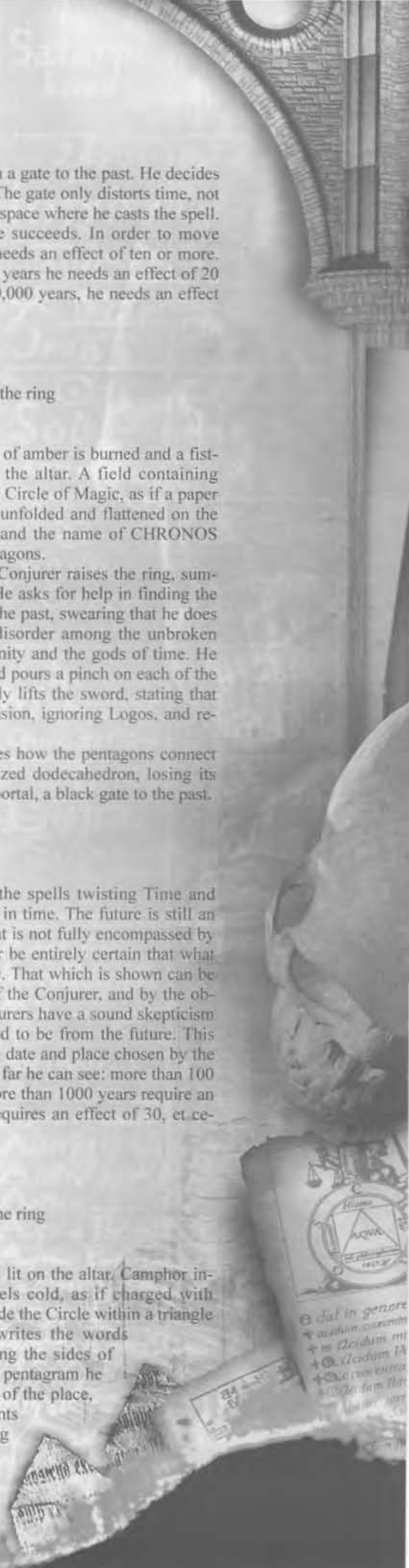
The Conjurer can open a gate to the past. He decides on a date and time for the gate. The gate only distorts time, not space. The Conjurer stays in the space where he casts the spell. The effect decides how well he succeeds. In order to move back more than 1000 years, he needs an effect of ten or more. To move back more than 10,000 years he needs an effect of 20 or more, to move more than 100,000 years, he needs an effect of 30 or more, et cetera.

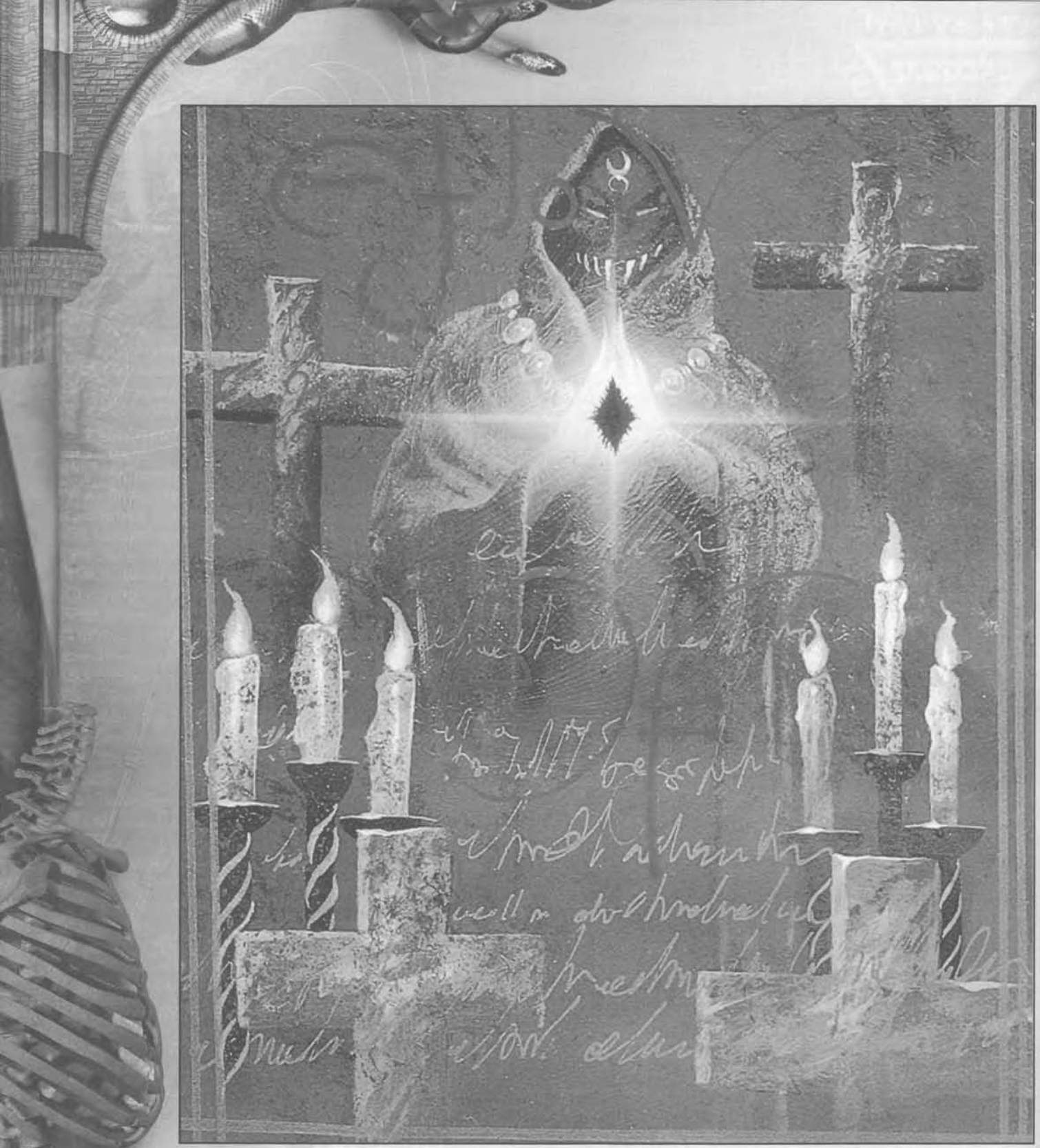
Skill score : 10
Loss of endurance : 30
Tools of Magic : The sword and the ring
Time to cast : 40 minutes
Duration : 10 minutes
Preparations : Incense smelling of amber is burned and a fistful of white sand is poured on the altar. A field containing twelve pentagons is drawn in the Circle of Magic, as if a paper figure of twelve sides had been unfolded and flattened on the floor. The symbol for Mercury and the name of CHRONOS are drawn inside each of the pentagons.
Invocation and gestures : The Conjurer raises the ring, summoning Mercury and Chronos. He asks for help in finding the correct route along the paths of the past, swearing that he does not intent to create chaos and disorder among the unbroken lines of time. He swears by eternity and the gods of time. He then takes the sand from altar and pours a pinch on each of the pentagons on the floor. He finally lifts the sword, stating that he is banishing the fourth dimension, ignoring Logos, and returning to his own beginning.
Visualization : The Conjurer sees how the pentagons connect to each other, forming a man-sized dodecahedron, losing its depth to become a twelve-sided portal, a black gate to the past.

See Tomorrow

The most difficult of the spells twisting Time and Space are those looking forward in time. The future is still an unwritten page, a part of time that is not fully encompassed by eternity. Therefore you can never be entirely certain that what you have seen really is the future. That which is shown can be influenced by the expectations of the Conjurer, and by the observation itself. Most of the Conjurers have a sound skepticism towards anything that is supposed to be from the future. This spell opens a window to a certain date and place chosen by the Conjurer. The effect decides how far he can see: more than 100 years requires an effect of 10, more than 1000 years require an effect of 20, and 10,000 years requires an effect of 30, et cetera.

Skill score : 13
Loss of endurance : 30
Tools of Magic : The wand and the ring
Time to cast : 30 minutes
Duration : 10 minutes
Preparations : A white candle is lit on the altar. Camphor incense is burned until the air feels cold, as if charged with ozone. A pentagram is drawn inside the Circle within a triangle of equal sides. The Conjurer writes the words Chronos, Achlys and Logos along the sides of the triangle. In the middle of the pentagram he writes the number 777, the name of the place, and the date that the Conjurer wants to view. The date is written using astrological symbols.





Invocation and gestures : The Conjurer places the ring across the number in the pentagram. He raises the wand, summoning Chronos. He summons the celestial bodies controlling the date he wants to view, beginning with the controlling constellations, and then the Moon and finally the planets. Achlys is summoned as the time-dissolving force, with the Conjurer demanding that the true future will be shown.

Visualization : The Conjurer sees how the world around him begins to vibrate, like when a mirage is being dissolved into a haze. When the world is solid again the Conjurer will see the future around him, outside the Circle of Magic. If he steps out of the Circle, the image disappears.

Gate to Tomorrow

The Conjurer can open a portal to the future. He chooses the time and place where the gate is to open. The effect decides how far into the future he can reach: more than 100 years requires an effect of 10, more than 1000 years, an effect of 20, more than 10,000 years, an effect of 30, et cetera.

Skill score : 14
Loss of endurance : 40
Tools of Magic : The ring and the wand
Time to cast : 1 hour
Duration : 10 minutes
Preparations : A white candle is placed on the altar. Campher incense is burn until the air feels cold, as if charged with ozone. A pentagram within a Circle is drawn inside the Circle of Magic. Around the Circle is written the name of the place where the portal is to be opened, and the astrological signs marking the date and place in the future. Within the pentagram the Conjurer draws the symbols of the gods Thoth and Maat, a sacred ibis and a sitting woman. Below he writes his secret name, his Ren, as a protection against the identity dissolution that threatens anyone travelling into the future.
Invocation and gestures : The Conjurer takes the ring and places it around his Ren in the pentagram. He raises the wand, summoning Eternity, Thoth and Maat. He states that he is ready to defy Eternity, and to follow the road ahead designated by Thoth, to follow the true path shown him by Maat. He renounces the ties of time, commanding a portal to open into the future.
Visualization : The Conjurer sees how the world around him dissolves like a mirage transforming into a haze. When the world is solid again he will see the future surrounding him, outside the Circle of Magic. If he stays in the Circle until the end of the duration of the spell nothing happens. If he leaves the Circle he steps out in the future.

Portal of Illusion

This is the most versatile of all of the spells opening gates through the illusion. The portal of illusion can be used to open a gate to any and all of the worlds beyond the illusions, or to other places in our reality. The Conjurer can enter Inferno, the Dream worlds, Metropolis, Gaia, or some distant place in our reality. He can not move in time, but otherwise there are no limitations. The only exceptions are places where space is so twisted that gates may not be opened to them. The innermost depths of the citadels of the Archons and the Angels of Death, the borderland to Achlys, the Vortex, and places protected by other Conjurers may not be reached through these gates.

Skill score : 15
Loss of endurance : 40
Tools of Magic : The wand and the ring
Time to cast : 1 hour
Duration : 10 minutes
Preparations : The signs for Thoth, Maat and Osiris are drawn around the Circle of Magic, together with a triangle containing the words Tetragrammaton and Adonai. This will prevent the Conjurer from accidentally opening a gate to the Pit or be swallowed by nothingness. He lights a candle on the altar and burns aromatic incense. A triangle of equal sides is drawn in the Circle of Magic. The Conjurer then writes the words INFERNO, METROPOLIS, ILLUSIO along the sides of the triangle. In the middle, he writes the name of the place where he wants to open the gate.
Invocation and gestures : The Conjurer raises the sword, summoning Hermes. He turns towards each of the four cardinal points and renounces, in turn, the ties to Life in the east, to Death in the west, to Water in the north, and to Heat in the south. He then steps into the triangle on the floor, calling out that he renounces the shackles of the third dimension, that he rends the veils of the illusion, that he breaks the walls around distant places, and walks the broken way, the road of Hermes the Messenger. He places the ring on the floor by his feet, touching the place name with the tip of the wand.
Visualization : Grey smoke rising from the triangle, assuming the shape of a three-sided gate opening to the place of the Conjurer's desire.

Wanderer

During three days, the Conjurer can completely ignore the restraints of space. He can transport himself in an instant anywhere in our reality. One step will take him from the foot of the Acropolis to Central Park in New York. He can face a wall in Paris, turn around and look out over sunny Khartoum. He may even move to places outside of the earth, requiring only that he knows a place in the universe to get to. He may not move through the illusions or time.

Skill score : 16
Loss of endurance : 40
Tools of Magic : The ring
Time to cast : 12 hours
Duration : 3 days
Preparations : The dodecahedron is placed on the altar, flanked by two burning candles. A brazier with incense smelling of amber is lit in the Temple. Two partly overlapping squares are drawn on the floor. Where they intersect each other the word ORBIS MUNDI is written. A circle is drawn surrounding this. Along the entire circumference the Conjurer draws the signs for the twelve houses of the zodiac. The four cardinal points are marked with stars, and in the east the Conjurer writes HERMES TRISMEGISTOS.
Invocation and gestures : The Conjurer sprinkles a handful of salt over the dodecahedron on the altar, and places the ring on his arm or a finger. He summons Hermes, asking for help in walking through the worlds without effort, from sunup to sundown, from the evening star to the morning star, from the crescent moon to the burning fields of the sun. He raises the dodecahedron from the altar, holding it high. He summons the east, asking to be allowed to tread the shortest paths, he summons the west, the north, and the south. He places the dodecahedron on the floor and walks twelve times around it, summoning the twelve houses of the zodiac, and their knowledge about the make of the illusion. Finally he picks up the dodecahedron, holding it in both hands, while he slowly steps out of the Circle of Magic.
Visualization : The Conjurer focuses at first on the dodecahedron. It becomes hazy and starts to vibrate, the dimensions flow together, depth disappears, and for an instant he seems to exist in a two-dimensional world. This is when he steps out of the Circle.

Time Wanderer

The Conjurer can move through time, not through a portal, but by walking forward or backward. The impression is of a movie that is sped by around him. He can move up to a century in one

hour. It is easier to move backwards than forwards. In order to move forward the Conjurer needs an effect of at least 20. In order to move ahead more than a century he needs an effect of at least 30. A thousand years ahead requires an effect of 40, et cetera. The Conjurer can move backwards in time without any problems at all, how far as he want, but he can never move further back than the creation of the Illusion. Time wandering does not mean that he can move in space, for that he needs the wanderer spell.

Skill score : 17
Loss of endurance : 50
Tools of Magic : The ring
Time to cast : 24 hours
Duration : 3 days
Preparations : A field containing twelve pentagons is drawn in the Circle of Magic, looking like a paper model with twelve sides that has been unfolded on the floor. The words HERMES, CHRONOS and ANTHROPOS are written in each of the pentagons in the form of a triangle. The Conjurer then draws a triangle of equal sides surrounding it, with one point towards the north, one towards the east, and one towards the west. TETRAGRAMMATON is written along the sides of the triangle. A handful of fine, white sand is laid on the altar.
Invocation and gestures : The Conjurer lifts the ring, summoning Hermes. He asks for help in finding the right way along the paths of the past. He swears by eternity, and by the gods of time. He takes the sand from the altar and spreads a pinch on each of the pentagons on the floor, while he says a prayer to Chronos, asking that time may run freely back and forth, and for a while give up the bonds of the illusion. He summons his own divinity with the ring raised towards heaven, asking for power to break the bonds of the illusion.
Visualization : The Conjurer sees how the pentagons assemble to a man-sized dodecahedron, surrounding him. He looks out through a shimmering glass wall, and time is flowing speedily by outside like a movie sequence running amok.

Seeker

The Conjurer can search for an object or a person existing somewhere in our reality. He can not find an object which only exists in the future, the past or beyond the illusion. He must know what the object is, or which person he is going to look for. His knowledge about this must be as specific as possible. At least he needs to know the name of the object or person. "Where is Picasso's painting Les demoiselles d'Avignon?" is an acceptable question, while "Where is the leader of the cult of fools of Germany?" probably is not precise enough. If there are more than one person claiming the title the spell will fail, and the Conjurer will not get any answer.

Skill score : 20
Loss of endurance : 40
Tools of Magic : The cup
Time to cast : 24 hours
Duration : -
Ego-throw to resist : No
Preparations : The dodecahedron is placed on the altar, and the Conjurer writes the name of the wanted item or person on each of the twelve sides. Camphor incense is burned and seven wax candles are placed around the Circle of Magic. The Conjurer draws four triangles of equal sides on the floor, pointing outwards from a central square. At the tip of each of the triangles he marks the cardinal point with a star. An image of the sacred ibis of the god Thoth is drawn in the square.
Invocation and gestures : The Conjurer takes the dodecahedron in his hand and summons Thoth, the Lord of Khemenus. The thurible is brought in a circle above the ibis, and the Conjurer asks Thoth to step forth and share his knowledge. He stands in the southern triangle, raising the cup in his left hand and the dodecahedron in his right, shouting the name of the item or the person, asking it to make its whereabouts known. This is repeated in the east, north and west. Finally he summons Thoth once again, asking where the requested item is located.
Visualization : The item is visualized embedded in the dodecahedron, resting in darkness. When the spell is woven its surroundings take shape in the darkness, letting the Conjurer see where it is.

True Sight

The Conjurer can see what is happening during a certain event in the present, the past or the future. This can be any kind of situation, but the Conjurer must know that it has happened, or will happen, in order to describe in some detail what is going to happen. The event can be anything from a quarrel between two people to a shipwreck, a murder, a scientific discovery, or an event that is as trivial as a man buying a package of cigarettes. In order to view an event more than 100 years in the past the Conjurer needs an effect of at least 10, 1000 years back need an effect of 20, et cetera. In order to see in the future he needs an effect of more than 20. It is impossible to see further into the future than 100 years.

Skill score : 22
Loss of endurance : 30
Tools of Magic : The cup
Time to cast : 1 hour
Duration : 30 minutes
Ego-throw to resist : No
Preparations : The Conjurer burns white sandalwood incense and lights a candle. He places the dodecahedron on the altar with some item that can be associated with the event he wishes to view. The item does not have to have been present at the event or directly relating to it, as long as it gives the right associations. The cup is filled to the rim with clear water. A pentagram is painted on the floor, with the sign for Thoth, the sacred ibis.
Invocation and gestures : The Conjurer dips his fingers in the water and touches his eyelids, his lips, his nose and his ears. He summons Thoth, asking to be shown the truth, the undiluted truth, the eternal, the truth undisturbed by the broken threads of time and the constricting walls of space, asking to be shown the whole. The cup is placed in the pentagram and the Conjurer turns, in turn, towards the east, the west, the north and the south. He commands all the lesser powers to stay away, and not pollute the vision. He then turns his sight to the water surface in the cup.
Visualization : The Conjurer visualizes the water in the cup as liquid gold, a shimmering surface gradually growing to become a golden mirror, where the Conjurer will view the event.

Memory of the Thing

The Conjurer can see the history and future of an item by touching it. He will receive a vision of all the important events in the "life" of the item, from its creation up to its destruction. As always, any visions of the future are uncertain. An effect of 20 is needed in order to have any visions of the future at all, and further ahead than a hundred years everything is lost in a haze. The visions are true when the Conjurer sees the past of the item. How far back depends on the effect. More than a hundred years needs an effect of 10 or more. An effect of 20 or more will allow the Conjurer to see as far back as possible.

Skill score : 25
Loss of endurance : 40
Tools of Magic : The cup
Time to cast : 4 hours
Duration : 30 minutes
Ego-throw to resist : No
Preparations : The target of the spell is placed on the altar and is surrounded by five burning candles. The Conjurer burns white sandalwood incense. He draws a twelve-sided figure on the floor using white sand. At each corner he draws a sign of the zodiac. Inside the figure he draws the nine planetary signs, with Mercury in the middle. He surrounds everything with a circle consisting of the words CHRONOSHERMESTRISMEGISTOS repeated in a continuous ring.
Invocation and gestures : The Conjurer places his hand on the object, summoning Chronos. He moves his right palm above the five candles surrounding the object, holding the cup in his left hand. He addresses the object, commanding it to reveal its secrets. Then he lifts it from the altar and carries it into the twelve-sided figure, sits down on his haunches, placing it on the sign of Mercury. With his fingertips resting on the item he alternately summons Chronos and Hermes, asking for help in seeing the truth about the object.
Visualization : The object is gradually woven into threads of light forming a glowing picture of scenes from the history of the object.

True Wanderer

The Conjurer can move freely through Time and Space, and through the illusions, to all the worlds beyond ours. He can walk through time in the same way as the time wanderer spell, and at the same time move unlimited distances in our reality or through the illusions. All roads are open to him, for the duration of the spell. The only difficulty lies in moving ahead in time. In order to succeed the Conjurer needs an effect of 20 or more, and if he wants to move more than a hundred years into the future he needs an effect of 30. Certain places are impossible to reach in a magical way, for example Achlys, the Vortex, and the innermost sanctums of the citadels of Inferno and Metropolis. These can only be reached the hard way, without using Magic.

Skill score : 30
Loss of endurance : 50
Tools of Magic : The wand and the ring
Time to cast : 24 hours
Duration : 3 days
Preparations : The dodecahedron is placed on the altar, surrounded by seven lighted candles. Four thuribles mark the corners of the Temple with a scent of myrrh, musk, amber and camphor. A square is drawn on the floor, within a circle inside a pentagram, marked with burning oil lamps. The Conjurer writes his secret name, his Ren, and the number 777 in the square. Around the circumference of the circle he writes the names of the houses of the zodiac. Outside the pentagram he writes the names of the powers that are going to protect and guide the wanderer: HERMES, THOTH, CHRONOS, LOGOS and ANUBIS. The four cardinal points are marked with stars.
Invocation and gestures : The Conjurer places the ring on his arm or finger. He summons Hermes, asking for help in walking through the world without effort, from sunup to sundown, from the evening star to the morning star, from the crescent moon to the burning fields of the sun. He summons Chronos, asking him to let time run free back and forth, to release time from its bonds, and let eternity be revealed. He raises the wand, summoning his own divinity with a prayer for power to break the bonds of the illusion. The dodecahedron is taken from the altar, and is raised towards the east, the west, the north, and the south. The Conjurer then commands the illusions to break, that time must lose itself in eternity, that the walls of the room must fall. He places the dodecahedron on the floor and walks twelve times around it, calling on the twelve houses of the zodiac and their knowledge of the nature of the illusion. Finally he takes the dodecahedron and holds it with both hands, while he slowly steps out of the Circle of Magic.
Visualization : The Conjurer focuses on the dodecahedron, which seems to swell and diminish, lose its dimensions or start to shimmer in four or five dimensions. It finally swells out, growing too large for his hands, filling the world, and pushing aside the limitations of Time and Space.

Sanctuary

The Conjurer can create a sanctuary beyond this world, a small place outside of Time and Space. This will be reminiscent of the ability to create Dream worlds by the Conjurers of the Dream, but the Conjurer of space and time works within the weave of the illusion. He does not create an inner room in his own consciousness, but a physically existing place in the universe, that only he has access to. No enemy entities or powers, not even the Archons or the Angels of Death can have access to it. The Conjurer may decide if time will run as fast as in our reality, twice as fast, or not at all. The sanctuary is as large as a normal room, at most five by five by five meters. The Conjurer can let other people in, but enemy entities are not able to force their way in.

Skill score : 35
Loss of endurance : 50
Tools of Magic : The wand and the crown
Time to cast : 24 hours
Duration : 7 days
Preparations : A cabalistic Tau-cross is drawn on the floor. The names of both the Archons and the Angels of Death are written in the squares. To the left of the cross the Conjurer draws a nine-pointed star, writing ASTAROTH, SHAITAN, and BELIAL next to it. To the right of the cross he draws a triangle, writing ADONAI, JAHVE, SEBAOTH, and TETRAGRAMMATON next to it. Surrounding everything is a circle with the houses of the zodiac on the outside, and the planetary symbols on the inside. The dodecahedron is placed on the altar, surrounded by five candles forming a pentagram.
Invocation and gestures : Having the crown on his head, the Conjurer in turn banishes the houses of the zodiac, the influences of the planets, the Angels of Death and their servants, the Archons and their servants, Astaroth and his servants, the Demiurge and the power bound in his name. Then he lights five candles to mark a pentagram in the Circle of Magic. He lifts the

dodecahedron from the altar, summoning Hermes as the keeper of secrets, the withholder of knowledge, the lurker in the shadows. He summons his own secret name, drawing a cube in the air using the wand, saying: "I build a world from nothing, I build a place beyond space, I build an abode beyond time, I build a sanctuary beyond the reach of all the powers. And the key to it shall be..." Here he thinks silently for himself, a secret word to be used to open the sanctuary.
Visualization : The Conjurer sees the power of the dodecahedron as a white light. It radiates into the Temple, creating an opening, a glowing door to the sanctuary of the Conjurer.

The Eye of Thoth

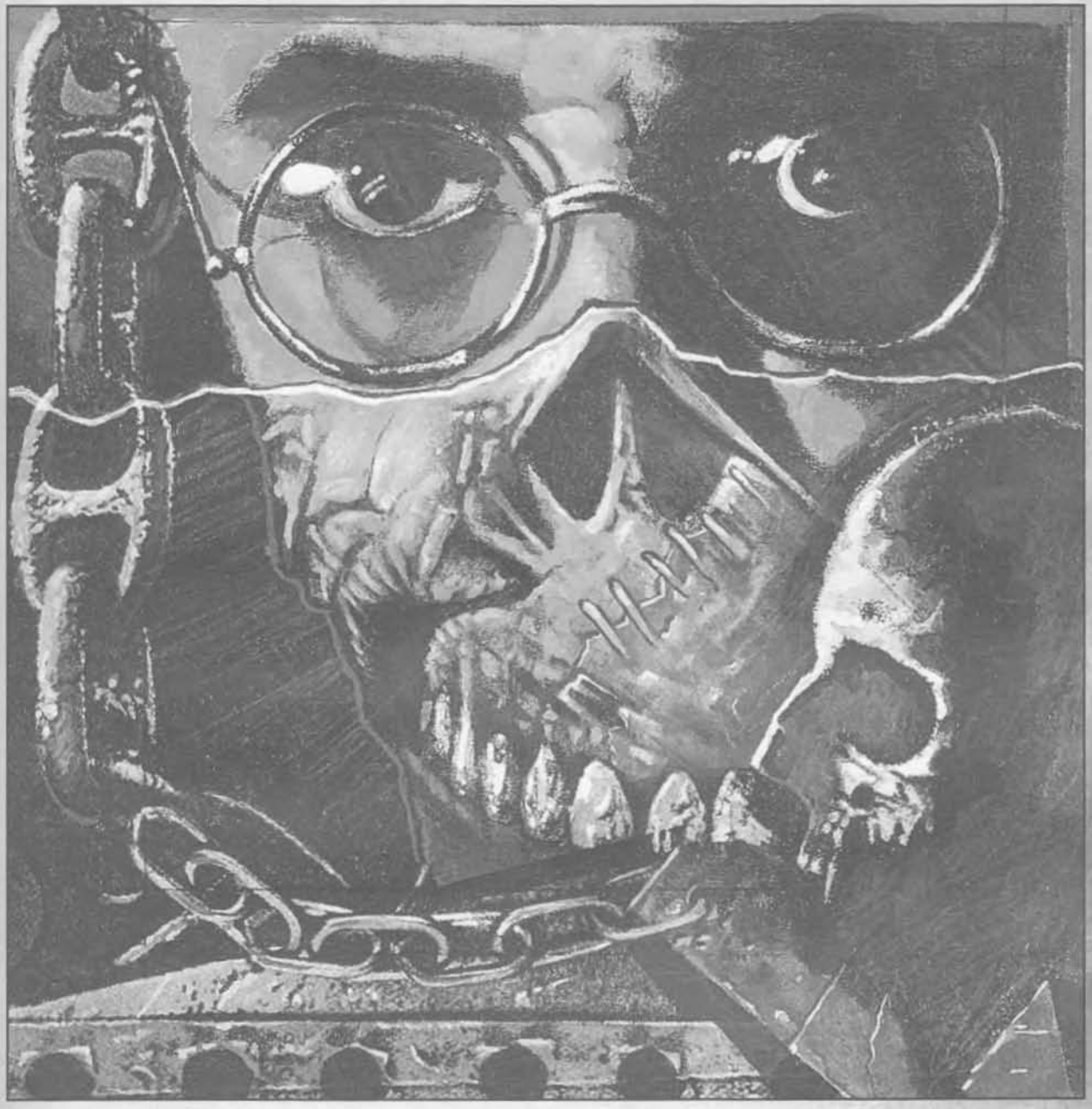
The Conjurer can search for an object or a person anywhere in time or space, in our reality or beyond the illusions. Nothing is hidden from his eyes, neither in the past nor the future, in Inferno nor in Metropolis. Like in the Seeker spell the Conjurer must know what item or person he is looking for, and he should be as specific as possible. Preferably he knows the name of the item or person, and also has a picture available. If the object does not yet exist, but only exists in the future, he needs an effect of 20 or more to find it.

Skill score : 40
Loss of endurance : 50
Tools of Magic : The cup
Time to cast : 24 hours
Duration : -
Ego-throw to resist : No
Preparations : The dodecahedron is placed on the altar, and its twelve sides are filled with the name of the item or person the Conjurer wants to find. Campher incense is burned in a thurible, and seven wax candles are lighted around the Circle of Magic. The Conjurer draws eight triangles of equal sides, pointing from a central square. At the tips of four of the triangles the cardinal points are marked with stars. At the tips of the other four the signs for Mercury, Jupiter, Saturn and the Sun are written. The Conjurer then writes INFERNO, ILLUSIO, METROPOLIS and ELYSIUM along the sides of the square. In the middle of the square he draws an image of the sacred ibis of Thoth.
Invocation and gestures : The Conjurer takes the dodecahedron in his hand. He summons Thoth and Logos, Hermes and Malkuth, Chronos and Achlys. The thurible is brought in a circle above the symbols on the floor, while the Conjurer in turn names the cardinal points, all the worlds beyond the illusions, all the ages, and all the abodes of the gods. He stands in the triangle, turning to the south, shouting the name of the object or the person, asking it to reveal its abode. This is repeated in the east, the north and the west, then towards Mercury, Jupiter, Saturn and the Sun. Finally he summons Thoth once again, asking where the wanted item is located.
Visualization : The Conjurer visualizes the item embedded in the dodecahedron, resting in darkness. When the spell is woven its surroundings begin to take shape out of the darkness, showing the Conjurer where the object or the person is located.

The Death of Time

The Conjurer can stop the passage of time. He is able to recreate eternity somewhere in our reality, making sure that mortality does not reach in. In a cube ten steps wide, high and deep time will stop. Nothing will ever have an influence on anything within. Anyone staying inside will never age or die. The disadvantage of the spell is that it will attract the attention of the guardians of the illusion. Time is an important component of our reality. Sooner or later someone will take notice of the fact that a part of time has been stopped, regardless of the protective measures of the Conjurer. Then the servants of the Archons will do anything in their power to restore order.

Skill score : 45
Loss of endurance : 80
Tools of Magic : The wand and the ring
Time to cast : 3 days
Duration : Permanent
Preparations : The place where Death is to end is cleansed during 24 hours. The Conjurer burns campher incense and amber, rubs the walls of the room with chalk, and lights a pentagram of white candles in order to banish all evil influences.
The second day is used to shut out all the guardians of the illusion, and any other powers that may tell tales about what is going to happen. A cabalistic Tau-cross is drawn on the floor. The Conjurer writes the names of both the Angels of Death and the Archons inside the squares of the cross. To the left of the cross the Conjurer draws a nine-pointed star, writing ASTAROTH, SHAITAN, and BELIAL next to it. To the right of the cross he draws a triangle, writing ADONAI, JAHVE, SEBAOTH, and TETRAGRAMMATON next to it. Surrounding everything is a circle with the houses of the zodiac on the outside, and the planetary symbols on the inside. The Conjurer then banishes the named powers, one by one, shutting them out forever from the place.
At midnight on the third day, he draws a triangle on the floor, writing CHRONOS within. He places the dodecahedron on the altar, and summons Chronos. He puts the ring on his arm or finger, commanding the god of time to throw off his masks in order to reveal his eternal nature. He summons Chronos in his incarnation of Eternity, demanding that eternity shall take possession of the room from now on.
Visualization : The Conjurer visualizes Chronos as a severe divinity, covered by black veils. As the spell progresses the veils start to fall off, turning the god into a luminous being, that is gradually dissolved into nothing. When the ritual is completed the triangle has been erased.



The Occult Sciences

According to an old Jewish legend there was an Angel guarding the gates of the Garden of Eden. After the Fall of Man the Angel spoke to Adam:

"I know seven keys," the Angel said. "They are the keys to the heart of my Lord."

"Tell me which they are," Adam asked. "And I shall find them and return to reopen the gates to Paradise."

"The first is named Qabbalah. It is the key of Israel, which opens the gate to my master's servants. The second is named Al Khemi. It is the key to Aegyptus, and it leads to the gates of the elements. The third key you will find in the stars. It is the key of Babylonia, where you may read the soul and the future of the world. The fourth is the key of Hellas, the numbers opening all gates of understanding. The fifth is the key of symbols, to be found in the hidden teachings, the one opening the hearts of man. The sixth is

named Tarot, the key of Romani, opening the doors to your own heart. The one who finds the keys will be purged from sin. The fruit of knowledge will be a blessing, and the gates of Paradise will no longer be locked."

Adam memorized the six names. "But the seventh key, what does it do?" Adam asked.

"It is without name. This key you must create on your own, the key of the exiles and the downtrodden. It will make you free," the Angel said.

Then Man was banished from the Garden of Eden, and was cast down to wander the Earth.

There are seven occult sciences: Kabbalah, Alchemy, Astrology, Numerology, Symbolism, Tarot, and Voudoo. They are sometimes called the Seven Keys, as they can be used to understand and destroy the illusion. Up to a couple of centuries ago only the first of the six keys existed. They could be used to reach an understanding of man, but they were not enough to challenge the Demiurge and the illusion. Voudoo was added as the seventh occult teaching, when the power of the Demiurge began to falter. It was both in contrast to the other six sciences, and a compliment to them. The old sciences were methodical, coming from Jewish studies, Christian mysticism and growing rationalism. Voudoo was born from the slave rebellions in Haiti. It is rebellious, with a basis in African traditions, closely related to Passion and Death.

"The one holding the seven keys in his hand can open the prison and return God's lost humanity. The gates will open. The shadow of the Lord will rise from the pit to make him whole." This is what an Aramaic inscription on the black tablet of Hermes says. It is a stone tablet from Ras Shamra, and which disappeared somewhere in Lebanon during the fighting in the 80's. It is a disputed interpretation of the occult sciences, that the Demiurge will regain the human form that he may once have had, at the same time destroying the illusions and liberating mankind. Much is in favor of that interpretation. Astaroth is divided on the subject of the occult sciences. According to tradition it was he who once gave them to man, but is now struggling desperately to destroy them. He is searching for traces of God, and is at the same time trying to erase all signs of his disappearance. Perhaps he is the shadow that is going to rise from the pit.

The occult sciences have always, of necessity, been secret. The guardians of the Illusion are continually trying to destroy their practitioners. During the 16th and 17th centuries scientists were killed and witches and books were burned. Thousand year old documents were destroyed in an attempt to stop the movement. But it was all in vain. The developments of the past 200 years have refined and improved the occult sciences. A number of people today deem it possible to challenge and destroy the illusions using the occult sciences. This requires an extensive knowledge about all seven of the teachings. It is not known if any human being today possesses that knowledge. In the same moment that the guardians of the illusion become aware of such an individual, all the servants of the Demiurge and Astaroth would be out chasing him. Each of the seven sciences is a skill, using Ego as the basic ability. They work like any other skills, and are acquired through studies and practical experiments.

Kabbalah

Kabbalah is a Jewish teaching, providing a description of the servants of the Demiurge, and their relationships with each other. Here is told how the Demiurge (called Ain Sof) created the ten Archons (the Sefiroth), and how Malkuth then created the illusion, imprisoning man. Kabbalah can be used to understand-and gain protection against-the guardians of the illusion. Among the occult sciences Kabbalah is numbered as the first. The occultist generally learns Kabbalah first of all, in order to protect himself from the Lictors and the Angels of Death.

But Kabbalah also provides a description of the Demiurge. The ten Archons and their shadows, the Angels of death, are extensions of the mind of the Demiurge. All his servants, from the highest Archon to the lowest servant, are an extension of himself. In that way, Kabbalah is also an image of man, because the Demiurge is human by nature. By studying God the Kabbalist can reach an understanding of himself.

The History of the Kabbalah

The Kabbalah is a Jewish mystical tradition, closely connected with the study of the sacred writings. According to legends the Demiurge taught the secrets of the Kabbalah to some of his Angels before the imprisonment of man, and the Angels then divulged the secrets to a few humans.

The Kabbalistic writings existing today originated during the Christian era. There are a few standard works from which almost all later texts get their information. The four oldest are Sepher Yetzirah, which is said to have been written by Rabbi Akiba, circa AD 120; Sepher Ha Zohar by Ben Jochai, circa AD 160; The Book of Revelations in the Bible; and Rabbi Ezra's Comments about the Ten Sephiroth, from the 13th century.

Kabbalah was only spread extensively during the 13th century. The teachings were developed and renewed by Jews living in Spain, where Christianity, Judaism and Islam met and enriched each other during a full century. In 1305 the most well known of the Kabbalistic texts was published, The Zohar by Moses de Lyon.

Up to the year 1600 Kabbalah was incorporated in the Christian occult traditions, picking up traits from Christianity. The Jewish Kabbalah went on prospering on its own, mainly being oriented towards text analysis. The original text in Hebrew of the Old Testament was analyzed using a complicated system of correspondences connected with the Hebrew alphabet. That branch of Kabbalah never got any wider recognition within Christian occultism, as very few practitioners read Hebrew, as they were already in possession of the absolute knowledge about the books of the Old Testament that is necessary.

During the 17th and 18th centuries Kabbalah was brought together with the other occult sciences. Connections were made with astrology, tarot and numerology. A common field of science was developed, a magical "cross science", with Kabbalah as the hub. This connection was completed by the Free masons, the Rosicrucians and other occult societies, which grew and prospered during the 18th and 19th centuries.

The Tree of Life

The basis of the Kabbalah is the Tree of Life. It is a graphic representation of the relationships between the Archons and the Angels of Death. At the beginning of this book is a representation of the Tree of Life. The ten circles are called Sefiroth. Between them there are 22 "paths", describing the relationships between the various Archons and Angels of Death. Each path also represents a group of the Guardians of the Illusion. The 22 paths and the 10 Sephiroth make up the "32 roads". Anyone walking these, and at each point liberates himself from the influences of the guardians, has broken away from their power, liberating himself from a part of the Illusion. This is the secret of the Kabbalah, which is the first of the Seven Keys.

Some mystics say that the Kabbalah can be used to liberate the Demiurge. He has imprisoned himself by locking his mind in the ten Sephiroth, and in the paths between them. If the 32 roads can be destroyed the Archons and the Angels of Death will also be destroyed, letting the Demiurge regain his human form.

The Four Worlds

Kabbalah also provides a schematic description of the universe through the four worlds: Atziluth, Briah, Jetzirah, and Assiah. Atziluth is Metropolis, the origin and inspiration for the other three. Briah is the realm of the Archons, the part of the imprisonment that came directly from the Demiurge. Yetzirah is Inferno, the shadow of Briah, and the world where the mind of man is transformed by forgetfulness. Assiah is the Illusion, our reality.

Practical Kabbalah

The Kabbalist is striving to understand the Illusion, liberating himself from its guardians. He accomplishes this through the 32 roads represented by the Tree of Life. Each road means that he must get an understanding of one of the guardians of the illusion, symbolically surmounting everything that the guardian represents. When he understands a road he has made himself invisible to the guardians bound to that road. They can no longer see him. When he has surmounted that which the road represents he has made himself untouchable. The guardians can no longer touch him. The one who wanders all of the 32 roads can become invulnerable to all of the Guardians of the Illusion, reaching the 33rd, the Invisible Road. It is called Daath by the Kabbalists. By understanding and surmounting this, the Kabbalist can break away from the power of the Demiurge.

To walk the 32 roads means in practice that you study long and hard, reading sources most often available only outside the illusion. The Kabbalist must learn what each Guardian stands for, who are its servants, how they work, and what their weak and strong features are. He must adopt the nature of the guardian and realize how this is upholding the illusion. Using this knowledge he can symbolically confront and learn to control that which the guardian stands for. Afterwards the guardian can no longer touch him.

The Kabbalist starts his wandering on the last of the roads, the one numbered 32. Here he will meet the lowest of the Guardians of the Illusion, the human servants of the Lictors. He then works his way up through all of the paths, learning all there is to know about Lictors and Razides, Nepharites and legionnaires. After the 22 paths he reaches the Sephiroth, beginning with Malkuth. He learns all about the Archons and their corresponding Angels of Death, until he has power enough to confront that which they symbolize. He is finally ready to take the last step, along the invisible road to the Demiurge.

The road is long and arduous. Few Kabbalists ever go further than a couple of the paths. Those who have reached the level of the Sephiroth have extensive knowledge about the illusion and its guardians. They are protected against the lower powers, but there is a great risk that they will come to the personal attention of Angels of Death and Archons, and are thus removed from any further effort.

Below is shown in short which powers are associated with each of the roads, and what the Kabbalist must surmount at each level. The planetary symbols and the Hebrew letters have been provided, as they are of great importance for the interpretation of many Kabbalistic documents.

The Knowledge of the Kabbalist

The Kabbalah is the one occult science giving us the most substantial knowledge about the illusion and the servants of the Demiurge. A Kabbalist often knows the names of more demons and Angels than a regular Conjurer. He has memorized the hierarchies of the Lictors, and the ranks in the Legions of the Damned. Below is given only which roads of study the Kabbalist can hope to tread at different skill scores. The table above provides a small guide to the knowledge of the various roads. The Kabbalist always has half his knowledge of the Kabbalah in writing and reading Hebrew.

Note that the skill score of the Kabbalah is not a measure of how far along the 32 roads the student has traveled. The Kabbalah is only the basis making it possible to study the 32 roads. It is fully possible to attain very high scores in the Kabbalah without ever getting anywhere along the roads on the Tree of Life. Each of the 32 roads must be consciously stepped onto, the information must be sought out, and the Kabbalist must symbolically absorb and learn to master that which each Guardian represents.

The Novice (skill score of 1-9): The novice can do simple text analysis. He knows about the four worlds, the Tree of Life and the 32 roads, but does not have a clear understanding of how to step onto the roads in order to provide knowledge. He knows the cabbalistic story of creation, and he can describe the relationships between the Kabbalah, astrology, numerology and tarot.

The adept (skill score of 10-19): The adept is ready to tread the 32 roads. He can get from the 32nd to the 20th road before he must increase his knowledge of the Kabbalah in order to get further. He has realized the connections between human nature and the nature of God. He knows about Metropolis, Inferno and the other worlds beyond the Illusion.

Road	Symbol or Hebrew letter	Guardian	What to understand and control
0	Ain, Ain Sof, Ain Sof Aur	Demiurgos-Astaroth	The Awakening
1	Premium mobile	Kether-Thaumiel	The crown, the power to dominate
2	The zodiac	Chokmah-Chagidiel	Fatherhood, wisdom
3	Saturn	Binah-Sathariel	Motherhood, understanding, the intellect
4	Jupiter	Chesed-Gamichicoth	Compassion, mercy, love
5	Mars	Geburah-Golab	Justice, strength
6	The Sun	Tiphareth-Togarini	Victory, triumph
7	Venus	Netzach-Harebserap	Relationships, beauty, the soul
8	Mercury	Hod-Samael	Punishment
9	The Moon	Yesod-Gamaliel	The basis of the world
10	The elements	Malkuth-Nahemoth	The world, the rebel
11	Aleph	The Black Messiah	Divine Madness, rashness, crossing boundaries
12	Beth	The white birds of Hermes The sons of Chagidiel	Creative knowledge, magical will
13	Gimel	The virgin oracle of Tiphareth	Insight, understanding of secret relationships, virgin wisdom
14	Daleth	The sons of Binah The blood Angels of Sathariel	Female mysticism and sexuality
15	He	The heavenly dragons of Kether and the enlightened Lictors	Male dominance, strength and sexuality
16	Vau	The Lictors	The structure of the illusion, acceptance of the power of the Demiurge
17	Zain	The loving dead-The daughter of the Demiurge	Union of opposites, love and beauty
18	Cheth	The Angels of Samael	Victory and triumph, lust for destruction and bestiality
19	Teth	The hermits of Ras Sharim-Hauries	Restraint, balance, the attraction of hunger and the stunted
20	Yod	Seraphim	Fallen beauty, lost honor, bitterness
21	Kaph	The honor guard of light	Black Angels, attraction of cold and perfection
22	Lamed	The children of Shiva-Gamaliel's red virgins	Sexuality as an escape
23	Mem	Geburah's court servants-Nepharites	Compassion without understanding, pain, torture
24	Nun	Razides	Death, forgetfulness, change
25	Samekh	Geburah's executioners-Excrucies	Rebirth, the urge to give up and start again
26	Ayin	The legionnaires of Antichrist	Ruthlessness, ambitions, headless plans
27	Pe	The black guard-The legionnaires of Death	War, the apocalypse, the attraction of destruction
28	Tzaddi	The Dream hunters of Geburah	Dreams as escape
29	Qoph	Cairath	Madness as escape
30	Resh	Servilians	Submissiveness to honor and the blinding light
31	Shin	Proto-Lictors	Resignation and belief in fate
32	Tau	Human servants	The world as a prison

The Student (skill score of 20-29): The student can walk up to the 11th road. He knows that man is imprisoned, and that the Tree of Life describes the prison guards and their relationships. He can begin to study the connections between the illusion and man, which both may be described through the symbols of the Tree of Life.

The Master (skill score of 30-39): The master is ready to start his wanderings along the last ten of the roads, through the realms of the Archons and the Angels of Death. He knows that the Demiurge has disappeared, and that the illusion is ready to break apart. He knows that four of the Archons are gone, and that Inferno is about to shatter. He knows that the Kabbalah is one of the Seven Keys.

The Kabbalist (skill score of 40+): The Kabbalist is ready to search for the invisible 33rd road. He knows the secret theories about the nature of the Demiurge, that Astaroth is his dark shadow, and that God is perhaps a human being. He knows several theories about the disappearance of the Demiurge.

Alchemy

Alchemy is the basis of modern chemistry, a bridge between Magic and science. Alchemy uses concepts and symbols of chemistry. Ultimately alchemy is a means to alter the basic elements, like changing lead to gold, or in creating new substances, which can not exist for more than a few moments in our reality, thereby making them useful for shattering the illusions.

Our reality is constructed of imperfect basic elements. They are shadows, reflections of the true substances existing before the imprisonment of man, but they still exist in Metropolis. Through chemical experiments the alchemist is working to restore the true nature of the elements, in order to shatter the illusions. This work is the Magnum Opus, the great work, of alchemy, which is described in veiled form in the older writings. All alchemical experiments have this goal in mind.

There is also a spiritual side to alchemy. The alchemist is using his own body and soul as the raw material in his labors. He is using the connection existing between man and the illusion in order to influence his own body and mental balance.



The History of Alchemy

Tradition says that alchemy has its origins in Khem, in old Egypt. This explains the name: al Khemi. But very little of the knowledge of that time is preserved today. The great strides were taken in Europe during the 13th to the 18th centuries.

Among the oldest practitioners can be found Raymond Lully, a Spaniard and wandering jack of all trades, fluent in Arabic. He traveled throughout northern Africa and the Middle East. He lived for a time in England under the protection of King Edward II. During his time in England he worked on the transmutation of metals, and published a text where he explained how to create the Philosopher's Stone in order to complete the Magnum Opus. He was the first to provide a concrete description of the process. He was stoned to death in 1315 in Tunis, where he had gone to convert the Moslems to Christianity. Other early practitioners were the Englishman Roger Bacon, the Frenchman Nicholas Flammel, and the Italian count Bernardo di Treviso.

During the 16th century alchemy started to get a more scientific image. Among the greatest from this time is one of the main figures from medicine, Paracelsus, or Philippus Aureolus Thophrastus Bombastus von Hohenheim, born in Germany in 1493. He lived and worked in Basle, where he made several early discoveries in both medicine and alchemy. Paracelsus was the first to use the word *palingenes* to describe how the imperfect elements of the illusion can be refined until true reality has been recreated. He managed to isolate several true elements, which would not normally be able to exist in our reality.

During later years, alchemy has more and more merged with chemistry. The possibility of creating unstable isotopes and new basic elements has moved regular chemistry closer to alchemy. True elements have been created and made stable in our reality. Alchemists have been able to rip holes in the illusion. All of the most famous of the chemists of the 20th century have also been prominent alchemists.

The Basics of Alchemy

The three most important substances of alchemy are sulphur, various salts, and mercury. They have both a practical and a symbolical importance. During older times the alchemists started out with sulphur, salt and mercury in their attempts to create the Philosopher's Stone. They also discovered that the three elements could be used to create a magical link between man and dead matter. The most important metals were also used extensively. They are associated with the planets of our solar system and with various parts of man, according to the table below.

Substance	Planet	Man
Salts	The Earth	The body
Sulphur	Neptune	The imprisonment in the Illusion
Lead	Saturn	The instincts
Tin	Jupiter	The consciousness
Copper	Venus	Feelings and passion
Iron	Mars	The will
Mercury	Mercury	The power of the nerves, the force of life
Silver	The Moon	The intellect
Gold	The Sun	The awakened self

These elements are the basis of the illusion, in the same way as the hydrocarbon combines are the building blocks of all living things. They can be used to create the substances existing before the illusion, and to influence man's mental balance.

The alchemist is using magical experiments where the substances gradually transmute and change. Through a chain of oxidations, reductions, alloys and refinements by great heat the metal will gradually be transmuted-from lead to thallium and mercury to gold, and on to substances that normally would not be able to exist in our world, like extremely heavy elements or abnormally charged ions.

The magical features of alchemy are reminiscent of spells, but they are not receiving their power from the alchemist, but from the tension and distortion resulting in the fact that our reality is not governed by the same natural laws as the rest of the universe beyond the illusion. By breaking the illusions for short whiles the alchemist can perform experiments that should be physically impossible.

In practice this means that the alchemist must perfom his experiments during favorable astronomical circumstances, that he chooses a location where the Illusion is weak for his laboratory, that he is looking for work materials that he knows has been subjected to powers from beyond the Illusion. Alchemists can spend their entire lives chasing after stones or salts that have come to our reality from beyond the Illusion. They are searching for the remains of the Citadel of the Demiurge, for silicon from Inferno and salt incrustations that have been collected on the borderland of Achlys in the labyrinth of the underworld. Such substances have unique properties, making otherwise impossible experiments possible to perform.

The Alchemy of the Soul

The alchemist can influence his own body and soul in his experiments. He uses the magical connection existing between the part of us that is bound to the illusion and certain elements and substances from beyond the illusion.

By subjecting his own body to drawn-out processes-"refinements" or "basifications"-the alchemist can improve his own mental balance. He is also able to postpone aging by purifying the body from substances that are quickening the aging process. But only to a certain limit. It is not in the domain of alchemy to provide immortality, even if some alchemists would prefer to believe it.

Refinements and basifications are methods of influencing the mental balance. Through refinements the body is cleansed of rough and basal elements until the mental balance is raised. In a basification things are done in reverse. The alchemist is making the body and the mental processes rougher. The alchemist starts by transmuting metals, from lead to gold, or the reverse. A small amount of the transmuted metal is entered into the body of the alchemist, either by eating or injecting it. Then the work is continued by the creation of new substances from the transmuted, substances that can not exist in our reality, with finer or more basal properties than the natural elements. These are also eaten or injected by the alchemist. The last steps in the process require the alchemist to obtain substances from beyond the Illusion, from Inferno or the fallen heavens and the borderlands of Achlys. They are worked on and brought into the body of the alchemist, which is gradually going to attain a higher or lower mental balance. The entire process will take between one and three years, depending on the time it takes to find the necessary substances. The mental balance will change with the Ego of the alchemist + the effect of alchemy, but by not more than 50 points.

To prevent aging is an even more difficult and drawn-out process. The body must be cleansed from all substances that are destroying the cells and preventing renewal. Using matter that is alien to our reality can only do this. Some of the necessary elements can be created in the laboratory of the alchemist, but several must be obtained from outside of the illusion. Most of these are highly unstable in our reality, and can only be made to exist for very short periods. The process is similar to that used to change the mental balance, but aside from entering the alien matter in his own body, the alchemist must be on a severe diet, and a very strict program of exercise. After a year of work the basis is laid to slow down the aging process. From now on the alchemist will only age about three months for each year. If the treatment is interrupted the alchemist will quickly reach his true age. He is therefore forced to spend almost all of his time producing and searching for the necessary ingredients.

The Magnum Opus

The goal of the great work of alchemy, the Magnum Opus, is to transmute the Illusion itself, thereby breaking the prison of man. In alchemical literature, the Magnum Opus is described as the search for the philosopher's stone, a substance that is able to transmute any other element in order to create seemingly impossible chemical reactions.

The basis of this search is experiments using mercury, sulphur and various salts. The alchemist must also gain access to substances that are not available in our reality, elements from Mons Magorum Invisibilis, as the old alchemists

used to call the world beyond the illusions. Parts of the experiments also had to be performed outside our reality.

The Magnum Opus is a project concerning all alchemists, it is a common labor. During the past 200 years, a number of people have come as far as to be able to transmute parts of the Illusion, keeping alien elements stable for short periods of time. But a real transmutation of any larger area has not yet been made. In order to succeed with this the alchemist is in need of a catalyst that can start a chain reaction, making all the matter of the illusion return to its true origin. That catalyst, the Philosopher's Stone, has not yet been found. But work is progressing.

The Knowledge of the Alchemist

As a skill alchemy is closely related to chemistry. The alchemist automatically receives half his skill score for alchemy in regular chemistry. Most of the alchemists study chemistry in order to exploit the great developments made in later years in science. Below is described in short what the alchemist knows at different skill scores.

The Novice (skill score of 1-9): He knows the alchemical symbols, the most important elements and their properties. He understands that there is a connection between various substances, the planets, the human body and the zodiac. He can perform simple experiments, realizing that alchemy has a great potential outside the normal field of chemistry. He knows that there are elements that can not exist in our reality, with unique and seemingly magical properties.

The Adept (skill score of 10-19): The adept knows the secret of transmutations. He is able to perform momentary transmutations, turning lead for short moments into gold, before it reverts to its natural state. He understands the connection between the light and darkness of man, and the basal and refined elements. He knows that there are elements that have been taken from beyond our reality, from other worlds, and that they are related to our elements, but still not the same.

The Student (skill score of 20-29): The student can influence his mental balance through refinements and basifications. He can transmute metals of our reality and create unstable isotopes of elements that are alien to our reality. He knows something about the worlds beyond the illusion.

The Master (skill score of 30-39): He can influence his aging processes through alchemy. He is able to create stable isotopes of elements that are alien to our reality, and temporarily transmute small sections of the illusion, opening gates to other worlds. He knows where to find various substances beyond the illusion. He is becoming aware of the true purpose of the Magnum Opus.

The Philosopher (skill score of 40+): He knows the purpose of the Magnum Opus, possessing knowledge enough to start searching for the philosopher's stone.

Astrology

The astrologer studies the starry sky in his quest for knowledge about man and the future. He can read the fate of the world by studying the stars. It is possible because of the fact that space itself, and the placement and motion of the stars through the universe is a reflection of the illusion. The macrocosm, the shape and movement of the universe, is a reflection of Malkuth, the Archon that created the entire world from his own essence. The zodiac is a schematic image of the plans of the illusion of the Demiurge. It is possible to read about imprisoned man in the planets. Far galaxies and stars contain information of what is going to happen on earth.

This is the reason why astrology is numbered as one of the Seven Keys to the Awakening. Through the study of the stars the astrologer can obtain a unique image of the illusion, an understanding of the construction of reality, and the causes of great changes.

The History of Astrology

Astrology is the oldest of the occult sciences. It has grown wherever city cultures have developed: in the Yucatan of the Maya Indians, between Euphrates and Tigris, along the Indus valley. Early calendars can be found with Mayans, Sumerians and Babylonians. These were sacred writings collected by the priesthood and used for the cults.

During the 6th century BC, astrology was developed by the Babylonians to an advanced art. A lengthy treatise on early Babylonian astrology can be read on 70 clay tablets from the library of Ashurbanipal in Nineveh. This knowledge was brought west through Egypt and Greece. 280 BC saw the foundation of an astrological academy at Kos in the Greek archipelago. The teachings were spread from here all over Greece to Rome. The Roman emperors used Greek astrologers to forecast the future of the empire.

The arrival of the Catholic Church suppressed astrology together with all the other occult sciences. It lived on in secret all the way to the Renaissance. The church made a last effort to crush it by humbling Galileo and Copernicus, but in vain. The heliocentric world view was victorious, and astrology evolved in parallel with astronomy during the 18th and 19th centuries.

The Language of the Stars

Modern astrology is a science of math, working with enormous amounts of data. All events in the universe, all the heavenly bodies and their movements, should be considered in the computations when doing an astrological prediction. During the last 200 years, since the Demiurge began to disappear and the illusions started to fall apart, the astrological conditions have changed. New stars appear in the sky. Previously unknown planets are discovered. The universe is discreetly changing in order to reflect the changes in the illusion. No one knows for sure what it entails for astrology.



The twelve houses of the zodiac and the planets of our solar system are the basis for astrology. Experience has shown that their influences are greater than those of any other celestial bodies. The zodiac is a belt of fixed stars stretching above the sky with a 32 degree deviation from the equatorial line. It is divided into twelve houses, each with a width of 16 degrees and a length of 30 degrees. The most basic astrological observations are made by studying the positions of the planets, the sun and the moon in the zodiac.

The zodiac and the planets represent different parts of the illusion. We can perceive remnants of the plan of the Demiurge in the zodiac. Here is the written origin of life and evolution to be found, the geological history of the earth, and the really great lines of the evolution of man. The history and the future of man is written in the solar system. By adding the two the astrologer can perceive the great developments regarding humanity on earth. The observations are modulated by adding information from other celestial bodies outside the zodiac. Here we provide an idea of the areas controlled by each house and planet. It is not enough to make any astrological computations. For this you need complicated cross references and diagrams, showing how the various celestial bodies influence each other.

Star sign / Celestial body	Area to be influenced
Capricorn	Degeneration, hibernation, decline and decay
Aquarius	Creation and reform of the world, beginning and end of the Illusion
Pisces	Purity in the stained, true reality behind the Illusion
Aries	Small events with great consequences, the influence of the individual on the whole
Taurus	The power of the Demiurge over the Illusion, divine interference
Gemini	Illusion and reality, the Illusion as the shadow of reality
Cancer	Force of life, growth, the way of nature, the seasons
Leo	War, natural catastrophes, violent change
Virgo	Correspondence between forces and elements, large systems
Libra	Balance of the elements, the balance of the world
Scorpio	Distortions in reality, remnants in the Illusion
Sagittarius	Change, forward motion, natural development

The Sun	The Awakening, positive mental balance, understanding the illusion
The Moon	Madness, negative mental balance, escape from the imprisonment
Mercury	Force of life, magical thinking, connection between body and soul
Venus	Feelings, empathy, compassion, love, femininity
Mars	Aggressiveness, fighting spirit, strength, courage, masculinity
Jupiter	Inherent qualifications, aptitude, a strong foundation, norms
Saturn	Instincts, fanaticism, devotion, breaking norms, asocial behavior
Uranus	Revolution, breaking up, creativity, genius, upheaval
Neptune	Subconscious urges, true nature of man, sexuality
Pluto	The common heritage of man, the collective unconscious

Prophecies

Astrology is most effective when used to interpret and predict great events and upheavals in society, or changes in nature. The smaller the scale the more difficult it is to get an exact result. Predictions about a single person are extremely hard to make. It is possible, but a huge amount of information is required about the hour of conception, birth, and preferably also that of the death of the previous incarnation of the individual. The most skilled astrologers only predict greater events.

There are many ways of making a prediction, but some components are always present. The event to be studied is isolated. This may, for example, be the future power of the Vatican in Europe. In order to study this the astrologer must chose a number of important dates, fixed points in time that will uphold the entire prediction. He marks the times of the birth of Christ, the establishment of the papacy, Luther's rebellion against the papacy, the dates of the inauguration of some of the more important popes. Each date is studied astrologically, with special emphasis on the house of Taurus, where the influence of the Demiurge on the illusion is reflected. This will provide an image of the historic power of the Vatican in Europe. The astrologer analyzes the image, looking for patterns that can be extrapolated into the future. He draws curves and searches through geometrical representations in order to create an image of the dates in the future that will be of importance to the power of the Vatican in Europe. When he has settled on the dates, he can study them astrologically in order to predict the actual events.

There is an element of insecurity in all astrology. The starry heavens may change. We can figure out which dates are going to be decisive, but we can not be certain that the sky is going to stay the same. A number of prophecies were brought down when the planets of Neptune and Pluto were discovered. More powerful telescopes can track new stars within the twelve houses, which also influence all earlier predictions.

To Make a Prediction

High skill scores and much work is needed to accomplish a really good prediction. A prerequisite in order to succeed at all is a knowledge of the exact dates pertaining to the prediction. The table below is a guide to judge the exactness of a prediction. The number in the table is the effect of the throw for Astrology that is needed to get the result along the horizontal line to the answer on the vertical line.

Historical events and present events are not predictions, but interpretations of things that have already happened, or is happening right now. The astrologer is trying to find out which forces were influencing a certain chain of events, or why it developed in a certain way. It is easier to get an answer to that sort of questions than to regular predictions. The most difficult of all are personal horoscopes, whose purposes are to predict the future of a single individual.

Answer	Bad	Decent	Good	Excellent
Historical event	1-5	6-10	11-15	16+
Present event	1-9	10-14	15-19	20+
Future event	10-14	15-24	25-29	30+
Personal horoscope	10-19	20-29	30-39	40+

The Knowledge of the Astrologer

Astrology is closely associated with astronomy. An astrologer always has half his skill score of astrology in astronomy. Most astrologers also choose to learn physics, math and statistics.

The Novice (skill score of 1-9): The novice knows something about the influences of the houses of the zodiac and the planets on mankind and the world. He can make a traditional, personal horoscope, but it will lack the exactness necessary to turn it into a true prediction.

The Adept (skill score of 10-19): The adept knows that the zodiac reflects the events of the world, and that the planetary system mirrors man. He is able to use this knowledge when making simple predictions, but these lack any greater precision. He knows that the stars are an image of reality, and that they can be used to interpret the construction of reality.

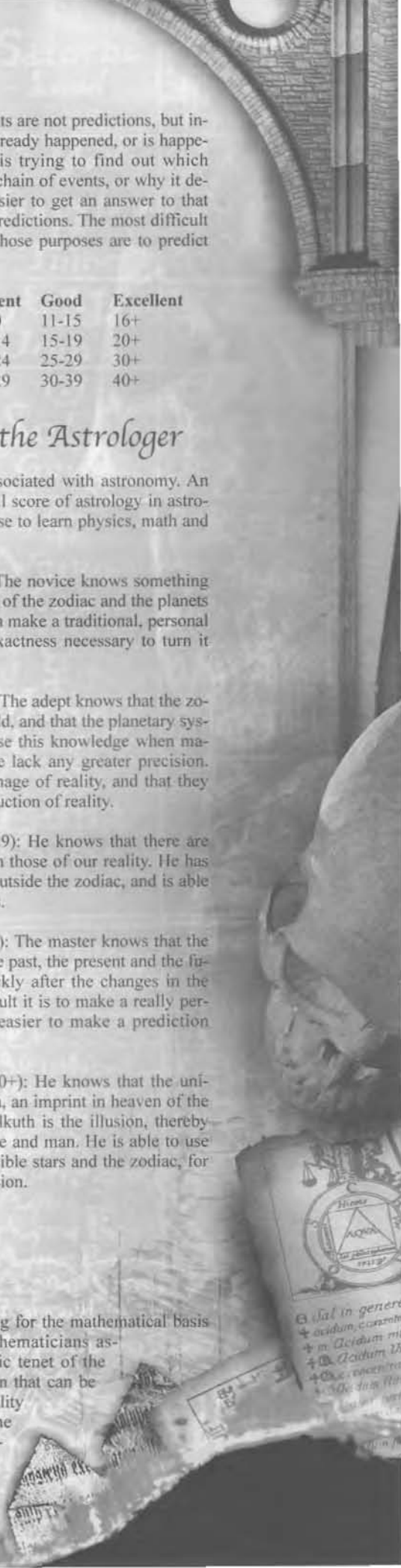
The Student (skill score of 20-29): He knows that there are other worlds, with other stars than those of our reality. He has learnt a good deal about the sky outside the zodiac, and is able to make more nuanced predictions.

The Master (skill score of 30-39): The master knows that the stars make up a kind of map of the past, the present and the future, and that it will change quickly after the changes in the world. He has realized how difficult it is to make a really personal prediction, and why it is easier to make a prediction about larger events.

The Astrologer (skill score of 40+): He knows that the universe is a reflection of the illusion, an imprint in heaven of the hand of God. He knows that Malkuth is the illusion, thereby being a reflection of the Demiurge and man. He is able to use the entire cosmos, not just the visible stars and the zodiac, for his images of the make of the illusion.

Numerology

Numerology is searching for the mathematical basis of the universe. The occult mathematicians assume that there is a kind of basic tenet of the Illusion, a sort of cosmic equation that can be rewritten to drastically change reality to make the illusion shatter. The numerologists research the mathematical basis for the make-up of the world, for the Archons, the



Angels of Death and the imprisonment of man. Skilled numerologists can change the Illusion by rewriting the basic equations and establishing new mathematical connections.

This makes numerology into one of the most powerful of the occult sciences. It provides insights that no other teaching can give, a sublime understanding of the innermost driving forces of both man and the Illusion, of the naked functions of the mathematical symbols. In its purest form numerology is an art that reflects and reshapes the very existence of the Illusion.

The History of Numerology

The science of numerology was founded by Pythagoras the Greek in the 6th century BC. His thoughts about how math describes reality have been guiding numerology to this day. The practical side of numerology developed alongside math. Euclid, Archimedes and Ptoleme were both mathematicians and numerologists.

During the 14th century numerology became closely related to architecture. The architects of the great cathedrals in Europe were almost without exception numerologists. They continued the science of math from late Roman times and picked up ideas from the Arabs, who had evolved algebra and trigonometry. Several cathedrals built by well-known numerologists can still be used as gates out of the illusion.

Until the 19th century practical progress was made everywhere, especially in the building arts, but theoretical numerology was undeveloped. Only with non-euclidic geometry and the modern theories of math has numerology gotten a real foundation. During the latest quarter century numerologists have started to believe that they really are in reach of the cosmic equations.

The Numerology of Words

Language analysis is an old branch of numerology. It is an important part of the Kabbalah, and a method for the numerologist to establish numerical values to important names and words. When the words have been transformed into numbers they can be used in mathematical formulas like ordinary numbers.

The oldest and most stable word analysis method has its origin in the Hebrew alphabet. It is the one used by the Kabbalists for interpreting texts in the Bible and other older texts in Hebrew. It works fairly well on the Greek alphabet, but less satisfactorily on the Latin. That is why numerologists usually use Hebrew or Greek as much as possible. In the table below we give the numerical values for the Latin, Hebrew and Greek alphabets.

You compute the value of a word by adding the individual values for the letters in the word. It is important that you use the Greek alphabet for words in Greek, and the Latin alphabet for other west European languages, and Hebrew for words in Hebrew. Otherwise the result is useless.

Number	Latin	Hebrew	Greek
1	A	Aleph	Alpha (Aa
2	B	Beth	Beta (Bb)
3	G	Gimel	Gamma (Gg)
4	D	Daleth	Delta (Dd)
5	H	He	Epsilon (Ee)
6	V	Vau	Digamma (F)
7	Z	Zain	Zeta (Zz)
8	Ch	Cheth	Eta (Hh)
9	T	Teth	Theta (Q)
10	I	Yod	Iota (Ii)
20	K	Kaph	Kappa (Kk)
30	L	Lamed	Lambda (Ll)
40	M	Mem	Mu (Mm)
50	N	Nun	Nu (Nn)
60	S	Samekh	Xi (Xx)
70	O	Ayin	Omicron (Oo)
80	P	Pe	Pi (Pp)
90	Tz	Tzaddi	
100	Q	Qoph	
200	R	Resh	Rho (Rr)
300	Sh	Shin	Sigma (Ss)
400	soft T	Tau	Tau (Tt)
500			Ypsilon (Uu)
600			Phi (Ff)
700			Chi (Xc)
800			Psi (Yy)
900			Omega (Ww)

Magical Geometry

The magical geometry is closely associated with architecture, to man's desire to restore Metropolis. The origin is to be found in the Egyptian pyramids, and the cathedral builders of the middle ages continued the tradition. The FreeMasons picked it up in the 18th century, and codified it in the instructions for how a FreeMason Temple was to be constructed.

Magical geometry is used to recreate the techniques and proportions used with buildings in Metropolis. In this way the architect creates a link between the Illusion and Metropolis. Such buildings can function like portals, shattering the illusion in a limited area. Competent architects, well versed in numerology, are able to create buildings that open gates to any location.

The Cosmic Equations

The goal of numerology is to find the cosmic equations, the formulas of mathematics that are the basis for the Illusion and the imprisonment of man, even for true reality, the Awakened Man and the Demiurge. According to the myths Malkuth used mathematical formulas to lay the foundations of our Reality. Many numerologists are of the view that modern geometry, for example Mandelbrot's fractal analysis, is a step on the road to finding the cosmic equations. The right formulas would provide the numerologist with knowledge about the natural laws regulating true reality, and how they differ from the laws of physics of the illusion. These could be used to shatter the Illusion in a controlled way.

The Knowledge of the Numerologist

Numerology is closely related to math. The numerologist automatically receives half his skill score of numerology in math. A good numerologist should also have special competence in a number of branches of math. Many are architects or building constructors, because the traditions from the pyramids and the great cathedrals are still alive. Numerologists working with the math of words often have a good use of Hebrew or old Greek.

The Novice (skill score of 1-9): The novice can compute the numbers for various words, and use them in simple formulas to discover connections between different names of the same power or entity, or between different powers that are related to each other. He knows the basics of magical geometry.

The Adept (skill score of 10-19): The adept has learnt to do more complicated analysis. He can look at the measurements of a building or an item and see if it is tied to some power or place beyond the illusions. He knows that the measurements of the pyramids, the cathedrals and the temples of the FreeMasons correspond to "celestial measurements" of buildings beyond our reality, and that they can be used to create portals to these otherworldly buildings.

The Student (skill score of 20-29): The student knows about Metropolis, and he knows that occult buildings in our reality correspond to buildings in Metropolis. He is beginning to understand how measurements can be used to create permanent portals, and he can analyze the numbers for various events beyond the illusions, and how to tie them in with events in our reality.

The Master (skill score of 30-39): The master is aware of the possibility of the cosmic equations. He knows that math functions differently here and beyond the illusions. He can compute formulas for different powers and events, in order to discover how they interconnect. He may, for example, create an equation based on the 13 names of Malkuth to figure out which of the Lictors are serving him. He can, if he is skilled in architecture and construction, reconstruct buildings that under certain conditions will shatter the illusions to become portals.

The Numerologist (skill score of 40+): The numerologist has begun the search for the cosmic equations. He is usually well versed in math. He can open gates using the right geometrical figures, and he knows which equations belong to which different entity both inside and outside the illusion.

Symbolism

Symbolism is the theory behind the principles that are being used in regular Magic. The Conjurer uses symbols in order to bring out his innate divinity. The same thing can be done on a greater scale: entire groups can be influenced by powerful symbols without being aware of it. Symbolism is probably the most abused of the occult sciences. It has been used by churches and religions, by power-hungry rulers and by greedy businessmen in the media and advertising industries.

But symbolism is also one of the Seven Keys. It is used to research our collective subconscious. The symbolist is looking for signs and symbols that are embedded in our genes, remnants from the time before our imprisonment. The symbols can be connected to form memories and entire stories, giving leads to our lives before the imprisonment. By regaining the control over our common memories we may regain some of our divinity.

History of Symbolism

All religions, all art and culture are filled with symbols. The art of interpreting symbols has old roots, but it has had a more or less hidden existence, often in a symbiotic relationship with religion, up through the 17th century. During the Baroque era, symbolism broke away from Christianity. From then on symbolism evolved into a complicated science, intimately connected with practical Magic.

Modern symbolism has been revolutionized by Carl G. Jung's theories about the subconscious and the symbols of our dreams. Jung has presented the most complete theory on the interpretation of symbols so far, and has inspired symbolists to think along new lines. In the last few years we have had a psychologically based symbolism, with the potential to influence large groups of people.

Interpreting Symbols

The symbolist interprets symbols and stories in order to find out what is behind the metaphors. From African children's story he can find information about man's original instincts, and about the world beyond the illusions. There is a rich tradition of symbols in all of the religious faiths, that can be used to get a better understanding of the Demiurge and the guardians of the illusion.

There is not space enough here to discuss the thousands of symbols and metaphors that a symbolist must know in order to further his work. Anyone interested enough can get hold of a lexicon of symbols, or a book based on Jungian psychoanalysis. A great number of symbols and their possible interpretations are given in these books.

The Influence of Symbols

Symbolism is easy to abuse for propaganda purposes. By twisting symbols and stories the symbolist can influence others. The idea of healthy self-sacrifice and physical exercise can be united with a religious doomsday belief to create an idea that total war is a good thing. This is how the Nazis managed to indoctrinate millions of people to believe in war as a purifying bath of steel, in spite of the fact that they all had clear memories of the trenches of the First World War.

Many symbolists are careful not to address too large an audience, as they are well aware of the danger of strong symbols. Others ignore the risks. The movie industry has become an effective way of influencing the collective subconscious. Film creators have managed to shift the mental balance of entire groups of people by manipulating symbols with deep roots in our subconscious. Advertising and television are other fields for symbolists.

The table below notes the effect needed for the symbolist to influence his audience. Strengthen instinct means that the symbolist will strengthen a trend that is al-

ready present in the audience, for example a dislike of tax authorities. Create an instinct is an entirely new feeling, for example a hatred of the meat industry. Establish a new truth means for example that a majority of all Americans decide that it is unhealthy to drink beer.

This of course assumes that the symbolist is able to get his message across. The upper table row indicates his available channels. One medium can be for example a TV-series or a film. Two or three media can be a series, a book and an advertising campaign with the same contents. A media campaign presupposes that the symbolist will have his message presented in all of the mass media, at least for a month.

The table should not be taken too literally. Certain truths are of course too difficult to sell. Modifications must be made depending on the target group, and the contents of the message.

Media	Campaign	2-3	One
Strengthen instinct for 24 hours	5	10	15
Create instinct for 24 hours	10	15	20
Permanently strengthen instinct	15	20	25
Permanently create instinct	20	25	30
Establish a new truth	25	30	35

The Knowledge of the Symbolist

Symbolism is closely related to humanistic scholarship. The symbolist will find his working material in art, literature and religion. He automatically receives half his skill score of symbolism in humanistic scholarship. Most symbolists have additional knowledge of religion, psychology, literature, art, film and television, cultural anthropology, history and languages.

The Novice (skill score of 1-9): The novice knows the most important symbols of different cultures, and understands that they can be used to interpret the behavior of man.

The Adept (skill score of 10-19): The adept will recognize symbols that are common to all of mankind. He knows a little about interpreting dreams, thereby learning something about a person. He can describe how taking part of its symbols and myths make up a society. He knows when a symbol is used in a manipulative way, and is not easily influenced by propaganda.

The Student (skill score of 20-29): The student knows how symbols have changed throughout history. He can describe how humanity as a group has changed by studying symbols and myths. He is aware of the great changes of the past 200 years, and that part of our symbolic heritage, that which is a part of our imprisonment, is in disarray. From the remnants a number of fixed symbols, those that existed before the imprisonment, are coming back.

The Master (skill score of 30-39): The master can tell what instincts and abilities we had before the imprisonment by studying myths and symbols. He can play around with the symbols, giving them new and unexpected interpretations.

The Symbolist (skill score of 40+): The symbolist can begin to chart man's original myths and symbols, the original versions of our fairy tales and stories, in order to find out what they looked like before the imprisonment. He is also able to interpret facts about the illusion, the Demiurge and the Guardians of the Illusions, by reading symbols and myths.

Tarot

Tarot is a representation of man in the form of a deck of cards. It is used to foretell the future and in interpreting the innermost instincts and desires of an individual. The roots of tarot are lost in the haze of time. Gypsies spread the tarot all over Europe during the 15th and 16th centuries. As an occult science it has since been connected with the Kabbalah. But when the Kabbalah describes the Guardians of the Illusion and the servants of the Demiurge, tarot provides an image of individual man. It is a way to self-understanding, a way of getting in touch with the divine and original in each individual.
As one of the Seven Keys, Tarot is a method for the individual to get in touch with himself. By interpreting yourself in the terms of the cards, the student of the tarot can get to know himself well enough to reach for the Awakening. The cards can also be used to foretell the future of a person, or make a reading about her past.

History of the Tarot

The oldest known tarot deck is from the 15th century, but the cards are much older than that. The origin is to be found somewhere in the eastern Mediterranean, during the time of the fall of Rome. That is when an image of the awakened man was created in a book, of which only a very few copies were made. When the Library of Alexandria was destroyed a single copy of the book was saved and sent to Fez in Morocco, where several of the occult masters of the time were gathered. With the rise of both Christianity and Islam all over the world the contents of the book were becoming dangerous. It could not be openly spread. Therefore the book was transformed into a deck of cards, which was spread north into Spain, which at this time was a steaming kettle of various cultures and religions, and where the Kabbalah was in the process of taking on a new guise. Here, kabbalistic symbolism was added to the cards, and they received their final design by gypsy masters.

The Meanings of the Cards

The deck consists of 22 major arcana and four suites of 14 cards each: wands, cups, swords and coins (or pentacles). The 22 major arcana correspond to the 22 letters of the Hebrew alphabet and the 22 chapters of the Book of Revelations in the Bible. Each of the cards can be interpreted either positively or negatively, depending on the mental balance of the individual. Here is a very short account of the meanings of the 22 major arcana, and for the suits as a whole.



0. The Fool : Inventiveness and spirituality, a choice between different paths. The Fool is related to gods like Dionysos and Loki. He is ignorant man on his route to the Awakening.

1. The Magician : Determination and wisdom. The Magician is also a juggler, a jester playing with the illusion. He is related to Thoth and Hermes.

2. The High Priestess : Female wisdom. Female knowledge and understanding. Hidden secrets. Dynamic change or stagnation.

3. The Empress : The power of motherhood, the force of birth and creation. Continuity and family relationships. All goddesses of fertility are tied to this card.

4. The Emperor : The ruling power. Authority and power to rule, but also despotism and misuse of power.

5. The High Priest : Male wisdom. Male knowledge and understanding. Education and excellence. Religion and learning available to everyone.

6. The Lovers : Reproduction. Sexuality. Masculine and feminine. Meeting the shadow and the synthesis when opposites meet.

7. The Chariot : The power over the elements of the Awakening man. Triumph and victory over inner failures, but also a lust for destruction and violent mental lack of balance.

8. Justice : Danger in lack of balance. The importance of being careful when the mental balance becomes extreme.

9. The Hermit : The seeker and the pilgrim. The occult sciences. Secret understanding.

10. The Wheel of Fortune : Fate as a symbol of man's imprisonment. Inability to control your own life. External circumstances.

11. Strength : The courage and the strength to seek Awakening and knowledge, but also foolish and reckless courage.

12. The Hanged Man : Sacrifice as a way to higher wisdom. The descent of the spirit into flesh. The card is tied to Christ, to Odin's self-sacrifice, and to the death of Osiris. The card also symbolizes man's imprisonment in the illusion as a way to higher understanding.

13. Death: Rebirth : Forgetfulness and rebirth. Death as life's companion.

14. Temperance : Balance. A combination of cooperating forces.

15. The Devil : Aggressiveness and creativity without consideration of the result. Thoughtless excess and the destruction brought on by this, but also male strength and potency.

16. The Tower : Man's fall into the prison of the illusion, but also the fall of the illusion and man's reborn divinity.

17. The Star : The hope of liberation, but also fruitless dreams and escapism.

18. The Moon : Walking through the shadow of Death, fear and hardships in order to reach a goal. Man's painful journey towards the Awakening.

19. The Sun : Honour and success, brightly glowing self-consciousness, but also arrogance and vanity.

20. Judgment : The last step before Awakening. Nirvana and Chaos. Also the last step before every important decision.

21. The World : True reality, but also the limitations of the illusion.

The Suit of Wands : Life, honor and determination, ideas and growth, fire.

The Suit of Cups : Understanding and love, feelings and care, water.

The Suit of Swords : Struggle, battles and desperation, courage and ambition, air.

The Suit of Coins : Material objects and the power of the illusion, earth.

Predictions and Understanding

The cards can be used to predict the future, or to interpret the past life of an individual and to see the inner urges in you or in another person. The tarot deck is at its best when interpreting yourself or a person you know well.

In order to predict the future of another person you place a number of cards showing different aspects of the past, the present and the future. In order to interpret somebody's personality or instincts the cards can be laid out in the form of a Tree of Life, and be interpreted according to a kabbalistic pattern, or in some other figure symbolizing the mind of the person.

The table below notes the required effect in order to get an appropriate result from a reading or an interpretation of a personality. Only the most skilled tarot masters can lay out the cards without prior knowledge in order to find anything. Generally the one laying the cards must be seeking the answer to a specific question.

	Imprecise	Good	Reliable
Read mental balance	1	5	10
Read advantages and disadvantages	1	5	10
Read dark secrets	10	15	20
Ask about earlier lives	10	15	20
Ask about the future	10	15	20

The Knowledge of the Tarot Reader

Tarot is a science of psychology. The tarot reader automatically receives half his skill score of Tarot in psychology.

The Novice (skill score of 1-9): The novice views the tarot deck as a tool of pure prediction. He can use it for predictions and to see the past and the mind of a person, but he does not perceive any deeper implications.

The Adept (skill score of 10-19): The adept has realized that the tarot deck is an image of man. He can use it to discover the instincts and conflicting wills that govern man. He has seen that an individual can have a positive or a negative mental balance, and that it reflects in the way his instincts and ambitions are released.

The Student (skill score of 20-29): The student can read such things in the cards that a person is not readily willing to admit, and may also get answers to questions the individual is not willing to ask. He can see if the subject has committed any crimes, or has any hidden secrets that he will not reveal. He can perceive the exact mental balance of a person.

The Master (skill score of 30-39): The master can see how the Awakening mind shows through the positive or negative mental balance. He can create a rough image of the "original" mind of a person, and can advise him about what to do to get further along on the road to the Awakening. He can get answers to questions that neither he nor the subject has asked.

The Symbolist (skill score of 40+): The symbolist can interpret the entire mind of a person, even the "Awakening" personality of the subject, whether he formulates any questions or not or even divulges any information himself. The symbolist

can perceive where the light and dark shadows of his subject are, and which route he should take to get closer to his Awakening.

Voudoo

Voudoo, or voodoo as it is also called, is the newest of the occult sciences. It uses a branch of the imprisonment that none of the Western occult traditions have seriously dared touch-Death. The voudoo priests spite death and banish the forgetfulness, which is the very basis of man's imprisonment. They raise the dead and give them time to learn everything that is needed to finally shatter the illusion.

Voudoo is not a rational or systematic science. It takes its power from the passions, from the strongest instincts that remain in imprisoned man. The voudoo priests do not even give way to the sorrow, fear and pain that stopped earlier occultists from using passion in order to spite death and forgetfulness.

History of Voudoo

Voudoo belongs on Haiti, where it was born from chaos and war during the late 18th and early 19th centuries. In the year of 1804 the island was proclaimed as a free republic following a slave rebellion and war with France. Inspired by the French revolution the white started by proclaiming a republic, but when the blacks were excluded from power they started a rebellion, and the French ruling class was exiled. A French attempt to regain the island was repelled. The years following the independence of 1804 saw Haiti being torn by fighting between blacks, mulattos and the Spanish-speaking population. In 1843 the island was divided into the French-speaking Haiti and the Spanish-speaking Dominican Republic.

A small group of ex-slaves fled in 1793 from war and destruction to the inaccessible mountains of the Sierra de Monte Christi. They belonged to the African-Indian mixed religion that was the norm on Haiti. They confessed to gods like Leghba, Erzulie, Ghede and Ougun, the remnants of an African past. But something happened to them in the mountains. According to legend the gods took residence in their bodies. They became the immortal loas, returning to the lowlands, and in total secrecy started to teach the secrets of voudoo to a number of chosen people.

More and more of the loas of the traditional faith have come to be embodied by immortal people during the past 200 years. Voudoo has turned into an escape from the prison of Death.

The Masters of Death

The aim of practical voudoo is to break the borders to Death. This is primarily accomplished using various magical extracts that are first used to kill a person, and then raise him in the form of a zombie. By raising the dead, and then killing them again, and raising them, and killing them in complicated rituals controlled by the masters of the dead, by Baron Samedi, Ti-Mauvais and dark loas from the black Magic, the voudoo priest is able to make people immune to the forgetfulness of death. A person that has repeatedly been killed and raised will finally be able to handle his fear of death. He can force himself to stay in his dead body or, if the body is destroyed, to take the form of a spirit and take possession of someone else.

The Power of Passion

Voudoo is a religion of fear. No man is able to meet and conquer Death unprotected. That is why death always means forgetting. The fear is so strong that no one is able to handle it, we chose to forget it in order to escape. Passion is always used in voudoo in the form of unbridled sexuality, in order to provide strength enough to meet Death and chose fear instead of oblivion.

The voudoo priests strengthen and release their sexuality by letting themselves be possessed by loas. They are getting into ecstasy, giving them power enough to meet the anguish and fear of death without flinching. That power can then be transferred to others through the form of loas, goading and exciting them until they lose control and are gripped by ecstasy. A human being that has been raised as a zombie must be gripped by ecstasy and be persuaded to live on in order to make him stay in his rotting body and not escape into forgetfulness.

The Gods of Voudoo

Voudoo is both a religion and a science. The voudoo priests let themselves be possessed by the loas, gods and spirits that are united into a pantheon. But the gods of voudoo are no fairytale creatures or manifestations of human instincts, they are nearly awakened humans on their way of breaking away from the shackles of death.

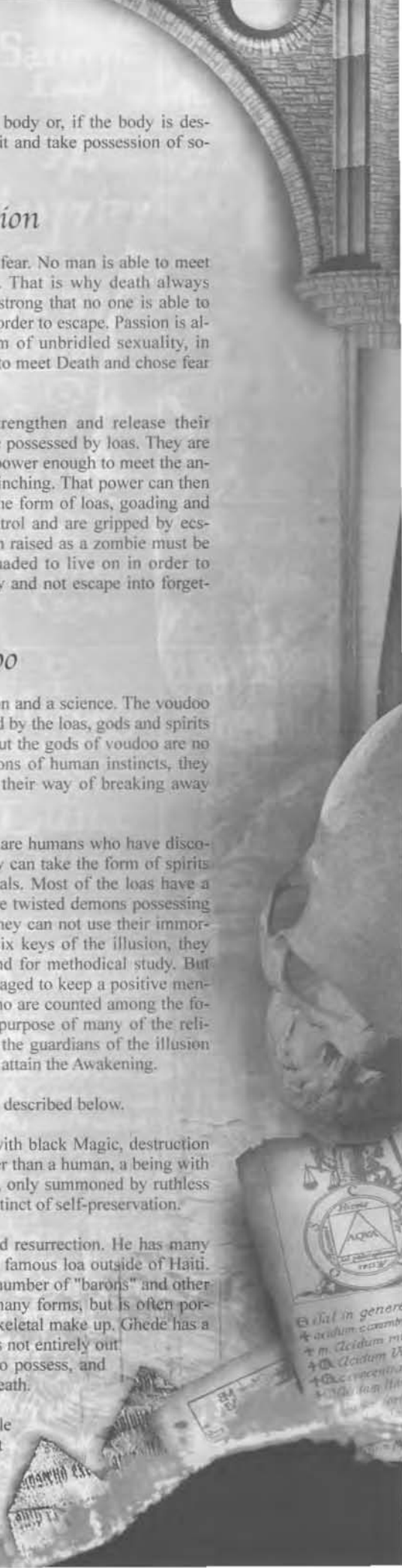
Loas, the voudoo gods, are humans who have discovered how to conquer death. They can take the form of spirits or possess other humans or animals. Most of the loas have a very low mental balance. They are twisted demons possessing the living and spreading terror. They can not use their immortality in order to find the other six keys of the illusion, they have not enough presence of mind for methodical study. But some loas have miraculously managed to keep a positive mental balance. These are the ones who are counted among the foremost of the voudoo gods. The purpose of many of the religious rites of the faith is to keep the guardians of the illusion away from the loas and help them attain the Awakening.

Some of the more famous loas are described below.

Bacaloubaca : A loa connected with black Magic, destruction and death. He is more of a monster than a human, a being with an incredibly low mental balance, only summoned by ruthless sadists and people without any instinct of self-preservation.

Ghede : The Master of Death and resurrection. He has many names. Baron Samedi is the most famous loa outside of Haiti. In voudoo he is identified with a number of "barons" and other spirits of the dead. He can take many forms, but is often portrayed as a man in a top hat and skeletal make up. Ghede has a very low mental balance, but he is not entirely out of control. He can chose which to possess, and he can help others pass through Death.

Maman Brigitte : Ghede's female counterpart. Brigitte is the loa that is most intimately connected to ecstasy and uncontrolled sexua-



lity as a method of enduring Death. Her mental balance is low, but not out of control.

Erzulie : One of the few loas with a positive mental balance. Erzulie is, together with Ghede, Maman Brigitte and Leghba, one of the oldest of all the loas, those who founded voudoo about 200 years ago. According to the myth she has decided not to seek Awakening until all of humanity has been liberated. Erzulie is a goddess of love in the religious branch of voudoo. Together with Maman Brigitte she can possess the living to help them get over their fear at the moment of death.

Leghba : This is a loa with a very high mental balance, who is going away from the world of the living, towards Awakening. Some say that he is stuck in nirvana, and is lost forever, some say that he will soon return as an awakened in order to help the living.

Macando : A loa with a very low mental balance. He is the protector of Conjurers of Death and torturers. He possesses those practicing sexual torture.

The Knowledge of the Voudoo Priest

Voudoo is not an ordinary science with connections to other teachings. It is a religion and a way of life that must be taught by an initiate. Only a real voudoo priest can teach the secrets of Death. This is not done prematurely. The guardians of voudoo have devised a complicated protective system against the servants of the Demiurge. It is very difficult for any outsiders to get in touch with a voudoo priest. Only a handful of non-Haitians have been let in among the initiates in the past 50 years.

Voudoo knowledge can not be improved through normal experience only. For each level below, the student must be initiated and instructed by a priest.

The Novice (skill score of 1-9): The individual has been initiated in the faith. He knows about all of the important loas. He has at least once been possessed by a loa. He knows about the zombie ritual, but he does not know exactly how it works.

The Croisé (skill score of 10-19): He has been initiated in voudoo as an occult teaching. He can summon loas, but he has not enough knowledge to decide which one is to come. He knows how the zombie ritual is performed, but he can not mix the drugs.

The Initié (skill score of 19-29): He can mix the zombie drugs, and knows how to summon specific loas. He has at least once walked in the borderland of Death, and has felt its anguish. He knows that Passion is the one thing that keeps Madness away.

The Houngan (skill score of 30-39): He knows how to lead someone repeatedly through death with the aid of ecstasy in order to cheat death.

The Maitre-Royale (skill score of 40+): The Maitre-Royale knows that loas are human beings that have cheated death. He knows that voudoo is one of the Seven Keys. He is able to leave his own body in order to possess others. He knows how to preserve a dead body for a very long time in order to cheat death. He knows all of the important loas, and is able to summon them. He knows that he, without the guidance of anyone else, can pass through death and seek the Awakening.

Artifacts

Artifacts are objects using the energies from beyond the illusion, objects, which do not belong in our reality. The most common artifacts are those that shatter the illusion, either by creating a portal or by summoning a creature from another world. But there are also artifacts, which influence the illusion more deeply, which change our reality or ourselves. Here are descriptions of a few artifacts, both of the more common variety and some more special. We have consciously made a very small selection. Artifacts usually must be tailor-made for each adventure where they are to appear, but this collection may provide some ideas.

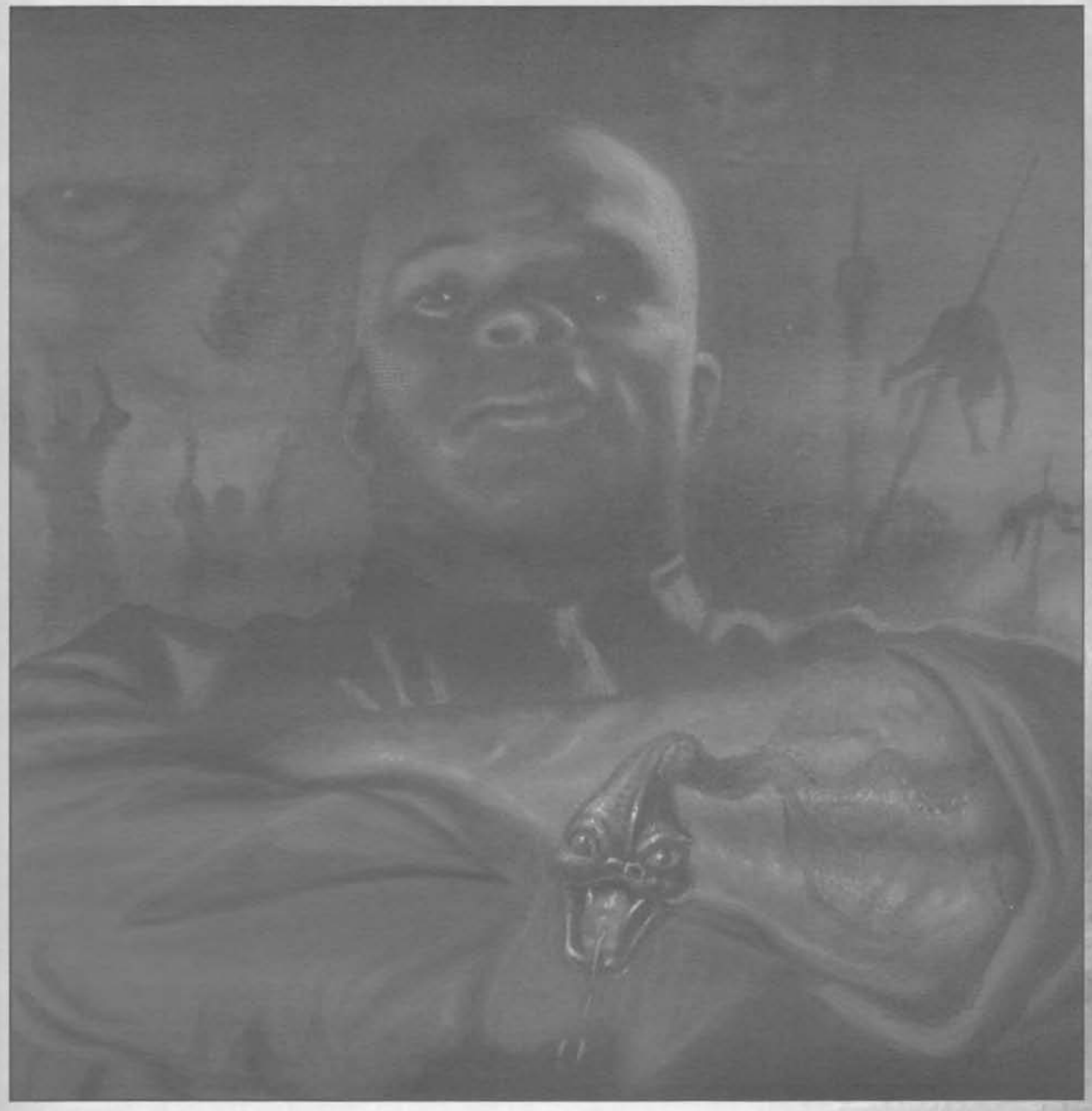
Portals

Portals to other worlds are the most common artifacts. Archons, Angels of Death, Awakened humans, and other beings from beyond the illusions have created these, and given them to their servants. Some Conjurers know how to create temporary gates. Here are some examples of how they may look.

Magical Labyrinths

Almost all magical labyrinths are reflections of the Labyrinth of the Underworld. They can be made of practically anything, from stones laid in a pattern to clipped hedges to high walls. The one who walks to the middle of the labyrinth is transported to the underground city of Ktonor, or to some other place in the underworld.

The Labyrinth of Arianrodh
A special labyrinth cut into the rock on a small island off the Welsh coast. There is a gate to Achlys in the middle of the labyrinth. The one who completes the labyrinth will be swallowed by the pit and be destroyed. But anyone walking only half the way and is able to resist the temptation to be destroyed, is said to find a key towards Awakening.



The Devil's Elixir
A drug making possible to see through the illusions, and into Inferno. It is sold in liquid form in hypodermic needles. It is a red or black extract to be taken intravenously. With the drug in your bloodstream, you are able to view Inferno for up to three days.

The Mirror of Suffering
This is a man-sized mirror of polished metal, made in Los Angeles in the 70's by an unknown artist. Anyone looking in the mirror with a look of suffering and self-pity will summon a Nepharite, creating a purgatory. In this way the mirror creates a portal. It starts to shimmer, creating in the sufferer an irresistible urge to step into it. The mirror is able to create an infinite number of purgatories for different people, but it only works as a portal to your own realm of suffering. There is, as may be well understood, no way back to our reality.

Cherninsky's City
Probably the largest existing portal in the world is situated in northern Russia, near the old prison camps of northern Siberia. It consists of an entire city, built by prisoners at the end of the 50's, after plans made in the 30's by Cherninsky, a Russian Conjurer. Cherninsky himself died, as far as can be deduced, in the purges of Stalin, and was never able to see it finished. Who it was on the governing boards of the Gulag who decided to build the city is not known. But the town is there, a small town of west Russian model, with gingerbread work and elaborate windows in the little wooden houses. A grid of streets reaches out across about a hundred square kilometers from a central square with a statue of Lenin. Each door, gate or window in the town will take you to different parts of Metropolis. The town itself is a map of Metropolis, and it is possible to determine where in the city beyond the illusions you are going to end up in, depending on where you start. The town has a small population of former prisoners and staff from the disbanded camps.

Artifacts which Summon or Banish

The next most common form of artifact are those which summon or banish beings from beyond the illusions. In this category belong all kinds of statuettes and images used to summon anyone. Some artifacts connected with specific powers are described below.

The Nine Stars of Mephisto
These are nine black glass stars, made in Bohemia in the 20's. Anyone breaking one of the stars will be possessed by an incarnation of Astaroth. Although the Prince of Darkness will take possession of the unfortunate's body, he will also bind himself to finish, in his own perverted way that which the one who crushed the star was set to do. When he leaves the body there will only be a dry husk left, and the soul of the possessed will be cast into Inferno. There are eight stars left today, since a Russian general crushed the ninth star in 1942 to get help to beat the German expansion.

The Face of God
This is the artifact that in Christian legend is called the Shroud of Christ. It is a piece of cloth bearing an imprint of the face of God. Before the Demiurge disappeared, it could be used to contact him. Nowadays, the face has almost completely faded from the fabric. Anyone with the knowledge may summon Seraphim, the former guardians of heaven, with its aid. Seraphim are a mighty host of ragged and desperate Angels.

The White Sigil
A wax sigil with a lamb and a cross that is said to have be taken from the Citadel of the Demiurge in the days before he disappeared. It was created with the purpose of strengthening the Illusion. The one breaking the sigil can restore a part of the shattered illusions, or banish an alien being, even an Angel of Death or an Archon, from our reality. No one knows the whereabouts of the white sigil. The last time anyone heard about it, it was said to be in the possession of an art collector in the States.

The Legion of Pearls
This is a pearl necklace with 200 black pearls. The one breaking it, letting the pearls lose, will summon 200 from the damned legions of Astaroth. A gate will open to Inferno, letting the legionnaires out. They start by killing the one that broke the necklace, and then they run amok in our reality until someone stops them.

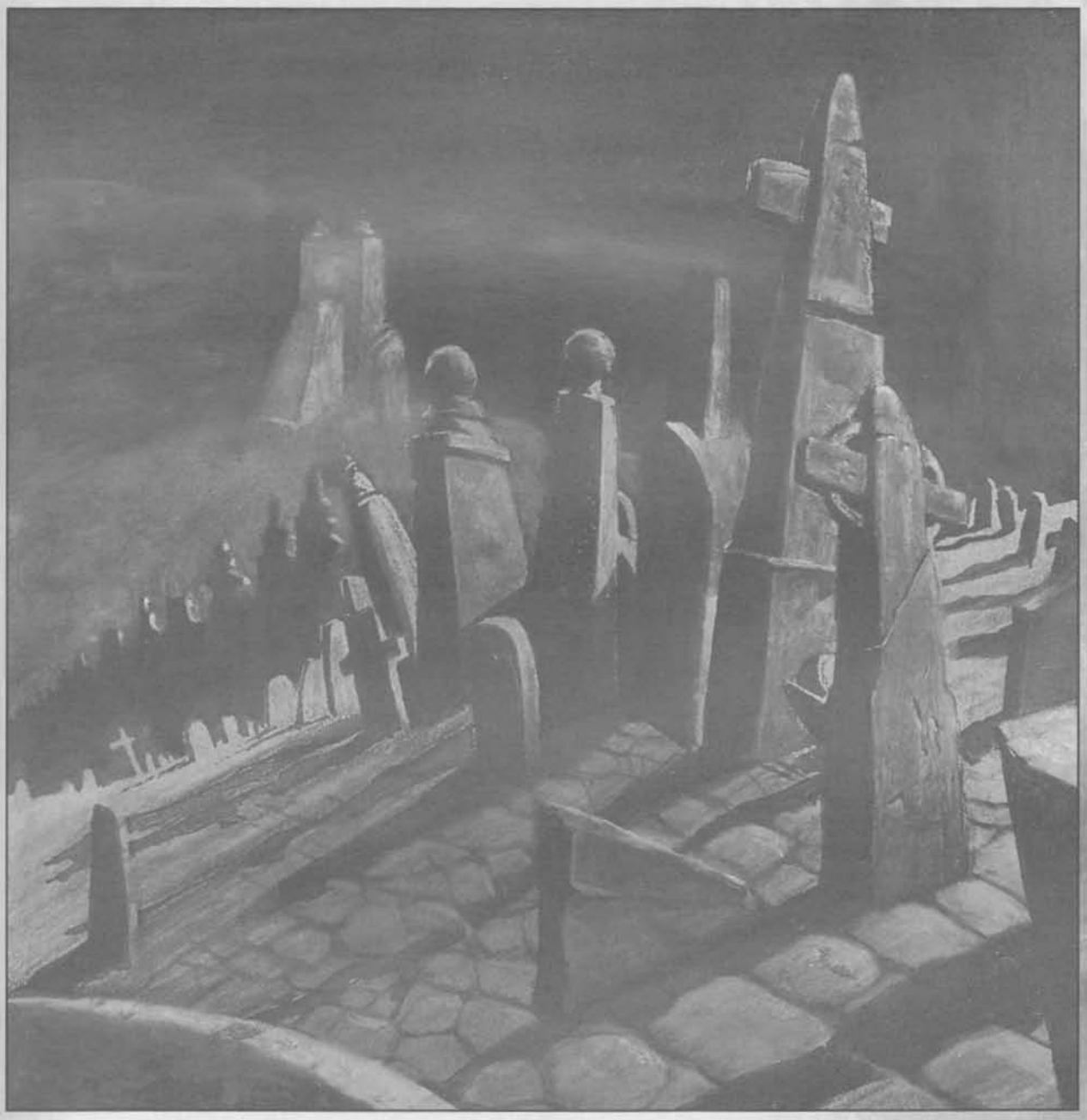
Special Artifacts

Some items, which are neither portals nor connected with any specific power are described in this section. They are meant as ideas for smaller or larger adventures, but we advise the Gamemaster to use them sparingly. If the whole world seems flooded by peculiar items of Magic, the players are easily becoming jaded.

The Books of the Old One
A series of artifacts with the unusual ability to permanently change individuals or influence the Illusion. The artifacts take the form of books, novels and collections of poetry of a fragmentary and difficult structure. Anyone reading one of the books will be transformed. It is impossible to determine in advance what is going to happen. Some of the readers have died, others have totally changed their personalities, looks or sex. Some have left our reality and now permanently sees through the illusions. No one knows for sure what the purposes of the books are. An old man who prefers to be anonymous wrote them. He has them printed in small editions, and carefully distributes them to the right people.

The Paintings of Hermann Stredel
There was an impressionist painter named Hermann Stredel of Leipzig, working in the 20's. He worked slowly during his entire life and he died of tuberculosis in 1929, at the age of 39. He only managed to produce about 30 paintings. His oils have a special radiance which have made them sought after by collectors. But they also have another ability. The motifs, often images of lynching, murders and group rapes with a strong emotional content, have a strange ability to repeat themselves in reality. Either Stredel had an ability to predict certain events, or the paintings themselves are influencing the spectators, making them act out the images. One of the paintings of Stredel, showing a group of children standing around the ripped apart body of a woman, was hanging a few years ago in the museum of modern art in Amsterdam. After six months a group of school children visited the museum with their teacher, and both the children and the teacher saw, to their surprise, that their faces could be seen in the painting. The children threw themselves at the teacher and ripped her apart. When the museum staff came rushing in the children were grouped around the dead body exactly like the figures in the painting. After this event the painting lost its sheen, and seemed quite ordinary. It was taken out of the exhibition and was put away.

The Stone of Law
This is a man-sized stone, reminding a little about a statue, but without human features. It has been in the possession of a Bulgarian family since the Middle Ages. Anyone looking closely at it can perceive movements, as if thousands of bodies are writhing within the stone. It is said that the object has come from Turkey or Iraq, where it was used in upholding the law before Islam. If anyone feeling guilt touches the stone he will be punished in accordance with the old Biblical laws. A faithless woman will be killed, and a vicious son will be stoned to death. This supposes that the one touching the stone feels guilt. If you do not feel any guilt you can not be influenced. The "punishment" will come as through a coincidence, in an accident or something similar.



The Crying Tree

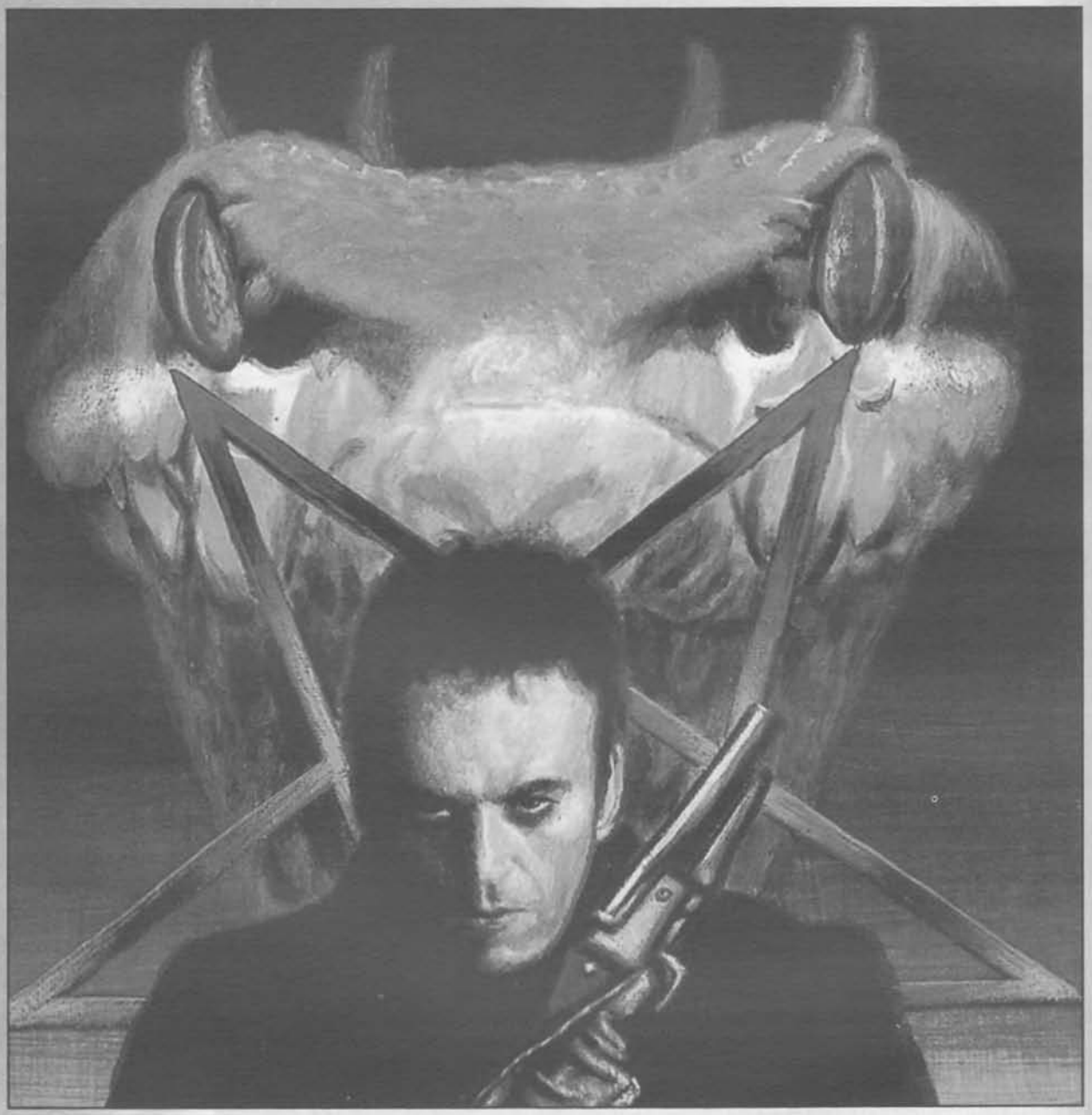
There is a tree of undefinable species in the park of an old mansion in Kent, England. The bark is black and the leaves are rough and leathery. In spring there is blood red sap running along the trunk, collecting around the roots of the tree. The sap has the power to change man and bring him closer to Gaia. Anyone drinking of the sap will forget all of his civilized varnish, returning to an animal state where only food and sex is of any importance.

The tree functions as a gate to Gaia. The park around the tree has been twisted to an impassable wilderness. There are several portals to Gaia. Anyone living in the vicinity has been subjected to the change and made wilder. The tree has spread its seeds across a large area, but the crying trees grow very slowly. No other tree has yet reach maturity.

If the tree is damaged or cut down a huge wound will open in the Illusion, becoming a gate to Gaia that will be able to swallow large parts of southern England.


The Truth





Disciples of the Dark

Catherine looked over at the man across from her and bit her lip. His cologne hurt her nose, and his clothes were meant for someone ten years his junior. The weight from his gold chains must have hurt his neck, but he didn't indicate any discomfort. God, she hated the man. His leering eyes his clammy handshakes. Still, this leisure suited weasel had information that she and her friends needed, and had always provided it with perfect success on previous occasions. Odis was a necessary evil, she guessed. So, she steeled her willpower and didn't drive her fork through his right eye for the betterment of the group.

"You're sure that this is the address, then?" She asked, looking down at the folder he had handed her moments before. The man smirked, a piece of food clinging to his lip. "You bet, babe. Just like you asked. They come in and out of there every night like clockwork." He chuckled softly, an ugly sound. "Course, the people they take there don't come back out... in one piece that is." Catherine felt ill, and pushed her fork to the side just in case her resolve finally broke. Instead, she simply nodded and smiled at him as warmly as possible. "Thank you very much. You've been quite helpful"

He leered again "Well, maybe you can return the favor. Perhaps a drink? At my place?" His lips curled into a feral grin, and Catherine expected his tongue to droop out of his mouth any moment now. She shook her head "Maybe some other time". He nodded and went back to his food, shoveling another mouthful into his detestable maw. Just as she leaned back to sigh in relief, the window exploded in a thousand pieces as someone stepped through it.

Catherine was thrown back, face and hand sliced by the flying glass. She looked up just in time to see the tall and bleeding party-crasher part Odis' skull with a fire-axe. She chuckled insanely as she watched the figure wrench the axe head out of the twitching form.

All creatures in these rules are described in a special format, which makes it easy to use them directly in the game. When you create new creatures for your adventures, you should use the same format.

Begin by determining the creature's ability scores. Work from these when deciding their secondary information. The creature will not make sense if for example it has a low AGL score but many actions. Such things are possible, but you need to invent a plausible or supernatural explanation.

When creating NPC and creatures, you don't have to use the rules in the character templates, with ability points and skill points. An individual may have much higher or lower scores than the average. Set any values you feel are adequate.

It isn't necessary to balance advantages, disadvantages and skills either, like you do when you create a player character. Assign advantages, disadvantages, powers, limitations and skills that seem right for the creature. Make the skill scores credible, in view of what the person or creature has been doing. But don't let the scores be higher than the ability, which control the skill, if you can avoid it.

The Dark Art

In the darkness surrounding us, we are hunted by creatures as lost as we are. They stalk the shadows, always ready to leap at humanity out of revenge, hunger, or sheer malice. Their claws shine in the darkness and their fangs are open wide. Their inhuman cries echo in the lonely night. They gain their power from the darkness around and within ourselves; perpetuating this state of dread that surrounds us so they may continue to grow.

All beings in Kult are able to use the dark powers, to a greater or lesser extent. Some live their lives never mastering the darkness within themselves while others suck nourishment and power from their inner chaos. The more control a creature has over its own nature, the greater the extent it can tap into this inner darkness and bring it to life. By channeling these forces a being is able to change his surroundings, twist it and change reality. In essence, they have

the ability to change and manipulate the prison, which we are all trapped within. In this process, a being can use its own darkness to influence Reality to its advantage, and even to hurt and kill other beings.

In Kult this is represented by giving some creatures a skill called the Dark Art. This skill shows how good a creature is to use its latent *angst* and rage to break down and manipulate reality.

The Dark Art skill : A creature uses this skill when it wants to change the reality that surrounds him; basically, representing their power over the Prison we are trapped within. Thus, our Jailers do not only have the power to keep us trapped, but also to change our very surroundings. This is the manipulation of static reality, so the creature cannot influence or change anything with some rudimentary form of intelligence. So, while a creature could make a tree attack someone or a car grows limbs and teeth, they could not mutate a dog or human into some twisted parody. Such manipulations fall under the various magical Lores.

By using this skill a being can take control of the reality and use it for his own purposes. The ability is based on the creature's EGO, and the effects of the skill roll are limited by that statistic. The range the Dark Art can be used at is equal to the creatures Ego/2 meters in diameter, and the Artist can control up to a total of its Ego x 2 of mass in kilos. What this means is it can change, manipulate, and control that amount of mass of materials in whatever way it desires. They can not give the inanimate objects life, but they can give them resemblance there of. For the most part, whatever the Dark Artist wants to do is left up to their fevered imaginations. The effects last as long as the user keeps concentrating upon the objects, and will revert immediately back to their normal state once the Dark Artist stops using the skill.

The higher the effect value the creature gets on his skill roll, the more 'real' the effect it has (i.e. the faster the tree can attack, or the more solid the bindings created are, etc), and the more radical the creature can get with its manipulations of reality (i.e. a low effect would allow it to make minor changes to its surrounds, while a high effect allows it to create massive changes).

EXAMPLE

Jahvi, the Nepharite, is perusing his latest victim; an overly curious college student with the misfortune of reading the wrong passages in a book he found. The student is trying to escape the library through a doorway. Not wanting the student to escape into the crowded university hallway, Jahvi calls upon his Dark Arts and focuses them upon the doorway.
Jahvi has an EGO of 50, thus his range is 25 meters in diameter, and he can effect up to 100 kilos in mass. The door is well within range of the Nepharite, and well below his mass allowance. Jahvi rolls his Dark Arts skill of 25 and gets an effect value of 14; allowing him to make serious changes.
The wooden door transforms into a brick wall right before the student's eyes. The student pounds on the very real and solid bricks to no avail. Frightened and trapped, he turns to face the Nepharite.

The Dark Arts can also be used for combat purposes, manipulating items to inflict damage upon people in the area of effect. In combat the skill is used just like any other combat skill. It is avoided according to the rules for close combat.

A major advantage this skill will confer to its users is the ability to make up to Ego/4 attacks per combat round (minimum of 1, maximum of 9 attacks), if there are enough objects to control and that can be used to attack with. Please note that the creature, if it concentrates, with time can create weapons from objects as well.

The damage that can be caused using this skill is equivalent to the damage that would have been caused had the Artist been directly used by the being. Those objects that cannot be directly used as weapons cause damage according to the rules found in the chapter covering Accidents.

Note that all damage bonus is used to calculate damage, even though the creature is not actually holding the weapon or the object.

EXAMPLE

Jahvi steps closer to the terrified student. He maintains the bricked up doorway, by spending his 10 endurance, and calls upon the Dark Arts again to finish off this pesky, little morsel. Noting the presence of overhead lighting, he reaches out with his Dark Arts to tear out the wiring and use it as a weapon. He gets a fairly good success on his next skill roll and has control over the wiring; the sparking and spiting wires exploding from the roof like whips.
Now it's time for the combat roll. Once again he rolls his Dark Art skill and scores a Perfect Hit. The student cannot parry this, and is ensnared around the throat. Jahvi's damage bonus is rather high and with the perfect hit roll, easily snaps the student's neck like a twig. The electricity damage is sort of redundant, as are the 8 attacks he has remaining. He spends the 10 endurance for the round.
Jahvi drops his Dark Arts, and everything returns to normal; the wires returning into the ceiling and the doorway transforming back into wood. The Nepharite collects the student's soul and steps back into Inferno; leaving behind only a slightly burned and strangled corpse to mark his passing.

Witnessing the use of this skill in action should call for a Terror roll, the severity depending on what is being done. This skill can be seriously dangerous when used properly, so try not to overuse or abuse it when running a creature with the Dark Art. Use it more for an effect than a weapon, but don't hold back when it's necessary. These creatures are usually ancient and will use their abilities to their greatest advantage.

Description of Creatures

All creatures in Kult are described according to this format. This is all information necessary to use the creatures in an adventure.

Arcanum Metropoli

The basic source of information about Metropolis is the Arcanum Metropoli, Leonardo Da Vinci's monumental documentation of the illusions. In this book he describes the most common of the creatures encountered in Kult, and many others yet unknown to mankind. The book contains accounts of Da Vinci's own encounters with these beings, often just scraps of information, cryptic references and sometimes mere gibberish. It is always the Gamemaster who has the final decision as to the shape and psychology of the creatures used in his adventures. Note that the notes in the Arcanum can seem to have been written in the very distant past, our present, or even the future. The Arcanum can also change. This is because Da Vinci is an Awakened, and he moves beyond the sphere of linear time.

Terror roll modification : This is added to the Ego roll the characters must make when encountering a creature in a terrifying situation. The Gamemaster decides what situations demand an Ego roll.
Movement : The number of meters the creature can move per combat round.
Actions : The maximum number of actions per combat round, if no special weapons are used.
Initiative bonus : This is calculated from the ability scores.
Damage bonus : This is calculated from the ability scores.
Damage capacity : This is calculated from the Constitution. Some creatures have special damage capacity, e.g. because each body part lives its own life even when the body is torn to pieces. State such things here. Divine beings can take several fatal wounds before they die. Some creatures can't be physically wounded at all.
Endurance : This is calculated from the Constitution.
Mental balance : Only humans have this. For a category of humans, you can give a number of dice and an average score, to generate NPC's.
Natural armor : If the Creature has a value listed here, it is entitled to an Armor Saving Throw if it is hit by an attack. See the combat chapter for details.
Limitations : Described in the section "Beyond Humanity".
Powers : Described in the section "Beyond Humanity",
Dark secrets : Human NPC's only.
Advantages : Human NPC's only. If you are describing a category of people, you can give an average number of advantage points. You then decide exactly which advantages every person in the category has.
Disadvantages : Human NPC's only. If you are describing a category of people, you can give an average number of disadvantage points. You then decide exactly which disadvantages every person in the category has.
Skills : Choose freely. You don't need the point system used for creating player characters. NPC's can have more or less skills than player characters when they begin the game. Choose such skills that the NPC plausibly might have, considering his profession and interests, and give a plausible score for each.
Attack mode : If the creature has natural weapons (claws, bite, etc.), its skill score and the special damage severity table you should use with the weapon are stated here (if no special damage severity table is listed you use the normal one). The weapons DEF values are listed in the Weapons table.
Home : Where the creature lives or spends most of its time.
The Dark Art : Skill rating in Dark Art.

The Jailers

The Machine was created and controlled by powers we have forgotten. These powers have locked us inside our fallen paradise. They hide the truth from us all, spreading fear and ignorance over the world.

Where the illusions collapse, unmentionable creatures enter, destroying the truth, protecting the lie. They tear our souls to pieces and condemn us to eternal torture. They hunt us for pleasure, they covet our forgotten powers. They are our jailers.

The Demiurge

No one can claim to know who the Demiurge was. In our reality we are ignorant of the true nature of his existence; instead we know only some of his names and grasp at hints, inventing aspects to fill in the gaps.

His disappearance started sometime during the 16th century and he had completely vanished shortly before the First World War. Of the inhabitants of Metropolis only Astaroth and the Archons, a few of the Angels of Death, Raphaelites and beings from outside our reality that are conscious of the position the Demiurge had and the power he possessed, knew he was gone.

In the center of Metropolis lies the Citadel of the Demiurge. This Citadel is the heart of the universe and emanates both chaos and unearthly geometry. It was from this Citadel that the Demiurge ruled his cosmos and it was in these halls that he created new illusions to keep humanity imprisoned.

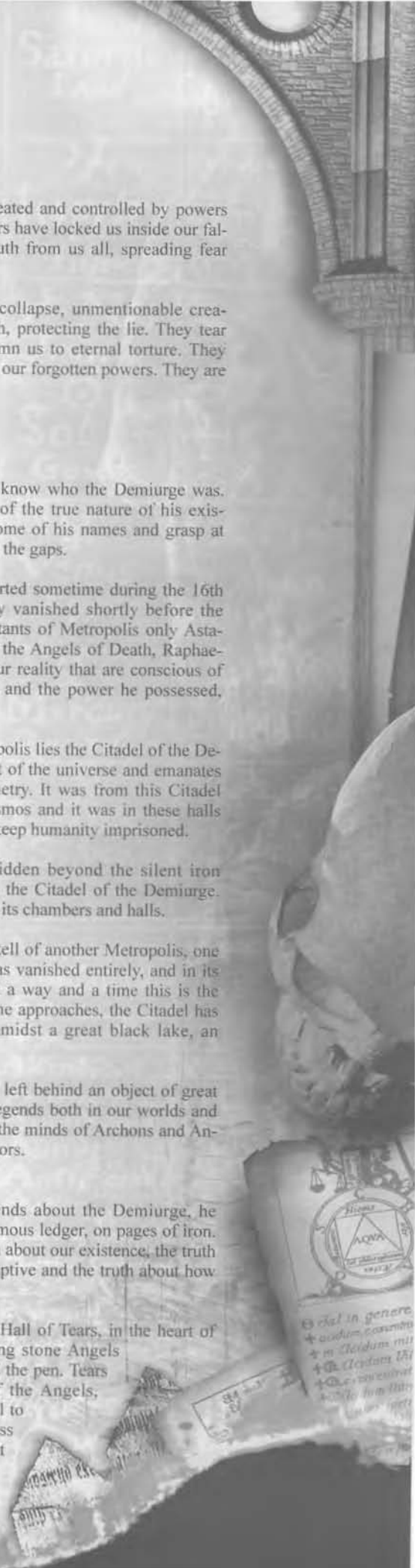
Few know what is hidden beyond the silent iron gates that guard the entrance to the Citadel of the Demiurge. No living or dead can remember its chambers and halls.

Know also that many tell of another Metropolis, one where the Demiurge's Citadel has vanished entirely, and in its place gapes a bottomless pit. In a way and a time this is the truth. But now as the end of Time approaches, the Citadel has returned, risen out of the pit amidst a great black lake, an empty sign.

The Iron Book : The Demiurge left behind an object of great power. This object lives in the legends both in our worlds and in Metropolis. Its existence fills the minds of Archons and Angels of Death, Seraphim and Lictors.
This is the Book of Iron.

According to the legends about the Demiurge, he scribed all his actions in an enormous ledger, on pages of iron. In this book he recorded the truth about our existence, the truth about why we have to be held captive and the truth about how to control our prison.

This book rests in the Hall of Tears, in the heart of the Demiurge's Citadel. Towering stone Angels watch over the book, the ink and the pen. Tears of blood fall from the eyes of the Angels, echoing in the silence as they fall to the floor. Their lamentations caress the walls and they patiently await the return of their master.





The Iron Book is the center of creation and exerts a major influence on the beings ruling Metropolis in their master's absence. It fills their souls and controls their desires.

Astaroth

The dark twin of the Demiurge is the ruler of Inferno. During the whole eon of our captivity, he has ruled the hells and realms of the dead where humans are tortured. Death Angels and Razides are his servants. Astaroth himself claims to be the origin of the Demiurge; that the Creator is but a lighter shadow of himself. Most creatures believe that the opposite is true, that Astaroth is a dark shadow of the Demiurge.

Nevertheless, Astaroth has been grievously stricken by the disappearance. Having searched every inch of Metropolis, Elysium and Inferno, he descended into the Abyss where the Citadel had stood in his search for the Demiurge. He returned with severe wounds, hardly alive, and refused to say anything about what had happened. Shortly after this, he began to gather his legions and entered our world. It seems even Astaroth dares not attempt entry into the Demiurge's palace.

Many of his servants say that he has changed after the disappearance of the Demiurge. He has developed new character traits, become a seeker and a brooder. Some even say he is becoming a new Demiurge. But he is still the Prince of Darkness. He draws unto himself those with low mental balance. He gains power from the suffering and terror of other beings.

Since the Demiurge vanished, Astaroth is probably the mightiest being in our cosmos. In Inferno, his power is absolute. There, he can rule over Time and Space, creatures and matter.

In our world, he must assume a visible physical form. This limits his powers somewhat. His material forms can be killed. This does not mean that Astaroth himself is killed, only that an Incarnate is destroyed. His other forms continue to exist. Within 24 hours, he can recreate the destroyed Incarnate by seizing a human body and twisting it to his purpose. It is his habit to seek out a killer, and use his or her body for the new Incarnate. Even if all his earthly forms are destroyed, he can recreate them in 24 hours. His "true self" remains in Inferno and cannot be killed. His existence is tied to Inferno; as long as it stands, so does Astaroth.

None of Astaroth's earthly forms are affected by Magic, and they have full control over all beings with a mental balance of -25 or lower. He can be in several places at once, in different guises. He is even able to control Time. Below we describe two of the numerous human shapes he has assumed in our world.

The Crusader

Arcanum Metropoli *: And then did the Crusader step forward, out of the darkness, and I gazed upon his light... taken a human shape, deceitful with pale skin and marked by age and experience... his radiance attracted the soldiers and they lay down their lives and called him master... and in the darkness his predatory eyes gleamed... his gaze fell upon me, cutting through my soul and exposing all my deepest secrets...*

This is the warrior personification of Astaroth, the unholy force leading the Legions of the Damned. It wants nothing more than to conduct its genocidal war upon the human race, and drive them back into the Dark Ages. It believes by doing so it can crush the humans into the subservient race they once were, and strengthen the prison once more. Every effort it makes leads towards the perpetrating for this Jyhad.

The perfect leader, the Crusader can attract all before him to his terrible cause. Soldiers will sacrifice themselves for him, and are filled with religious zeal from his mere words. They do not question his orders, they just follow them out even if it means their deaths. An amazing strategist and tactician as well, the Crusader is the ultimate warrior.

AGL	80	EGO	80
STR	100	CHA	50
CON	100	PER	50
COM	15	EDU	100

Terror roll modification : +10 (only in combat)
Length : 190 cm
Weight : 90 kg
Senses : Acute. Night vision, sees Magic, can read thoughts and emotions.
Communication : Speech and telepathy
Movement : 40 m/combat round
Actions : 9
Initiative bonus : +68
Damage bonus : +19
Damage capacity :
19 scratches = 1 light wound
18 light wounds = 1 serious wound
16 serious wounds = 1 fatal wound
Takes 10 fatal wounds before dying
Endurance : 530
Natural armor : None
Powers : Controls all people with mental balance of -25 or lower. Ego roll with 20+ effect to avoid this control, Spreads disadvantages and lowers the mental balance of people around him. For every day spent in the company of Antichrist, a person's balance goes down one step, to a minimum of -100, Commanding voice, Invulnerable to fire, electricity and radioactivity, Regenerates wounded limbs, Telepathy, Telekinesis 1 metric ton, 50 m/second
Skills : Climb 50, Swimming 50, Sneak 50, Dodge 50, Acrobatics 50, Falling technique 50, Interrogation 50, Drive vehicle 50, Occultism 100, Piloting 50, Two-handed combat, Language: all human, Martial arts: Commando Training (Strike 100, Kick 75, Throw 50, Grip 50, Block 75).
Attack modes : According to weapon
Magic : All Magic Lores and spells to 50. Special combat Magic - able to arouse fury in his troops, bestow superhuman strength and damage capacity on them, and lower enemy morale.
Home : Military camps and bases all over the world
The Dark Art : 100

The Beast

Arcanum Metropoli *: As I looked out over the plaza I could taste the atmosphere of death and fear... a sea of blood... by the bodies the silhouette of a beast crouched... trembled in rage and bloodlust... the jaws of the beast opened and a gurgling cry shook the buildings... the claws of the beast scraped against the stones when he got up... vaguely humanoid, twisted in a grotesque parody...*

A nightmare personified, the Beast is the ultimate predator. Its only desire is to kill, and does so however it can. Its bloodlust hangs around it like a sickly fog, infecting those of low mental balance with its disturbing effects. People follow it on its destructive path, only to be consumed by the creature itself when their presence bores it. Though not very intelligent, its animal cunning is terrifying to behold.

AGL	80	EGO	50
STR	100	CHA	2
CON	100	PER	50
COM	2	EDU	1

Terror roll modification : +10 (only in combat)
Length : 200 cm
Weight : 100 kg
Senses : Acute. Can read thoughts and emotions. Sixth sense.
Communication : Halting speech, few words
Movement : 40 m/combat round
Actions : 9
Initiative bonus : +68
Damage bonus : +19
Damage capacity :
19 scratches = 1 light wound
18 light wounds = 1 serious wound
16 serious wounds = 1 fatal wound
Takes 10 fatal wounds before dying
Endurance : 530
Natural armor : 2 (skin)
Powers : Controls all people with mental balance of -25 or lower. Ego roll with 20+ effect to avoid this control, Spreads disadvantages and lowers the mental balance of people around him. For every day spent in the company of Antichrist, a person's balance goes down one step, to a minimum of -100, Commanding voice, Invulnerable to fire, electricity and radioactivity, Regenerates wounded limbs, Telepathy, Telekinesis 1 metric ton, 50 m/second

Skills : Dodge 75, Hide 75, Throw 50, Climb 50, Search 50, Dagger 75, Club 75, Pole arms 50, Sword 75, Ax 75, Throwing weapons 50, Punch 80, Kick 70, Throw 60, Grip 60, Head butt 50, Evasion 50
Attack modes : According to weapon
Magic : None
Home : None
The Dark Art : 100

The Archons

The Archons were the foremost servants of the Demiurge, and according to him they were the first beings he created. The Archons themselves claim they existed before the Demiurge, and that they are emanations of a higher power. For millennia, they have labored to maintain our prison. Many of the old legends about gods were inspired by Archons who visited the world as Incarnates. Originally there were ten Archons, but four of them fled, were banished or destroyed in the power struggle that followed the Demiurge's disappearance. The remaining six now vie for domination of Metropolis and our world. Some wish to keep humanity in captivity, others strive to set us free.

The Archons have many names and forms. Often, they are named after the Sefiroth of the Kabbalah: Kether, Binah, Geburah, Tiphareth, Netzach and Malkuth.

The true essences of the remaining Archons exist in their six Palaces in Metropolis. They are totally unlike humans and incomprehensible to most of us. Their Palaces have portals leading to places inside our world. It is near these gateways in our world that the most important Lictors usually station themselves.

The four missing Archons are Chokmah, Chesed, Hod and Yesod. Their palaces in Metropolis stand empty of their servants, though they are not entirely abandoned.

Manifestations : The Archons rarely take physical form as Incarnates. Instead, they affect our reality through manifestations. A manifestation is not a creature, but an effect of the Archon's influence over an area of the Earth. Where Netzach, the Archon of War and Victory, influences an area there will be war and civil unrest. If Binah, the Archon who controls religions and traditions, manifests somewhere, this may result in strong religious fundamentalism and a resentment against anything that is new or breaks with tradition. Kether, the Archon of Overlordship and Power, manifests himself in a strong central government wherever he works.

In this fashion, the Archons can affect an area or a group of people through a manifestation that controls politics, religion, morals and science. The manifestation is partially achieved through the works of the Lictors serving each Archon. These will infiltrate the leading section of the population in the area and direct the developments. But there is also a direct influence on people's minds from the Archon himself.



Kether

Kether is the Ruler, the mightiest but also the most passive of the Archons. He is the original Archon. The first to be created before the Demiurge imprisoned humanity. His Palace in Metropolis is the highest and mightiest. Stretching into the dark sky like a pillar. Its endless halls and corridors are filled with servants, a swarming of loyal slaves. Only marginal parts of the Palace suffer from decay, even as the lower levels gradually crumbles away and are emptied of servants. The Palace's façade is mainly plated with rusty copper. The walls are covered by an innuendo of shapeless sculptures portraying powerful leaders from realities far from our own or Metropolis. Kether dominates the Palace completely and his servants are considered a part of himself. Kether personifies the unsubdued ruler. He is the ruling principle, the one that brought forth the other Archons from his mere existence. His presence breeds an unbreakable loyalty in all servants. Kether exercise his power through nobility and royal houses. His influence is vast in countries ruled by strong traditions and monarchies with real power. Kether's Lictors have infiltrated nobility, royal houses and royal bloodline since thousands of years. His power was extremely strong before the breakthrough of the industrialism, but have gradually weakened during the 19th century. This development has him confused and have damaged his power structure. Kether's hate for Malkuth is intense. Partially because he believes that she is responsible for the changes during the past century. Kether wants to reintroduce feudal governing to the world. Modern but yet deeply rooted in the thought of one divine ruler. A society without Malkuth's rebellious ideas, ruled by authoritarian without respect for the life or property of the serf.

Kether now stays in Metropolis and rarely interferes in human affairs. He is bidding his time, waiting for the right moment to realize his plans...

Raphaelites
An important part of Kether's forces consist of Raphaelites. The last of the Demiurge's loyal servants. Under the Demiurge they were used as soldiers in the war against the few Awakened that threatened the Machine. After the disappearance of the Demiurge, Raphael their leader, stepped forth and continued this war. Now they guard the Machine, always ready to strike at those who threaten its existence. Four Raphalelites are positioned outside the Blind Gates. Raphael and the rest of the Raphaelites continuously search the three prisons, Metropolis and the Labyrinth for anything that may lead to them who threaten the Demiurge's creation.

Raphaelites
Arcanum Metropoli *: And so did he scribe the legend of Raphael and his followers... stood strong as the Demiurge disappeared... proud and relentless... still following the call of their master... magnificent wings... long white or black hair... draped in white robes... surrounded by a white light... armed with lances or swords, carrying shields of fire...*

AGL	10+2D10 (21)	EGO	2D10 (11)
STR	10+2D10 (21)	CHA	2D10 (11)
CON	10+2D10 (21)	PER	10+1D10 (16)
COM	10+2D10 (21)	EDU	-

Terror roll modification : -10
Movement : 11 m/combat round
Actions : 4
Initiative bonus : +9
Damage bonus : +5

Damage capacity :
6 scratches = 1 light wound
5 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 135
Natural armor : 8
Skills : Automatic weapons 16, Rifles and crossbow 16, Guns and revolvers 16, Heavy weapons 16, Stealth 16, Dodge 16, Daggers 18, Pole arms 18, Swords 20, Acrobatics 18, First Aid 15, Languages - all human, Net of contacts: Heavenly beings 20
Attack modes : 2 Claws 15 (scr 1-7, lw 8-14, sw 15-24, fw 25+) or according to weapon
Magic : None
Home : None
The Dark Art : 15

Binah

Binah is the third of the original Archons. Originally she was as mighty as Kether, but the fall of the Soviet Union has weakened her. Binah earlier hoped to be the new Demiurge, but the fall of the communism has stripped her of all support. She has infiltrated China, Latin America and Africa with success. She has totally failed to gain control over North America and Western Europe. Binah does not believe in the return of the Demiurge, but is prepared to support all attempts to pick a new ruler among the Archons. She fears that without a leader the possibility of withholding the traditional dependence upon kinship will surely disappear. Binah's Citadel is almost as large as Kether's, but it is more irregularly shaped and lower. It is built of dark stones and petrified wood. Dark vaults are erected over a maze of halls and chambers, bound together by stairs and dwindling pathways. The halls are decorated by paintings, stuccos and statues of old families from places far away from our world.

Binah is the Black Madonna. She promotes the power of family, relatives and groups over the individual. Where she rules, tradition is paramount and all new ideas are banished. Under the Demiurge, she ruled over what is now Eastern Europe and Russia. Her Lictors were members of the ruling royal and princely houses. She frequently used Orthodox Christianity to encourage traditionalism, and sometimes walked among humans as an Incarnate, hoping to be identified with Orthodox saints.

After the Demiurge's disappearance, she encouraged the Stalinist form of communism, and tied the Eastern Block close to herself. Communism would be the new method to control people. But the experiment of communism was wrecked by the developments in the rest of the world. Now she turns to religious fundamentalism in North America with creationism and televangelists, while elsewhere in the world she has found a weapon in fundamentalist Islam.

Geburah

Geburah is one of the most powerful of the remaining Archons, and he aims to become the new Demiurge. Netzach and Tiphareth oppose him, mainly because of an intense dislike of his methods. Geburah stands for justice without mercy, discipline without compassion, and laws built on the principle: "an eye for an eye, a tooth for a tooth". He has considerable influence globally through his dominance over the judicial systems. Geburah was strictly loyal to the Demiurge, and he hoped for his return for a long time. Now he has begun to get used to the thought of himself as a worthy successor. If the Demiurge were to return he would probably challenge him for power. Geburah's Citadel is a gloomy place where the possibilities of becoming lost are numerous and the prison cells are many. A labyrinth of corridors, stairs and elevators connect the different parts of the Citadel to each other. All is highly organized, and there are controllers and informers seeing to it that the servants do their job. The slightest misdemeanor is punished with torture or death. Geburah's servants must follow thousands of rules; all are constantly terrified of being punished. The lower parts of the Citadel consist solely of prison cells and torture chambers.

Geburah is the Judge, the merciless dispenser of justice. Under the Demiurge, he encouraged humanity to organize societies with stern and rigid laws, such as the Mosaic, the Roman and the Islamic systems of justice. His Lictors are judges, attorneys and judicial counselors.

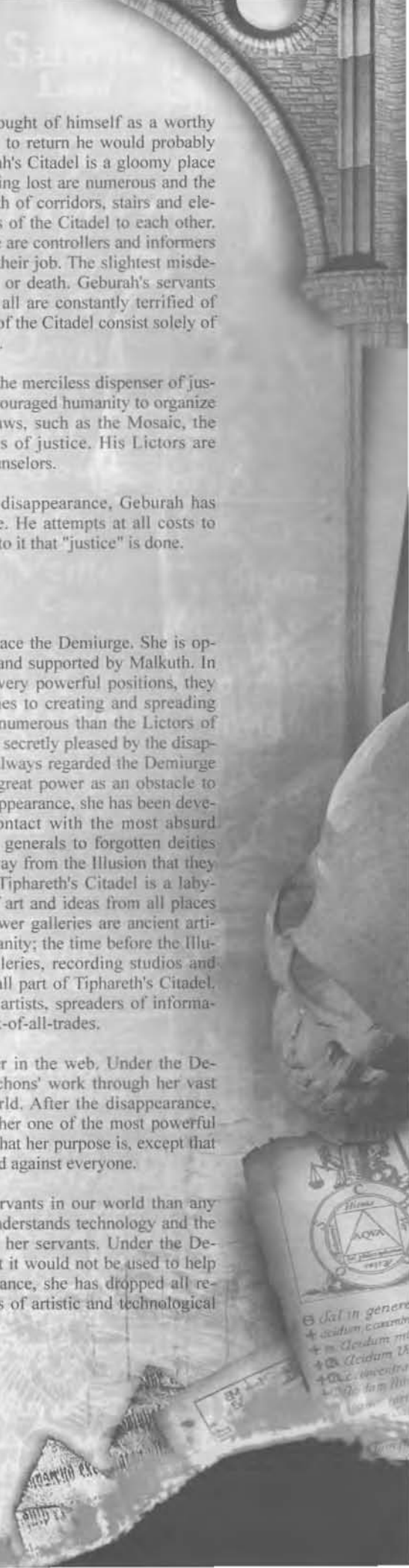
After the Demiurge's disappearance, Geburah has clung blindly to his old purpose. He attempts at all costs to maintain the rule of law, and see to it that "justice" is done.

Tiphareth

Tiphareth plans to replace the Demiurge. She is opposed by Geburah and Netzach and supported by Malkuth. In spite of her Lictors not having very powerful positions, they are very important when it comes to creating and spreading new ideas. They are also more numerous than the Lictors of the other Archons. Tiphareth was secretly pleased by the disappearance of the Demiurge. She always regarded the Demiurge and the three other Archons of great power as an obstacle to her own activities. Since the disappearance, she has been developing her network, making contact with the most absurd beings; ranging from Astaroth's generals to forgotten deities and creatures in places so far away from the Illusion that they never have heard of humanity. Tiphareth's Citadel is a labyrinth of galleries where items of art and ideas from all places and ages are gathered. In the lower galleries are ancient artifacts from the childhood of humanity; the time before the Illusion imprisoned us. The art galleries, recording studios and media centers of our world are all part of Tiphareth's Citadel. The servants of the Archon are artists, spreaders of information, creators of contacts and jack-of-all-trades.

Tiphareth is the Spider in the web. Under the Demiurge, she coordinated the Archons' work through her vast net of contacts all over the world. After the disappearance, these same contacts have made her one of the most powerful Archons. No one really knows what her purpose is, except that she is constantly plotting with and against everyone.

Tiphareth has more servants in our world than any other Archon. She alone fully understands technology and the media and can wield it through her servants. Under the Demiurge, she controlled art so that it would not be used to help men escape. After the disappearance, she has dropped all restraints and encourages all forms of artistic and technological expression.





Netzach

Netzach aims to become the new Demiurge. His most important opponents are Geburah and Tiphareth. The conflict with Geburah is not too serious yet, but his relationship with Tiphareth is very strained. Open warfare is very likely to erupt in the near future. During the age of the Demiurge, Netzach was an obedient general and commanded the divine forces. After the disappearance he at first supported Kether, but has begun to believe that The Ruler is not strong enough to carry the burden of becoming the new Demiurge. Astaroth being a constant threat, Netzach considers it necessary to take responsibility for the creation of the Demiurge himself, otherwise all will fall into pieces. Netzach's Citadel is a huge fortress with several layers of walls and towers; all his servants are soldiers and the Citadel is run with a strict military discipline.

Netzach is the Victor. Under the Demiurge, he kept humanity occupied by encouraging competition and enmity. He promotes war and tests of strength of all kinds. For Netzach, the result of the struggle is everything. Victory is everything. He is prepared to use any means to achieve his purposes. He enjoys seeing an opponent not just defeated, but crushed and humiliated.

Netzach has seized his opportunity after the disappearance of the Demiurge to strengthen his own position. He has taken control over a large portion of the military forces of the world, and they worship him. He sees it as his primary task to pit his forces against those of Astaroth to an inevitable confrontation. He manifests strongly in the Middle East, in Latin America and Africa. Lately, he has begun to invade Binah's traditional domains in former Soviet states.

Malkuth

Malkuth is a mirror image of the Ruler, Kether. Malkuth is the Rebel, the Archon who sides with the humans against the Demiurge and the other Archons. Malkuth has al-

ways been close to the humans. It was she who created the Illusion, which is our reality. Malkuth nurtured the thought of rebellion even before the disappearance of the Demiurge. She came to identify more and more with the imprisoned humanity. After the disappearance she entered in an open conflict with the other Archons. Her Citadel is an irregular structure of steel, glass, and stone full of more or less human technology and Magic. Inside it is larger than any of the other Citadels, much larger than it is reasonable to believe. It is equipped with extensive magical devices of protection, to repel the forces of the other Archons.

Under the Demiurge, she was the Archon closest to humanity. All of our reality is, in a way, a manifestation of her. She shaped it out of her own being. In ancient times, she was worshipped as "Mother Earth" or "The Great Mother", the living nature. She had several Incarnates in our world.

When the Demiurge disappeared, Malkuth abandoned the power struggles of the other Archons and sought to support humanity instead. For the last 200 years, she has encouraged the growth of cities and technology. She wants to make it possible for people to awake and learn the truth. She protects sorcerers and helps them find real Magic instead of the lies that have previously been spread by various cults. This has pitted her against Astaroth and nearly all the other Archons. Netzach is working frantically to thwart her plans. Tiphareth may or may not be in league with her.

Malkuth's servants are rarely Lictors. She prefers to use humans whom she attracts by offering them knowledge, power and ultimately enlightenment and divinity. She has initiated dubious scientific experiments. She works to soften legislation so that genetic manipulation and medical technology can be developed freely. She supports the explosive growth of cities, because this creates those violent and crumbling environments where people can awaken from captivity.

The Angels of Death

The ten Death Angels are the closest subordinates of Astaroth. They are distorted mirror images of the original ten Archons.

Before the disappearance of the Demiurge, the Death Angels were attached to Inferno. There, they tortured sinners after death and fought for power in the various regions of Hell. After the disappearance, Astaroth lost interest in Inferno and focused on Metropolis and the human world. The Death Angels were left to themselves. At the same time, the stream of sinners ending in Hell became a mere trickle. Fewer and fewer people believed in damnation. Instead they went to oblivion or the multitudinous purgatories. Inferno was emptied of the wailing souls, and the Death Angels entered our world as Incarnates.

Some of them continued to serve Astaroth in his attempt to take over the human world. Others had their own plans to seize power and subdue humanity. A few only took a disinterested glance at our world and then returned to Inferno.
We will describe the ten Death Angels briefly, and give one example of an Incarnate of a Death Angel. In Inferno, the Death Angels have grotesque shapes which forever change.

Manifestations : Like Archons, Angels of Death can affect an area or a group of people through a manifestation. Many war zones, torture rooms and cruel dictatorships owe their existence to the manifestations of Death Angels. Unlike the Archons, they often enter the affected areas as Incarnates to seize control over developments personally.

Thaumiel

Thaumiel is the mightiest of the Death Angels. The Unjust Ruler. He is the distorted shadow of Kether. He served directly under Astaroth as High Commander before he broke relations with his lord. He divided and ruled, instilled fear in all subordinates through arbitrary punishments, and killed all that could possibly challenge his power. Astaroth tries to crush him, but cannot spare enough of his power to succeed completely. An open conflict will soon become reality. Thaumiel personifies despotism. He is an unrighteous ruler who, with his bloody hands, quells all resistance and removes all competitors. He acts through tyrants, dictators and warlords, with whom he have considerable influence. Half of the armies of the world more or less serve directly under Thaumiel; only the legions of Netzach and Astaroth can threaten him. Thaumiel hates and fears his former lord and is trying to gain power to defeat him. He fears Netzach and is in conflict with Hareb-Serap and Golab. He collaborates with Chagidiel from time to time.

Chagidiel

The Bloodstained Patriarch. One of the less powerful Death Angels. He is the dark shadow of Chokmah, the lost patriarch among the Archons. Chagidiel still obeys Astaroth's orders, but plans to revolt against his master. Astaroth is conscious of the danger, and waits the right occasion to crush Chagidiel once and for all. Chagidiel is the perverted father who devours his children. His influence is limited and his Razides are few. The people who follow him are more numerous. The inner darkness of humanity surpasses Chagidiel's wildest dreams. He channels this darkness into his own plans. His servants are given the power to crush all hope in the children they torment. His servants will be found among directors of orphanages and mental hospitals where terrible crimes are committed behind closed doors. He has had a vast influence over local administrations in Russia and China, and was incarnated there as the warden of several mental hospitals. He hates and fears Astaroth and is trying to ally with, above all, Thaumiel and Gamaliel. He is unconsciously, influenced by Malkuth, who uses his servants in order to get humans to break free of the Illusion.

Sathariel

Although far more dangerous than Chagidiel, Sathariel is still one of the less powerful of the Death Angels. She obeys Astaroth's orders, but acts in her own interest as often as she can. Astaroth appreciates her services and has sent her several legions. Sathariel is the horror of the original chaos, creating death and holocaust. She acts through the political and religious extremists worldwide. She destroys civilizations and tries to throw us all down into the pit of darkness created within ourselves. She has many servants among Razides and monstrous Inferno creatures, driven by hatred and hunger. More refined servants like Nepharites usually fear her and avoid contact with her.

She is the Devastating Mother. During the 80's she has been incarnated as Kali Durga in southern India and provoked bloody riots. Her Incarnate holds court in a vast temple area in Tamil-Nadu and receives human sacrifices from her worshippers.

Gamichicoth

Gamichicoth is the False Rescuer. The distorted image of Chesed. He is not one of the foremost of the Death Angels and obeys Astaroth out of fear of vengeance. If the rebellion against Astaroth is revealed, he will side with the victor. Until one or more of the Death Angels has defeated the others, he will not choose sides. Gamichicoth personifies hunger, the hunger that paralyses and defeats us, making us inhuman. He acts through aid organizations: the IMF, the UN, and other support programs. He is the exporter of poisoned food and useless technology. His servants accomplish this: unscrupulous humans who are aware of whom their employer is. The Death Angel lacks any greater influence. He has very few creatures from Inferno in his service, but many humans. Gamichicoth channels hatred and greed, seeing to it that the result will be famine and starvation. Gamichicoth's foremost Incarnate is Jonathan Hayworth, who heads Hayworth Emergency Aid (HEA), an international aid organization that sends weapons instead of food to famine-stricken areas, establishes camps in the desert and then cuts off food deliveries, burns crops and spreads epidemic diseases.

Golab

Golab the Torturer is one of the mightiest of the Death Angels. Only Thaumiel and Hareb-Serap can measure up to him. He is the opposite of Geburah; he makes people suffer to please him, without trying to educate or punish them. Golab was the chief torturer of Astaroth in Inferno and has remained loyal to him. He follows Astaroth in his campaigns and tortures the prisoners handed over to him. Golab personifies the ongoing pain which makes us betray everything we believe in and start to love our torturers. He acts through death patrols, torturers, policemen, and the authorities in countries ruled by dictators. There is no shortage of people willing to serve Golab. Golab has, through all his servants and being close to Astaroth, a large influence. He is in conflict with Thaumiel, because of Thaumiel's planned treason. And with Hareb-Serap because he competes with him for Astaroth's confidence.

Togarini

Togarini is the dark shadow of Tiphareth, and one of the least powerful of the Death Angels. His influence was much greater before the disappearance of the Demiurge, for then he served directly under Astaroth as the coordinator of the Death Angels' organizations. After the disappearance Togarini revolted, but was easily defeated by his master. He avoided being extinguished and fled to our reality, where he now is incarnated for all time. If he is killed, he will be annihilated permanently. This made him an ally for the powerful Death Conjurers of Southern Europe and the Middle East. Togarini personifies Death. Not death as a liberator, but as a capture in putrescent flesh. He channels our anguish in relation to death and makes it a permanent pain. His power will only remain as long as we fear death.

Togarini has servants among necromancers who experiment with re-animation of dead bodies and trapping souls in transit between life and death. He sometimes appears as an Incarnate in connection with sanguine necromantic rites, and occasionally accepts sacrifices from his worshippers.

Hareb-Serap

Hareb-Serap is one of the three mightiest Death Angels. He is the distorted representation of Netzach : the Evil warrior. Hareb-Serap still serves Astaroth, obeying his master blindly. As the supreme commander of the forces of darkness, he answers only to the Lord of Darkness himself. Hareb-Serap personifies the meaningless battle without a victor, where finally all lie dead on the battlefield. He prepares the Legions of darkness for the apocalypse. He acts through military and para-military organizations, seeking conflict without purpose. Hareb-Serap channels death wish and destructiveness of humans into fighting and conflicts. He wields considerable power and hopes to take over Thaumiel's position and resources when Astaroth finally destroys the rebellious Death Angel.

Hareb-Serap is the most bloodthirsty of Astaroth's generals, the raven of the battlefields. He is gathering his master's forces in Venezuela and Brazil. His Incarnate, Colonel Juan Martinez, fights battles without victors, desperate and interminable struggles where everything is destroyed.

Samael

Samael is one of the most powerful Death Angels. He is the Avenger; the guardian of blind vengeance. He is the distorted shadow of Hod, the Archon. Samael ignores the conflict between Astaroth and the other Death Angels, and concentrates on augmenting his own influence in the world. Samael feels no loyalty to Astaroth, but obeys him in order to prevent any damage. The other Death Angels avoid conflicts with Samael. He never forgets or forgives an insult, and avenges it on the offender's family, no matter how distant the relation is. Samael personifies blind retaliation, the vendetta that destroys the avenger as well as his victim. He acts through organizations steered by a vendetta philosophy, like the Mafia. He has a wide influence among humans, but his Incarnates are insignificant compared to those of Golab and Hareb-Serap. Samael has a few Razides and servants from Inferno, but millions of people serve under him. As always, humans themselves generate evil. Samael channels it so that his own power grows. He's not in conflict with any of the other Death Angels and the Archons ignore him. Geburah is the only one actively fighting him. There are intense fights between the Lictors and Samael's division of the Mafia.

Samael supports blood retaliation to the seventh and twenty-seventh generation. He keeps all feuds going. His most famous Incarnate is Don Michael Cimarra, one of the most influential Mafia lawyers in Naples.



Gamaliel

The perverted image of Yesod, using sexuality as a mean of destroying life instead of creating life. He ignores the conflict between Astaroth and the Death Angels and does not care much about the conflict between the Archons and Death Angels. Gamaliel has broken all contact with his former lord. Astaroth has decided to let him be until he has defeated the rebellious ones. Gamaliel personifies the distorted and perverted sexuality of humanity. His influence is not very strong and his Razides are few. His human servants are sexual criminals and businessmen in the sex industry. He cooperates sporadically with Chagidiel. Geburah opposes Gamaliel, as his servants often break the law.

Nahemoth

The least powerful of the Death Angels. Nahemoth personifies the apathy and indifference, which paralyze and blind us. He has chosen to be devoured by the principle he personifies, and has retreated to his own purgatories in Inferno. He has partly ceased to exist and thereby liberated humans from Inferno. Astaroth and the other Death Angels ignore him. No Archons except for Malkuth care about him. She actively tries to destroy him and will probably succeed in due time. He hardly performs any actions in our world anymore. He has no Razide or human servants. Very few people know him. When he was active he transformed fear of the future and change into apathy and loss of hope. When the illusions started falling apart he lost his grip on humanity. Malkuth has always actively fought Nahemoth, but it was not until the Demiurge disappeared that she could really concentrate on his destruction.

Incarnates

Some of the creatures that appear in our world are Incarnates. Their real existence belongs somewhere else, in Metropolis or Inferno. The being we meet is an aspect of the original, just as our world is just an aspect of Metropolis and Inferno.

An Incarnate has only a small range of the true being's powers and abilities. Assuming a visible physical form in our world limits its power. Incarnates can be killed, but the true creature can always recreate its physical form within 24 hours, by possessing a human body and reshaping it. It is possible for the same being to have several Incarnates simultaneously, which means it can be present in several places at the same time.

Nevertheless, most beings will not take shape as Incarnates, but prefer to send a servant. If an Incarnate is killed, the true being is hurt, and if many Incarnates are killed at the same time it can die or at least be seriously injured. The fact that Astaroth and the Angels of Death have entered our world with several Incarnates is a sign of desperation.

Archons usually avoid taking physical form in our world. They prefer to act through their servants, the Lictors. Only in rare exceptions will an Archon become an Incarnate.

Below, you will find a description of one of the Incarnates of the Angels of Deaths an epic mass murderer, carving a blood stained epitaph in the History of the USA.

The Hiker

An Incarnate of Gamaliel

***Arcanum Metropoli** : In the hazy light I could only glimpse the long trench coat that concealed a deformed body. As he entered the vehicle his claws glittered in the lights from a lamppost over his head. He spoke to the driver, a raspy voice, and the air thickened. Then he closed the door after him and as the car pulled away his evil laughter echoed in the emptiness of the city... Gamaliel incarnated to become the ultimate human nightmare...*

AGL	50	EGO	40
STR	50	CHA	40
CON	80	PER	50
COM	5	EDU	50

Terror roll modification : +5
Length : 230 cm
Weight : 150 kg
Senses : Acute. See infrared and ultraviolet light. Very good sense of smell.
Communication : Speech, telepathy
Movement : 25 m/combat round
Actions : 7
Initiative bonus : +38
Damage bonus : +11
Damage capacity :
17 scratches = 1 light wound
16 light wounds = 1 serious wound
14 serious wounds = 1 fatal wound
Takes 5 fatal wounds before dying
Endurance : 430
Natural armor : None
Powers : Commanding voice, Controls all people with a mental balance of -50 and -100. Ego roll to avoid control, Sees Magic and auras, Telepathy, Telekinesis 100 kg, 10 m/second
Skills : Climb 50, Firearms: all 50, Sneak 50, Melee and throwing weapons: all 75, Hide 75, Search 50, Falling technique 50, Survival 50, Disguise 30, Drive car/motorcycle 50, Shadow 50, Martial art: Karate (Punch 75, Kick 60, Parry 40, Dodge 35)
Attack modes : According to weapon
Magic : Death Magic and Passion Magic to 30, all spells to 30
The Dark Art : 50

Lictors

The Lictors are our jailers. According to one record, there are 823,543 of them, created by Malkuth at the shaping of the world. They were made to guard us, and are locked in reality together with us.

When the Demiurge vanished, there was confusion among the Lictors. Many took the opportunity to avenge themselves on humans for their frustration over thousands of years in captivity. Others joined Astaroth or became the personal servants of an Archon.

For our eyes, Lictors look just like humans. They infiltrate and hold key positions in governments, companies, scientific organizations and religious establishments, always secretly working to keep humans ignorant. They prefer to work discreetly, but if it is necessary they will kill people, erase memories and even start wars to achieve their purposes.

The Archons work almost exclusively through Lictors in our world. In the descriptions of the Archons, we name important Lictors serving under each of them.

People who have the ability to see through the illusions are sometimes able to perceive the real form of the Lictors: grotesquely fat humanoids with milky white eyes and translucent, hairless skin. Lictors can also choose to reveal their true form to humans, in order to instill terror. Seeing a Lictor's true form is a terrifying experience to anyone who isn't prepared for it.

Below follows a description of a Lictor in its true appearance. In its human disguise, it may have higher or lower comeliness and charisma. The other characteristics are not changed when it assumes human shape.

Lictor

Arcanum Metropoli *: The shape of the reverend father shifted like a mirage on a scorching day. One second the bishop's envoy was standing in front of me, the next second a repulsive, deathly pale specter took his place... bluish nails and a wide grinning mouth... the skin was white and you could see the pulsating organs... the stench was overwhelming... sharp teeth... With his powerful hand the Lictor tore the head from my servant's body. Only the fact that the beast took a moment to devour the poor boy gave me an opportunity to escape... this was the first definite proof that I was right!*

AGL	20+2D10 (31)	EGO	20+2D10 (31)
STR	20+4D10 (42)	CHA	10+2D10 (21)
CON	20+4D10 (42)	PER	20+2D10 (31)
COM	1D5 (5)	EDU	20+4D10 (42)

Length : 250 cm
Weight : 450 kg
Senses : Acute, especially its sense of smell. Sees infrared and ultra violet light.
Communication : Speech and telepathy
Movement : 15 m/combat round
Actions : 5
Initiative bonus : +19
Damage bonus : +9
Damage capacity :
9 scratches = 1 light wound
8 light wounds = 1 serious wound
6 serious wounds = 1 fatal wound
Takes 2 fatal wounds before dying
Endurance : 240
Natural armor : 2
Powers : Commanding voice, Telepathy, Telekinesis 100 kg, 10 m/second, Invulnerable to fire
Skills : Varies with individuals, profession and place in society. Usually about ten skills with a score of 50 and twenty with a score of 30. Lictors can speak all human languages.
Attack modes : Bite 20 (scr 1-6, lw 7-13, sw 14-24, fw 25+), 2 claws 25 (scr 1-7, lw 8-14, sw 15-28, fw 29+), Punch 20, Kick 15, Grip 15, Throw 15, all other attacks according to weapon
The Dark Art : 30

The Rebellion

On the surface, Lictors are the obedient servants of the Archons, making every possible sacrifice to follow their masters' orders. They seem to be an extension of the Archons' wishes, loyal companions, unselfish in serving without a thought for them.

Nothing could be wronger.

Lictors obey out of fear for the power of the Archons. They will take every opportunity to promote their own cause. It is their nature to prostrate themselves to those in power, and at the same time treat those who are powerless without the least bit of respect. They despise humans, and they will worsen our cause if they are given the chance. For thousands of years they have been hoping and planning for the day when they are able to break free of the Archons, and take power over the Illusion themselves. They will then take their revenge on us for the thousands of years of slavery.

Achieving liberation, they have slowly and carefully built up their own organization, without the knowledge of the Archons. They plan to overthrow their lords and take control of our Reality. They blame their slavery on Humanity and will torment us eternally as a revenge. They will change and distort our Reality so that it suits them better: it will be a world where humans are the slaves and the victims of the Lictors.

Almost all Lictors have joined this conspiracy. Less than a 100,000 of them are loyal to the Archons. The most powerful Lictors, those in the highest positions, have remained loyal. They suspect that something is going on, but they can't prove it. The rebels are very careful. All attempts of the loyal Lictors of finding out what is actually going on have failed. The loyal ones refuse to inform the Archons of their inability to control their own subordinates; they'd rather keep quiet about it.

Rebels are organized in cells within the hierarchy of every Archon. They have no knowledge of any other cells. Only the leaders are in contact with leaders of other cells. Every city, country and continent has a leader of higher level in charge of many cells. The six topmost leaders meet in Brussels every year.

The organization is very secret. Lictors wishing to get out of it extinguish themselves. When they are recreated their memories will have been destroyed.

The Archons suspect that something is wrong, but they depend on the Lictors to control the Illusion and dare not strike at them. Since the leaders of the loyal Lictors have not come forth with their suspicions, they are also suspected traitors.

The rebels are not violent. Violence is only the last resort. They control large parts of the world's judicial systems and can get anyone accused and convicted of any crime.

Using false information they can make the Archons strike against their enemies. If needed, they can liquidate a person, using the police, the secret service, or the military. They may summon creatures from beyond the illusions. They use human servants, but they never reveal their plans to humans. In northern Europe they have used the Masters of the Temple, a human sect worshipping Lictors as gods, in order to confuse the loyal servants of the Archons. The rebels will not hesitate to kill any number of humans to avoid exposure. They are prepared to die for their cause. They have many enemies; the loyal Lictors, the Archons, the Death Angels, and the Awakened, who regard them with great suspicion and anxiety.

The servants of the Lictors : The servants of the Lictors are not only human; many other creatures serve them. In spite of the Lictors being caught in the Illusion with us, not being able to find their way into True Reality, they can use their position in order to make the Archons give them servants from other parts of Reality.

When the Demiurge vanished, Angels and Seraphim from the paradise were thrust into our world. Many of them were enslaved by the Lictors and became their servants. Other creatures have been the servants of the Lictors since the creation of the Illusion. We here depict a few of the species serving the Lictors.

Serviliants

Arcanum Metropoli *: Created to obey the Lictors... blindly rushing forward, to their deaths... short, horrified creatures... bent arms... complicated limbs giving them the ability to perform complex operations... their enormous eyes glitter in the dark...*

AGL	10+1D10 (16)	EGO	1D10 (6)
STR	10+2D10 (21)	CHA	1D10 (6)
CON	10+2D10 (21)	PER	10+1D10 (16)
COM	1D5 (3)	EDU	-

Modification of terror roll : -10 (in their real shape)
Height : 150 cm
Weight : 60 kg
Senses : See perfectly through darkness, see through illusions
Communication : Speak all human languages
Movement : 8 m/round
Actions : 3
Initiative bonus : +4
Damage bonus : +4
Damage capacity :
6 scratches = 1 light wound
5 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 135
Skills : Sneak 16, Dodge 16, Daggers 20, Hand-to-hand combat 20, Hide 16, Search 16.
Attack mode : Claws 18 (scr 1-8, lw 9-16, sw 17-25, fw 26+) or according to weapon.
Number : varying
The Dark Art : 5

Seraphim

Arcanum Metropoli *: With a heavy heart I gazed upon the procession leaving the Citadel... the leader, as all others, had long white hair, pale skin and icy, cold eyes... their wings were ragged... their faces twisted in eternal pain and sorrow... according to Matthias those that fell when the Demiurge left the Machine... lost, without a master to guide them...*

AGL	2D10 (11)	EGO	2D10 (11)
STR	2D10 (11)	CHA	10+1D10 (16)
CON	2D10 (11)	PER	2D10 (11)
COM	10+1D10 (16)	EDU	-

Modification of terror roll : -10
Height : 190 cm
Weight : 90 kg
Movement : 6 m/round
Actions : 2
Initiative bonus : -
Damage bonus : +1
Damage capacity :
4 scratches = 1 light wound
3 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 85
Skills : Hand-to-hand combat 15, Dodge 10.
Attack mode : 2 Claws 15 (scr 1-7, lw 8-14, sw 15-22, fw 23+)
Number : 1d10
The Dark Art : 10

Lupids

Arcanum Metropoli *: The screaming from the deformed throats warned me that the lupids had cut of the passage... the soldiers of our jailers... guardians and assassins... led by their master they had swarmed through the tunnels and had surrounded me like a rat in a cage... their gray clad bodies pressed tightly to the walls, they raised their missile weapons... when I grasped the head of the lupid I felt my hands burn in pain... my skin melted away and blood was mixed with acid... the creature slowly got up and turned his deformed face towards me...*

AGL	10+1D10 (15)	EGO	10+1D10 (15)
STR	10+1D10 (15)	CHA	1D5 (3)
CON	10+1D10 (15)	PER	10+1D10 (15)
COM	1 (1)	EDU	10 (10)

Modification to terror roll : -
Movement : 8 m / combat round
Actions : 2
Initiative bonus : +3
Damage bonus : +3
Damage capacity :
4 scratches = 1 light wound
3 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 105
Powers : Infra vision.
Skills : Automatic weapons 10, Guns and revolvers 10, Heavy weapons 5, Stealth 15, Dodge 10, Daggers 15, Unarmed combat 10, Search 15
Attack mode : According to weapon
The Dark Art : 0

The Cults

We humans are not completely unaware of what goes on outside our field of vision. Death Angels and Archons, Lictors and Nepharites can be glimpsed through the veils. We sense that the world is bigger than what we can see. Cults and religions appear when we attempt to explain what lies beyond our senses and rational explanations. We perceive the creatures from the other side as bigger and more powerful than ourselves, and we greet them with awe and submission.

Creatures from beyond our world use cults to gain control over humans, or to combat each other through human agents. Different cults often battle against each other, and there are large organizations, which only exist to fight other cults.

With cults we mean not only occult societies who perform religious rites and worship some non-human being. Cults can also be vast organizations controlled by Lictors or Death Angels, aiming to keep humanity in captivity, or to fight other organizations. All groups and societies that work in secret and have goals and ties beyond our reality can be called cults. We will describe some types of cults.

Religious Cults : Religious cults can worship some being outside our reality, an Awakened human, or an ordinary human who has made himself into a god for his fellow men. They can also worship a principle, such as Love or Violence. Archons or other beings that personify the principle are often behind such cults.

The Legions of the Damned, which are described below, is an example of a religious cult.

Another example of religious cults is the Servants of Cairath, a brotherhood of beggars and madmen who worship Cairath, a creature of steel and bone which hunts in underground tunnels and eats every living thing that comes in its way. The Servants of Cairath exist among underground madmen, all over the world.

The Children of Death is a cult that worships a principle, Death. They regard death as a liberator and seek the final oblivion where a human dies the true and absolute death. The Children of Death, or Cumazotzi as they also call themselves, have absorbed many traits of Aztec death worship. Cumazotzi's headquarters is in Los Angeles, and the members are spread over southern USA, Mexico and Central America.

Guardian Cults :The Guardian Cults are a special form of religious cults. They watch over some secret or sacred object. Most of them are semi-religious groups who believe that they guard Pandora's box or the Holy Grail, while in reality their "sacred object" is a piece of worthless junk from the later Middle Ages. But there are a few real Guardian Cults. The Guardians of the Labyrinth (described below) is one of them. The Knights of the Grail in Edinburgh is another. They watch over a silver goblet, which is said to contain illumination and immortality. Other Guardian Cults watch over some secret that has been preserved through centuries. One such is the Juena sect in Barcelona, who keep watch over the Key of Paradise, where people otherwise cannot get except through death.



Knowledge-Seeking Cults : These cults seek knowledge and truth. They are seldom violent, but may resort to force in order to obtain a piece of information, which they think is vital. Most members are scientists, scholars or archivists. Lictors have always infiltrated knowledge-seeking cults. They have even started some cults of their own, aiming to spread misinformation which helps keep even intelligent and curious people in the darkness of captivity and ignorance.

Examples of knowledge-seeking cults are the occult society "The Golden Twilight" in England, and the German Society for Parapsychology.

Power Groups : Groups who seek power may assume cultic forms in order to disguise the true nature of their activities. The Freemasons is a well-known example. Power groups are often masked as cults with some other purpose, e.g. a religious one. Many religious sects turn out to be pure power groups, once you get some way up in the hierarchy. Secret political groups who deal in terrorism or have forbidden opinions, also belong here. Neo-nazis and left-wing extremists are examples of political cults.

Power groups seldom have any connections to creatures outside our world. Their members seek to attain a high position among their fellow men, and aren't very interested in anything that lies beyond the illusions. Excepted are those groups who believe that they can use non-human creatures to gain more power and influence.

Illuminati : There are several societies for people who sense that we are prisoners and can regain our divinity through illumination. They operate extremely secretly and are always hunted by Lictors and Death Angels. Cults of this sort are exterminated every now and then, whenever Archons or Lictors learn of their existence. In the late 20th century, several Illuminati cults have begun to act almost openly within the New Age movement. They are held together by a loose net of contacts and many dummy movements which hide the few real groups of the illuminati. The members are often spread all over the world, and meet secretly at peace conferences, healing sessions and shamanism festivals.

Perversion Cults : The realization of secret and forbidden lusts and perversions is an old basis for cults. These are the cults that give rise to horror stories of stolen children, murders and orgies of violence. Perversion cults are gatherings of people who feel compelled to act on dark lusts that society does not allow. The most common is various types of sex cults. They exist in all cities of any considerable size, all over the world. Call-girl agencies and brothels can often supply addresses to sex cults. The worldwide network Coq Rouge controls a couple of thousand sex cults. Fulfillment Church is a special sex cult, designed to give glimpses of true awareness to its leader.

More special are the contact nets for mass murderers, which exist in the USA and Britain. The members meet in secret to share experiences. Really nasty perversion cults usually have some link to Inferno through Death Angels or Nepharites.

Surveillance Cults : Archons and Lictors control cults that are aimed at turning humanity away from too much enlightenment. These cults often exist only to hunt down other cults, usually under the pretext that the members are criminal or perverted. They manufacture evidence so that subversive elements can be put away for life, and dangerous cults can be eliminated. The Guardian Knights of Light are such a group, responsible for crushing many knowledge- and enlightenment-seeking cults, and for putting hundreds of New Age members and occultists in prison.

Create a Cult

In this game, the cults are a way to supply human enemies for the player characters. Groups with contacts outside our reality can work as a link between everyday reality and what lies beyond the illusions.

Larger cults often have a strict hierarchy. At the bottom are small groups of common members, who know very little about the real workings of the group. Higher up, we find the real leaders, whose purposes aren't always what their members think. If you go to the very top of the hierarchy, you may end up outside the human world, among beings in Metropolis or Inferno, using the cultists for their own purposes.

A simple form of adventure is to let the player characters explore and possibly expose the higher echelons of a cult. They may become entangled in conflict with what seems to be a perfectly ordinary crime organization, but the higher up in the hierarchy of crooks they get, the more occult and non-human things they will encounter. Finally, the struggle against the cult may take them outside our reality, to the real leaders in Metropolis or Inferno.

When you create a cult, you must consider what role it will play in the adventure. Shall it be the opposition to the player characters? Lead them to places in the underworld or outside our world where they could not otherwise go? Give them information? Help them out of a tight spot? These things determine what the cult must be like. Once you have figured this out, you can fill in the details. We provide a template that may help you create a cult. The cults below are described according to the template.

Purpose and ideology : What plans do the cultists and their leaders have? What does their activity aim for? Do they have a political or religious ideology, and if so, what is it like?
Size : Number of members
Organization : The structure of the cult. It may for example consist of a single group with or without leaders, or of several small groups or independent cells that don't know about each other but answer to a common leader.
Leaders : Who are the leaders of the cult and where are they?
Membership: From what section of society does the cult recruit its members?
Resources : The resources determine how far the group can pursue the player characters and how dangerous it is. Has the cult got access to military equipment or Magic?
Geographical distribution : Some cults have local offices all over the world, others exist only locally in a single city or even a small town.
Sites : The cult can meet in luxurious country resorts, in corporation-owned high-rises, in dirty basements, abandoned bomb shelters, or subterranean temples. Its resources and general character determines which type of meeting place is probable.
Signs of recognition : Any special clothing, jewelry, hand signals and code words which can be used to recognize someone as a member of the cult.
Methods : Is the cult prepared to use violence? Or does it prefer to get its enemies put away by framing them for crimes? Does the cult summon creatures from beyond the illusions, to hunt down their enemies?
Non-human connections : Are there any creatures from beyond our world in the group's leadership? Do the members have contact with any such creatures?
Openness/secrecy : The cult may work relatively openly, as a religious or political organization. It may have a cover identity as a foundation or a corporation. Or it may work in absolute secrecy and never admit that it exists. The openness determines how easy it is for the player characters to infiltrate the cult without arousing suspicion.
Connections to other groups : If the cult is closely affiliated to other groups, the player characters may get more than one enemy when they provoke it. Isolated cults cannot get such assistance against opponents.
Enemies : Are there any groups in perpetual conflict with the cult? If the player characters are in trouble with one cult, they may receive help from another.

The Legions of the Damned

The Legions of the Damned are a chain of cults, which revolve around the worship of Astaroth, the prince of darkness and ruler of Inferno. These cults are devoted to evil. They attempt to recreate Inferno on earth, and to open gates into Inferno. The name of these cults hints at the damned sinners who followed Astaroth when he left Inferno and entered our world. These sinners are spread all over the world today, involved in many cults and military organizations. But there are other Astaroth-cults who consider themselves to be Legions of the Damned. Their common factor is that they are controlled by Astaroth and work to give him total power over the whole of humanity. Nevertheless, single cults may fight

each other and may work with completely different methods and ideologies. We will first describe the legions proper.

The Legions : The Legions of the Damned followed Astaroth when he left Inferno and became incarnated into our world. There are ten of these legions, each having 100,000 members. They are not cults in the normal sense of the word, but they are surrounded by cults that worship Astaroth and the Death Angels, and their activities are very secretive.

The Legions are kept incarcerated in military compounds in solitary, desolate places where they do not attract attention. Formally, they were part of the national army in the region where they are stationed. But they only serve Astaroth and only take orders from their own officers. A few humans are members of the Legions, but most of the soldiers are damned who have assumed physical form with Astaroth's aid.

Two of the legions are west of Asuncion, on the border between Argentina and Paraguay. Juan Martinez, an Incarnate of Hareb-Serap, drills the troops and infiltrates the military in both countries, to bring down the weak semi-democratic governments, which are in power. Cults among Argentinean and Paraguayan troops worship Hareb-Serap as a Death Angel, and his followers are working to purge all "unbelievers" from the upper echelons of the military leadership

Three of the legions are in the Asia. Two of them are in the southeast, at Tiblisi and Tashkent, where their activities are coordinated with those of the Russian/Old Soviet Mafia. They are led by Razides in human guise and do all they can to incite civil war among the different minorities. One legion is near Moscow, under the command of an Incarnate of the Death Angel Chagidiel.

Two of the Legions are in the USA: one sits on the Mexican border and one stays in an old, previously abandoned military base in northern Nevada. There are also legions in China and India. The final legion is in Germany, stationed in old barracks near Dresden.

The Legionnaires

The Legions of the Damned are mostly made up of Purgatides, damned souls from Inferno. They have been tortured for eternities in Inferno and are very familiar with terror and pain. Now, they have been transformed into a sort of half-demons who look like people but are very inhuman.

The Legionnaires are still the people they were before death, they still have vague memories from life before Inferno, and they are able to recognize people they knew before they died. Those who knew them in life will recognize them also in their present form. If they meet someone who was important to them in their earthly life, they will probably try to erase this painful memory by running away or killing the person.

They could never have left Inferno and assumed physical form of their own power. It is Astaroth's power that keeps them in our world. He can cast them back into Inferno at any time. This knowledge makes the Legionnaires terrified and absolutely obedient to the Prince of Darkness.

The Damned appear almost human to the eye, even though most of them have some sort of physical deformity. Some have discolored or flaky skin, others have fangs, claws, unhealable wounds, hunchbacks or rotting flesh.

Many have artificial limbs; arms, legs and even heads made of steel and plastic. Prosthesis with built-in weapons exist. These give the Legionnaire +5 on the skill roll with that weapon and one extra action.

The Legionnaires are a kind of undead and cannot be killed in our sense of the word. Like other undead, their limbs have life even if they become separated from the rest of the body. The only way to eliminate them is to hack them up to mincemeat, and even then all the little bits will continue to live. Their physical bodies are actually destroyed only when they are cast back into Inferno. A Death magician can summon, control and expel Legionnaires.

AGL	3D10 (16)	EGO	2D10 (11)
STR	4D10 (22)	CHA	1D10 (5)
CON	SPECIAL	PER	2D10 (11)
COM	1D10 (5)	EDU	1D10 (5)

Senses : Human. Prosthesis which give infrared vision occur.
Movement : 7 m/combat round
Actions : 3
Initiative bonus : +4
Damage bonus : +4
Damage capacity : Special. Every limb has a life of its own. They can be divided but not killed. A serious or fatal wound means that a part of the body has become separated of GM's choice. Limbs that have been hacked off will attempt to reunite with the rest of the body. This takes 1d10 combat rounds in a combat situation, if no one stops them. Every major limb (arm, leg, torso) has half the Legionnaires Strength and can move 1 m/combat round. If a Legionnaire is burnt to ashes, he will regain his form in 24 hours if the ashes are in one place. If the ashes are scattered to the wind, it can take years before the fragments manage to assemble.
Endurance : Unlimited
Mental balance : -100 -10d10 (-155)
Powers : Invulnerable to electricity and radioactivity. Don't need food, water or oxygen. Any abilities applicable to people with low mental balance.
Skills : Climb 15, Automatic weapons 16, Handgun 16, Heavy weapons 16, Dodge 16, Dagger 20, Impact weapons 20, Whips and chains 20, Unarmed combat 22, Hide 10, Search 10, Interrogation 10, Drive vehicle 10 (car)
Attack modes : according to weapon

Satanists

The Satanists are human cultists who worship Astaroth and aid his attempts to achieve power over humanity. They worship evil and desire to recreate Inferno on Earth. They consider themselves part of the Legions of the Damned, and function as intelligence organization and auxiliaries to them.

The Satanists are scattered in many rival groups and factions all over the world. They tend to be strongly individualistic, so the groups split and reorganize all the time. The most stable groups are those with a firm hierarchy and a strong leader who keeps the members under control with fear and violence.

At the bottom of the Satanist hierarchy are the "Hellers", violent vagabonds who act as hit men and drug couriers for more exalted leaders. The more influential satanists

are organized in secret lodges who do not know of each other's existence, and keep their activities extremely well hidden.

Many Satanists delve into black Magic in order to gain power and recreate Inferno. There are many Death magicians among them.

Hellers

The Hellers are the lowest form of Satanist cults. Their purposes are to get as much power and money as possible, live in luxury and be able to tread on others with impunity. Their philosophy is simple: strength is might and might is right. They despise weakness and believe that there should be no other power than that which rests on physical strength and the ability to forcibly subdue others.

Hellers are small groups of Astaroth-worshippers among outsiders and bums. Each cult has between 10 and 100 members. The cults are gangs, governed by a leader. There is frequent exchange of members between the groups.

In spite of the vague structure, there are some that may be called leaders of the Western European Hellers. Rainier Hartmut, a police commissioner in Berlin, has a strong influence over the gangs, and so does the car and drug dealer Vincent Van der Dahrt in Rotterdam. In the US, a man in his 20's who calls himself Ice Man controls several gangs in the Los Angeles area, and a boy genius said to be only 16, controls much of the youth crime in New York. He is known as Elroy. Hellers mostly consist of men between 15 and 35 years of age. The fixation on physical strength makes it hard for women and older men to assert themselves in the gangs.

The gangs have access to automatic weapons and advanced modern explosives. Many have close links with the military. But officials never want to admit their contacts with the Hellers, so they find it hard to exert influence through official channels. Drugs and arms dealing contribute to a good economy in many groups.

Hellers exist all over Europe and the Middle East, North Africa and America. There are scattered cults in Japan and South East Asia.

Many Hellers are constantly traveling, running from authorities and murder charges. Their net of contact help them hide from the police. They hide out in abandoned houses on the outskirts of the cities, or in provisional camps out in the countryside.

They dress like many other violent gangs and may be difficult to tell apart from neo-nazis and motorcycle gangs: black leather, plastic and old blue jeans, decorated with chains, rivets and symbols. They have buzz-cuts and wear tattoos and many piercings. The German Iron Cross is a common emblem, as is the swastika. Real Hellers know each other by secret handshakes and code words.

Hellers are violent. They never use subtle methods, but prefer violence and terror. They never shrink from getting in trouble with the law and they are not intimidated by the risk of revenge from their enemies. Cowardice is the ultimate shame for a Heller.

Some of these cults have connections to creatures beyond the illusions. Legionnaires from Astaroth's legions are spread out here and there in the gangs. Occasionally, a Nepharite or Razide has joined a gang to help them perform a robbery or an assault. There was a much talked about case a few years ago, when a gang of Hellers in Belgium captured some police officers and tortured them to death; actually the work of a couple of Nepharites.

Hellers do not deny their existence in public, but they don't advertise. They prefer to do their business under the cover of darkness.

The most persistent enemies of the Hellers are actually the Mafia. One effect of this is that Hellers are seldom found in Italy and southern France. The Mafia has many contacts in the Catholic Church and organizations controlled by Lictors. All of these view the Hellers as a threat and an abomination. Moslem fundamentalists in Northern Africa have attempted to exterminate Hellers there.

Heller

A typical Heller is a European or American male of 15-25 years. He may come from any social background, but he usually had a troublesome childhood and little contact with his father. He became a Heller in his teens and has toured several states with his cult. He has been deprived of his civic rights and is wanted in a couple of states or countries. He has killed at least once and is thoroughly unscrupulous.

AGL	2D10 (11)	EGO	2D10 (11)
STR	10+1D10 (15)	CHA	2D10 (11)
CON	10+1D10 (15)	PER	2D10 (11)
COM	2D10 (11)	EDU	1D10 (5)

Movement : 5 m/combat round
Actions : 2
Initiative bonus : None
Damage bonus : +2
Damage capacity :
4 scratches = 1 light wound
3 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 105
Mental balance : -25 -5d10 (-52)
Dark secrets : (any of the below) Family secret, Occult experiences, Victim of crime, Pact with Astaroth or Death Angel, Guilty of crime
Advantages : None
Disadvantage sum: 10+5d10 points (35)
Skills : Automatic weapons 11, Handgun 11, Dagger 15, Impact weapon 15, Whips and chains 15, Unarmed combat 15, First aid 11, Motor mechanics 11, Language: 1 or 2 additional 11, Burglary 11, Drive vehicle (car and motorcycle) 15
Attack modes : According to weapon
Number encountered : 5d10 (27)
The Dark Art : 0

Lodges

The "lodges" is the common name for the more discreet of the Satanist cults. Their activities encompass black Magic, power intrigues and espionage for the Legions of the Damned. Certain lodges control companies, used as covers for drug dealing and arms smuggling. Others are covers for more legitimate business activities, which Astaroth wants to control.



The members of the lodges are seldom fanatic adherents to any "cause." Their purposes are rather selfish. They seek personal power and wealth, which they believe they can get by serving Astaroth. They are aware of that they work for the Prince of Darkness, and their ideology is more developed than the Hellers'. Many lodge members are magicians, and the primitive cult of violence that the Hellers have, hardly exists here.

Each lodge has 10-300 members, sometimes divided in smaller cells. A Thanathierarch, who is under a Demogorgon, leads the lodge. Each Demogorgon is responsible for a large area, usually a whole country. The different lodges know very little about each other.

100-150 Demogorgons are spread over the world. They are powerful magicians, Razides, Nepharites or incarnated Death Angels. They are ultimately responsible to Astaroth himself.

Most members of the lodges are respected, well-to-do citizens. The lodges don't accept members, which are of no use to them.

They have great resources. A lodge can send its members anywhere in the world, get hold of hit men and enforcers who deal with their enemies, and manipulate the legal machinery to get their enemies accused of serious crimes. Contacts among police and lawyers give them power to manufacture evidence, bribe or intimidate juries, thus controlling trials. If the lodge is seriously threatened, it can appeal to the Demogorgon for help. If the Demogorgon intercedes, even more impressive resources are put at their disposal, including military powers.

The lodges exist all over the world, but most of all in the West, and to some extent in South East Asia. In Africa and northern Asia they are few. They have also had little success in the Arab world.

Lodges are often disguised as harmless secret societies, exclusive yacht clubs or country clubs. Some of them have corporations or even government agencies as cover. Their activities are performed in modern offices with administrative personnel, real bookkeeping, etc.

Lodge members recognize each other by secret handshakes and signs. They never wear any visual marks. The lodges prefer "behind the scenes" work and subtle methods to achieve their goals. They only resort to violence in extreme cases, and never in such a way that it can be traced to them. Most

often, they buy the services of Hellers and other violent gangs to do their dirty work.

The lodges have close contacts with non-human beings. Many members are Death magicians. Nepharites and Razides regularly attend meetings, and Incarnates of Death Angels supervise the activities. The lodges can summon creatures from Inferno to frighten their opponents.

All activities of the lodges are kept very secret. Intricate security arrangements guarantee that no compromising facts can be revealed about the lodge's work. With their vast financial and political resources, they are able to extract their members from almost any danger. Like oily snakes, they slither out of the tightest legal traps.

Lodges have connections with Hellers, they use for simple tasks, and the Legions of the Damned, they cooperate with. They also have contacts with other power groups and occult societies.

The Archons are struggling to infiltrate and crush the lodges through their own agents. The Catholic Church has spent much time and work to expose the lodges and their branches, and to destroy them.

Demogorgon James Hammond Buchanan III

James Buchanan is the Demogorgon of the central eastern seaboard, including Washington, D.C. He resides in nearby Virginia, in the pretty town of Charlottesville. Buchanan is Professor at the University of Virginia and a respected member of the Board of Visitors, the ruling body of the University. He became involved with the satanists in his 30's. Colleagues in the hospital introduced him to the local lodge, and he rose swiftly through the ranks, appointed Demogorgon of Washington in 1991.

James is a tall, brawny, energetic man of about 60. His hair is white and thick, and his nose is prominent, giving him a look of authority and dependability. On his back is a large scar, forming a spiral pattern in the middle of which is a deep wound which never heals. Pus and black fluids always seep out of it. It is a physical alteration caused by James' low mental balance.

Behind his respectable façade, James Buchanan is a monster. Before his time in the lodges he used to be a cold, efficient person who did his duties perfectly and never let the dark powers within be seen. When he entered the lodge, something snapped inside him and a wave of destruction welled up. He soon became known among all satanists in the eastern US for his cruelty and callousness. At his investiture as Thanathierarch of the DC lodge, his wife and daughter were sacrificed to Gamaliel.

Buchanan's remaining child is his son James ("Buck") Hammond Buchanan IV, a third-yearman at the University . Buck is following in his father's footsteps among the satanists. As a member of a prominent fraternity, he is recruiting other sons of powerful men into the lodge. At his enthronement as Demogorgon, Buchanan had fifteen students from area universities sacrificed in bloody rituals in which Buck assisted.

AGL	9	EGO	32
STR	10	CHA	15
CON	26	PER	8
COM	9	EDU	19

Height : 187 cm
Weight : 75 kg
Movement : 4 m/combat round
Actions : 2
Initiative bonus : None
Damage bonus : None
Damage capacity :
7 scratches = 1 light wound
6 light wounds = 1 serious wound
4 serious wounds = 1 fatal wound
Endurance : 160
Mental balance : -80
Dark secrets : Guilty of crime, Pact with Death Angels and Astaroth
Advantages : Good reputation, Influential friends, Magic intuition
Disadvantages : Fanaticism, Mental constrictions: feelings and positive memories, Greedy, Intolerant, Egotist, Mental compulsion: must hurt others
Skills : Handgun 15, Whips and chains 20, Computers 15, Poisons and drugs 25, Information retrieval 20, Occultism 25, English 15, German 15, French 15, Man of the world 20, Diplomacy 15, Etiquette 15, Interrogation 25, Net of contacts: doctors 15, Net of contacts: satanists 20, Rhetoric 15, Medicine 20, Anatomy 20, Surgery 15, Toxicology 15, Natural science 15, Biology 15, Chemistry 15
Attack modes : According to weapon
Magic : Lore of Death 40 (all spells to 25).
Home : Charlottesville, Virginia
The Dark Art : 5

The Guardians of the Labyrinthe

The Guardians of the Labyrinth is a widespread cult which worships She Who Waits Below, the creature that guards of the gate of Achlys. This cult is tied to the Labyrinth, the vast underground system of tunnels and passages which exists under all cities, and which merges into one and the same Labyrinth if you get sufficiently deep down. The members of the cult seek to go beyond the gate of Achlys and enter the primeval void that was before chaos.

The foremost members of the cult go through years of purification before they descend through the gate in the city of Ktonor. This is the entrance to the Lower Labyrinth. Those who find their way through it will end up at the gate where She Who Waits Below lies. If this divinity so wishes, she lets them pass the gate into Achlys where all life and matter is annihilated. The Guardians claim that the joining with Achlys is not in fact an annihilation, but a blissful unification with the divine All. Among "ordinary" cultists, it is depicted as a sort of paradise.

The Guardians of the Labyrinth are divided into many hundreds of small cults in large cities all over the world. They only exist in cities with over one million inhabitants. Several sects of the same kind can exist in the same city without knowing about each other. They meet in basements and other

subterranean places, where they perform complicated rituals designed to bring them closer to She Who Waits Below. The cults are formed spontaneously by people who have received dreams or visions from She Who Waits Below. Their rituals vary widely, from esoteric groups who simply meditate, to aggressive groups with bloody sacrificial rites. The nature of the visions and dreams received will contribute to the form of the cultic groups.

Behind all of these branches are the real Guardians of the Labyrinth, who lead the movement. They live in those deep tunnels and chambers where all cities merge, in the subterranean city of Ktonor. This is a place of eternal darkness. When a local group has grown to sufficient size, these leaders will seek it out and explain to the members that they are not alone in their worship, that there are in fact hundreds of thousands of co-cultists all over the world.

The most prominent members are taken below, where they are initiated to the rank of Guardians, through rituals, which among other things entail putting their eyes out. An initiated Guardian never leaves the labyrinth, and loathes light.

Since these cults are formed by people who have been summoned directly by She Who Waits Below, their social background is varied. There are groups from the upper crust of society, but most of the members come from the poor, the outcasts who dwell in subways and slums.

The resources of the cult groups vary with number of members and social station. Those groups in touch with Ktonor can call on help from there. But the underground Guardians have little knowledge of what happens on the surface and depend entirely on surface cultists for contact nets.

The cults exist in all cities, which have connections to the labyrinth, i.e., all with more than one million inhabitants. The cultists gather in subterranean shrines, which can be anything from redecorated bomb shelters to catacombs and sewers, or specially built temples under houses belonging to members. Tunnels to the Labyrinth below connect all such shrines.

The Guardians in Ktonor may be recognized by their sickly gray skin, the gray cloth veils they wear, and the empty sockets where their eyes used to be. Ordinary members of the cult wear no special emblems. They get contact with other worshippers by using code phrases such as "Beyond Achlys is nothing" or "Truth from darkness." At ceremonies they sometimes wear special garments, but the shape of these varies from group to group.

The Guardians of the Labyrinth are fanatics, but not given to needless violence. They believe that all things are secondary, next to the secrets of the Labyrinth, and they despise the "ignorant" people in the world above. They resort to violence if they believe that it is called for.

The leaders of the Guardians know a special form of Magic, which helps them control the inhabitants of the underworld, such as Larvae, Children of the Night, Psilosites, Cairath and even Razides who originally belong in the Underworld. They can summon such creatures to fight for them. The cult has no contact with non-human creatures that dwell above ground. The Guardians of the Labyrinth is a very secretive cult that never reveals anything about its activities to "those above," as they call uninitiated people. The cults have some contact with other subterranean groups, especially the madmen. They have no special enemies, but attack everyone who threatens their activity.

Daniel Boughlin

Daniel Boughlin was summoned by She Who Waits Below at the age of nine years. He was playing in the cellar under the residential block where his family lived, when he received a vision of an eye that opened in the dark. The eye told him to gather his friends and found a temple in the storerooms beneath the building. Daniel did as he had been told. He got some of his playmates together, and they secretly swore allegiance to She Who Waits Below.

Next, Daniel received a dream where he was told to capture one of the alcoholics who used to sleep in the cellars, and bring him to the temple. There, they would summon the Guardians of the Underworld and make a sacrifice. His playmates thought that it was all a game, but when the concrete floor split open and ten Children of the Night came to take the sacrifice, they realized that they were playing for keeps. The alcoholic was snatched down into the darkness and was never seen again.

Daniel Boughlin and his friends grew up and enlarged their cult until it had 30 members. Then, a Guardian from Ktonor arrived and told them about other similar cults. Daniel was brought down to Ktonor where he went through the initiation and became a full Guardian. Since then, he has never left the underground even though he sometimes visits his friends in the temple under Manchester.

Daniel Boughlin is short and thin. His skin is as pale as a corpse and his eyes have been put out. He dresses in thin, gray veils that only barely conceal his body.

AGL	12	EGO	28
STR	12	CHA	9
CON	26	PER	15
COM	7	EDU	9

Height : 165 cm
Weight : 55 kg
Senses : Blind. Orients in darkness with a sort of radar sense. Otherwise as a normal human.
Movement : 6 m/combat round
Actions : 2
Initiative bonus : None
Damage bonus : +1
Damage capacity :
7 scratches = 1 light wound
6 light wounds = 1 serious wound
4 serious wounds = 1 fatal wound
Endurance : 160
Mental balance : -60
Dark secrets : Pact with She Who Waits Below, Guilty of crime
Advantages : Magical intuition
Disadvantages : Fanaticism, Phobia: cannot stand light, Mental constriction: life before the underworld, Intolerance, Nightmares: visions of She Who Waits Below, Mental compulsion: must perform rituals for She Who Waits Below
Skills : Sneak 12, Dagger 15, Sword 15, Unarmed combat 12, Hide 20
Attack modes : Wears katana and dagger
Magic : Special cultic Magic enabling him to summon, bind and expel Children of the Night, Psilosites, Larvae and Cairath. Lore rating 30, skill score 25
Home : Ktonor



The Illusion

It was really hectic. People were running around all over the place shouting, while some stood strained in front of their computer screens speaking in two phones simultaneously. The sun was setting.

Michael took a quick glance at his golden Rolex; it showed two minutes to four p.m. It was time to close the deal. He spoke softly into one of the two receivers he was holding while one clear bead of sweat rolled down his forehead.

"Mr.Nakagi. Sir, may I have your decision please, Yes or no?"

He got the reply, hung up and confirmed the sell to his companion that was waiting on the other phone.

Michael slammed the receiver into place and leaned back into the luxury leather armchair. It creaked loudly.

"Yes! Yes, yes!"

He had the sleeves of his creased Armani shirt rolled up and the perspiration stains on it were safely covered by a black vest and shrouded in cologne. He put his feet on the mahogany desk and took out a Havana cigar from the pocket of his jacket that was hanging over the back of the chair. He bit off the end of it and spit it on the genuine Arabian carpet. He took out his gold plated lighter from the vest pocket and carefully lit the cigar. Slowly puffing on it, inhaling its deadly joy, he relaxed and rubbed himself in self-appreciation. He had just closed another major transaction, leaving him with a neat million dollars in provision.

Suddenly the phone rang him back to reality, the private one. He leaned forward and picked it up.

"Mr. Manners" He answered in his best mood voice.

"Is this Mr. Manners?" A careless voice asked in the other end.

"Yep..." Michael replied with a sigh. Nothing was going to ruin this day for him.

"This is the police. We found your wife, Sandra, with her wrists cut up in your bathroom this morning. I'm sorry Mr. Manners. Sir?"

Most humans are prisoners in Elysium; the part of the Machine that we call our world. The Illusion. We live our lives, we die and we are reborn; often without a suspicion about what takes place behind the thin veils of the illusions.

The Illusion is controlled and kept alive by our keepers, and their slaves and messengers. The Archons govern the world through their manifestations. Through the Lictors and the Desparytes, human organizations, such as political parties, corporations and religious movements, are controlled. Farther down in the hierarchy one finds the humans that have devoted their lives to evil, using their power to further their own perverted lusts. These people are aware of another reality but their conception of the truth is often twisted and full of lies. Many of these have been ensnared by Desparytes and Nepharites and are rewarded with eternal torment and suffering in Inferno when they die.

The All-seeing : When the Demiurge designed the prisons that would hold mankind he once again applied the ideas that had resulted in the Machine.

Most of mankind's social systems are built around an administrative machinery, controlled by the servants of the Archons and the Angels of Death. These servants use their powers to observe mankind and stop all attempts of escaping the Machine. These servants see and hear all. All they learn is recorded on ancient scrolls and sent to the mighty libraries in Metropolis and Inferno.

The All-seeing also employ servants and slaves, ready to obey their slightest wishes. This control is rigid and maintained by threats and severe punishments.

The Ignorant : The majority of the humans living in Elysium are ignorant of the conspiracy that keeps them locked up in the Machine. They make no attempt to escape the ruling situation and are lost in a quagmire of hopelessness, insanity and perversion.

Every ignorant man and woman is used by the All-seeing to further their own evil causes. They are used as pawns in the game for the power over the Machine, and their Awakening is seen as a threat. It must be stopped by any means.

Elysium

Once our world was dark and beautiful. We governed our own destinies and walked our own ways in the darkness of our alleys and gardens. But this was looked upon with hateful eyes by the Demiurge. He raised his walls around our paradise to take away our true powers.

Its powers denied, humanity turned in upon itself and became bitter and cruel. Thousands of years of evil twisted the fields of Elysium to become grotesque parodies of what they once had been. The smoking fires that devoured the earth, the air and the water veiled the eternally shining sun.

The City

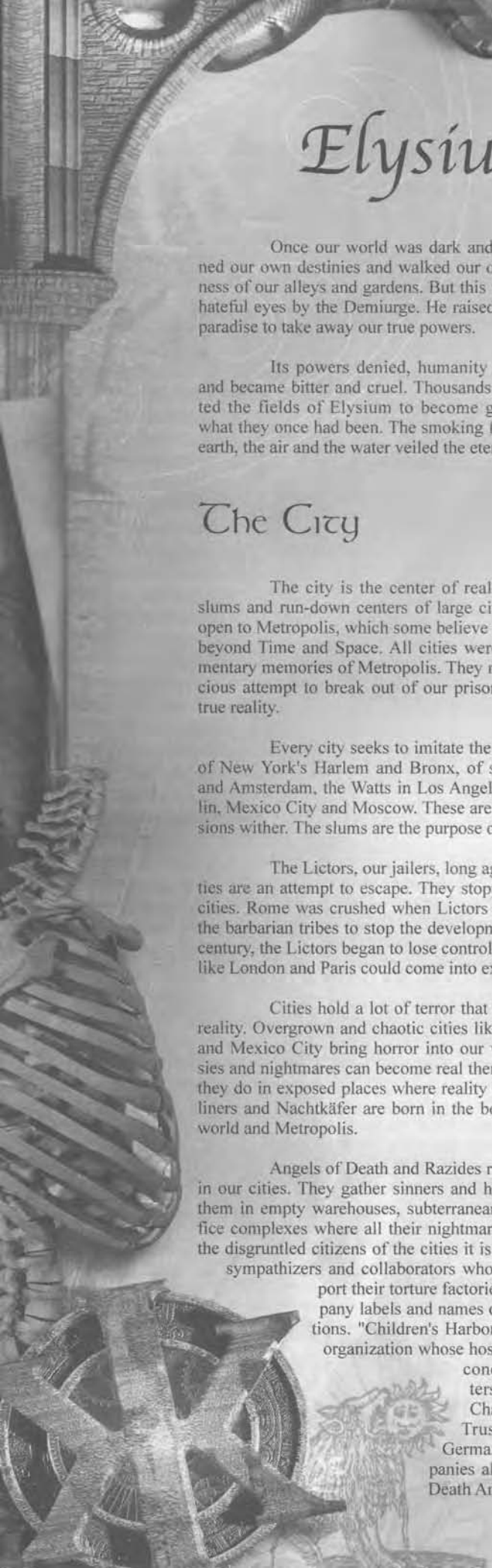
The city is the center of reality's breakdown. The slums and run-down centers of large cities are considered to open to Metropolis, which some believe to be the original City beyond Time and Space. All cities were built with our fragmentary memories of Metropolis. They represent our subconscious attempt to break out of our prison and get back to the true reality.

Every city seeks to imitate the disintegrating centers of New York's Harlem and Bronx, of southeast Washington and Amsterdam, the Watts in Los Angeles, Kreuzberg in Berlin, Mexico City and Moscow. These are places where the illusions wither. The slums are the purpose of the city.

The Lictors, our jailers, long ago realized that the cities are an attempt to escape. They stopped the growth of the cities. Rome was crushed when Lictors assumed control over the barbarian tribes to stop the development. Only in the 18th century, the Lictors began to lose control and really large cities like London and Paris could come into existence.

Cities hold a lot of terror that originates in our own reality. Overgrown and chaotic cities like New York, Calcutta and Mexico City bring horror into our world. People's fantasies and nightmares can become real there, in the same way as they do in exposed places where reality breaks down. Borderliners and Nachtkäfer are born in the borderline between our world and Metropolis.

Angels of Death and Razides recreate their lost hells in our cities. They gather sinners and human debris, packing them in empty warehouses, subterranean tunnels and city office complexes where all their nightmares come true. Among the disgruntled citizens of the cities it is easy for them to find sympathizers and collaborators who are prepared to support their torture factories behind decent company labels and names of government institutions. "Children's Harbor" in Britain is an aid organization whose hospitals and orphanages conceal the torture centers of the Death Angel Chagidiel. The Donovan Trust in the USA and Germany is a chain of companies also collaborating with Death Angels and Razides.



The Borderland

Creatures from the other side contribute to our cities and erect their own structures. The servants of the Archons have houses that open toward the palaces of Metropolis. The houses of Death Angels are portals to Inferno and the purgatories. Some of these houses are visible to all. Others can only be seen by certain people, or only during a certain part of the year or the day. Inside these buildings, all men can see partially through the illusions. Often, our senses are tricked into seeing something that isn't part of our world, but which is not truth either. There are several of these buildings in Manhattan, London, Paris, Berlin and other cities. During the 70s some of them were documented by the German occultist Joanna Kocher, who then vanished mysteriously.

Whenever a house or a place opens toward Metropolis, that place exists simultaneously both in our world and in Metropolis. It is a spot where both realities meet. Below, we will give some examples of this borderland between the realities. The house on Rue de Sévigné is a gateway deliberately created by an Archon. The housing block in Islington is a gate that has opened spontaneously through the violence and decay there.

22/24 Rue de Sévigné

Between 22 and 24 Rue de Sévigné in the fourth arrondissement of Paris, stands an old, run-down house without any visible street number. The building looks as if it was built in the late 18th century. The curtains are always closed and there are no name plaques in the entrance. The gate is always locked. Sometimes, men in dark overcoats are seen entering the house. At night, black vans stop outside and heavy bundles are carried in through the back door, which faces a narrow alley. Also at night, neighbors have heard strange rattling noises and seen things that look like large beetles scuttling away into the dark corners.

The house does not exist on any maps, not even the electrical and water/sewage maps at the city planning office. It is not registered in the city archives and has no known owner. It isn't even there all the time. When the moon enters its dark phase, the house vanishes. Number 22 and 24 suddenly stand next to each other and the building between seems never to have existed. But when the moon returns, it reappears.

The house is the home and headquarters of Justice Melcourt, a Lictor who serves Geburah. Justice is conducting a private campaign to clean up the criminal underworld of Paris. With his ten assistants, he pursues and kidnaps criminals, bringing them to the house on Rue de Sévigné. Inside, there is a courtroom where Justice presides as judge. Geburah's commandments are the law. According to them, severe punishments are exacted for all things that Geburah considers criminal, e.g. theft, assault, murder, witchcraft, adultery, abortion and usury. In the basement, there is a guillotine and several cells where condemned prisoners despair.

This house also serves as a gate to Geburah's palace in Metropolis. Through the meandering corridors in the dungeon, there are several doors leading to the basement of the palace. It has happened that prisoners have escaped and turned up in Metropolis this way. When the moon is totally dark, the house exists only in Metropolis. But with the reappearance of the moon, it returns.

Dupont Circle Metro Station

In the heart of northwest Washington, DC; the city's most affluent quarter, lies a gateway to Metropolis.

Dupont Circle is where five roads intersect, a bustling traffic circle which rings a small round park. At the heart of the park is a beautiful marble fountain, and in the center of the fountain towers a statute resembling a gigantic goblet, the cup upheld by a trio of statues who symbolize the aspects of the sea. By day this is a gathering-place for lunching office employees, resting bicycle couriers, and the espresso-drinking young professionals who live in the nearby townhouses. But at nightfall, the homeless and desperate migrate to the circle. At times the ornate streetlights seem to dim; perhaps it is only a power fluctuation.

Beneath this green enclave are layers of concrete tunnels and roaring ventilation fans. Connecticut Avenue passes just below the circle, and far beneath this four-lane artery the high-tech electric trains of the Washington Metro glide smoothly into the station, lit by halogen lamps. Stainless steel escalators take thousands of commuters down a great shaft to the modern station deep below.

But there was a subway station just under Dupont before the Metro was built far deeper in the seventies, and four staircases of rotting concrete still lead down from the sidewalks to dark passages under the circle. Rusted steel gates close them off, but a few still have keys.

Late in the evening, shadowy figures descend the stairways and open the gates. Sometimes, beings emerge from these stairways, borderliners who live in the tunnels beneath the city.

Passages connect to service tunnels around the Metro, and lead to tunnels going much deeper. Lit by flickering bulbs in steel cages, tunnels with walls covered by strange graffiti link to the Underground Metropolis. One way opens onto the chamber of the Cube.

Homeless who venture down the old subway entries at night to urinate sometimes won't come back. Young men returning alone from nearby bars have vanished in Dupont Circle, taken as they stumbled too close to a shadow, and it moved to take them below.

Anyone venturing through the old subway gates follows a tiled corridor to a row of broken turnstiles. The moment these are passed through the darkness grows noticeably. Hot draughts blow randomly in the cold, damp air. The floor is littered with broken chunks of concrete, and ahead lies the train platform. An arched tile passage stretches away to the left and right. Rusted steel doors can be seen on either side; these lead to service corridors and narrow shafts with iron ladders.

Those who venture further will find their tunnel growing progressively more surreal (really the illusions falling away) until they have made the transition to Metropolis.

44 Ladbrooke Hill, North Islington

On a littered empty lot in northern Islington, a suburb of London, stands a condemned house which cannot be demolished because of legal conflicts between the owners. It has stood empty for about ten years, and has become a haven for junkies and homeless people. By the middle of the 80s, a slightly insane necromancer made himself a Temple in a bomb shelter located under the building. In that room, a slab of concrete served as a sacrificial altar, and the floor is covered with protective symbols carved into the concrete and painted in with human blood. The necromancer has killed about twenty of the homeless beggars who sought refuge in the house. With these sacrifices, Dr. Lazarus, as he calls himself, has opened the door to Metropolis. His victims have become Borderliners, creatures existing half in our world, half in Metropolis.

There are still junkies and alcoholics living in the building. They have made peace with the necromancer, and some of them have learned to walk between our world and the city on the other side. Others pretend they don't know what is going on.

The Illusion Shatters

It is still unusual for us to see through the illusions. When we do so, it might be into any reality, but these rules so far presuppose that it is into the reality that was shaped by the Demiurge.

Before the disappearance of the Demiurge, only special artifacts such as drugs or magical implements could open a human being's eyes. Hallucinogenic drugs have always been used to open the mind. Magic can also be used for this purpose; see the chapter "Magic". Today, there are also places and events that give us a view out of our prison.

When the Illusion is broken, we usually see into Metropolis, the city of which our cities are a small part. We walk through a portal and suddenly emerge in Metropolis, or reality is twisted around us and we find that we have been transported there. We can also end up in Inferno; it all depends on when and where the illusions crumble. A subterranean portal will lead to underground parts of Metropolis, a portal in a torture chamber may lead to Hell, a portal on the top floor of a skyscraper may lead to one of the Archon's palaces. Portals that appear in dreams are special. They lead to a Dream world. This will be described in the section "Beyond Dreams".

To see beyond the illusions is nearly always a terrifying event that calls for an Ego roll to see if the character is shocked. The exception is when places on the other side are very similar to our reality, so that the characters are prepared for what they will encounter, or used to it.

Artifacts and Drugs : Up until about 200 years ago, artifacts and drugs were the only means to see through illusions. Numerous artifacts, as these objects are called, were made to help people see into that which people then perceived as other worlds or dimensions.

Lenses : Among the most common artifacts are various polished lenses and prisms, sometimes fitted into binoculars or eyeglasses. Master Hartmund, a 17th century glassmaker in Thüringen, made about a hundred eyeglasses and enlargement lenses that can be used to see reality as it is.

Cameras : In the 1950s, Hasselblad manufactured a small series of cameras, only 50, which take pictures of the true reality. Some of them are still in working condition and are used by artistic photographers to achieve unexpected effects.

Mirrors : The mirror is a popular artifact; the "mirror of truth" which shows reality instead of a faithful image of our illusions. Several such items are still hanging in medieval and renaissance castles. Some of them can be used as portals. You can step through the mirror and see reality, until you step back. These mirrors of truth have been manufactured even up until modern times. Andy Warhol made one, which is now in the Museum of Modern Art in New York.

Puzzles : The puzzle is a more demanding form of artifact. It can be any type of puzzle, a jigsaw or a Rubik's cube, or a mosaic to be laid on a floor. When the puzzle has been completed, the user sees a specific aspect of reality around him. It can be Metropolis, Inferno or some other part, regardless of where he is when the puzzle is solved. People have disputed whether this is because all realities are encapsulated in each other, and so are present everywhere, or whether the puzzle teleport the person to a certain place. Nobody knows for certain. The most famous puzzles are those that open the doors of Inferno, but there are also others.

Statuettes : There have always been artifacts that are connected to creatures. They can make a certain creature, or a certain type of creatures, penetrate the illusions and become visible to us. It is common that such artifacts take the form of a statuette or picture of the creature it is connected to. A special sign, a word, or simply deep concentration is then used to achieve contact with the creature.

The nine Erinye statuettes which were unearthed in the ruins of Mykene turned out to be artifacts which lead Erinyes to the bearer, as Dr. Richter so tragically discovered when he was torn to pieces in Paddington Station in 1923.

A more modern example is Yoshi Kazawi's three Nepharite statuettes, by which the artist unwittingly created a nightmarish end for eight Filipino boys who were found dead in a warehouse in Osaka in the mid-80's. Kazawi committed suicide in 1989, and the fate of the statuettes is unknown.

Portals : There are several kinds of portals. The puzzle may be called a type of portal, just like with mirrors that one can step through. Portals don't just open your eyes to the real world, they also transport you to a different place. Most portals have the form of some kind of door or opening. The painting is a popular form. It shows the place to which it can transport the onlooker. Concentrate closely on the image, and you will see reality change until you are standing inside the place that the painting depicts.

Many portals can only be used at special times, by uttering certain words, or by concentrating in a correct way. If the right "password" is not used, they remain closed, ordinary objects.

At the end of the 1980's, the Italian movie director Dario Fabrici made three films that work as portals. Anyone who closely watches all three movies; "Demon Might", "Torn Flesh", and "Night of the Burning", will gradually be transported to the particular hell which inspired Fabrici when he made the pictures. These films have been banned at several American colleges since students began to disappear mysteriously.

Other portals don't require any special concentration but work like ordinary doors between our world and Metropolis or Inferno. You step through, and are somewhere entirely different.

Portals may be one-way or two-ways. The one-way portal is more common. When you have stepped through and look around, it is gone, and you can't get back. Creatures that cannot walk between the worlds in other ways have created two-way portals. They lead both into Metropolis and back.

There are also portals which lead to other times without moving you in space, and those who move you in space within our reality, and chaotic ones which deposit you randomly at different places, depending on when you step through them.

EXAMPLE

The two last pieces fit in place and the puzzle merges into a solid sphere. The joints can no longer be seen. It vibrates slightly in Harry's hand. Everything else looks normal, until he turns around and looks at the museum guard. When he came in, this was a small man with a mustache. Now, a pale, fat giant dressed in semi-transparent plastic leans against the wall. Small, sharp teeth glitter in his mouth and his eyes are hidden behind dark glasses. Long black claws idly scratch the wall. The creature greets Harry with a scornful smile. It frowns when he backs away. Then it discovers the sphere. It gets up and strides slowly toward him. A clawed hand is extended. "Give me that", it wheezes, "it's not for you."

Harry turns and runs with the sphere in a firm grip. He rushes through the halls. Far away, he can hear the creature calling. He enters the foyer, where panoramic windows look out over the city. Around him, the familiar silhouette of Manhattan can be seen. But beyond it and over it, other buildings rise. Much bigger ones. A city that stretches to the horizon and further.

Medical experiments : Experiments have proved that it is possible to provoke the human mind so that it will perceive reality. These effects have sometimes appeared at electrical shock treatment in mental hospitals. The results have usually been interpreted as delusions caused by mental disorder, and since these "delusions" seem to get worse, shock treatment has seen less and less use in later years.

It is also possible to force the patient to see clearly by directly affecting the sensory centers of the brain. Dr. Designe at the Sorbonne is the scientist who has gone furthest with these things, in his secret experimental brain surgery. Designe fled to Colombia after having been charged with severe malpractice, and has not been heard of since 1987.

Sensory deprivation is another medical way to open a person's eyes. The subject is enclosed in a room where all sensory stimuli are eliminated; there is no light, smell, sound, or taste and only very limited feeling of skin contact with any object. It is possible that such deprivation sharpens the senses, a sharpening that remains for some time after leaving the room.

The most common medical experiments related to the false reality are those where drugs are used, especially synthetic hallucinogens like LSD. The drawback is that the effects are unreliable. It is impossible for the research leader to know whether the drugged person sees anything real, or whether it is all imagination.

Exposed Places

There are certain places where the illusions tend to fall apart. These are places that challenge our common patterns of thought and force us to see things in a new way. The effects are different. Sometimes doors seem to open into other worlds, to Metropolis, Inferno, a desolate heaven or our own world. In other places, the changes are subtler. Creatures from the other side become visible, enter our reality and may stay there.

Below we will describe a few places where it is probable that illusions will shatter. It is unusual that merely the emotional and sensory charge of the place are sufficient to make us see the truth. Generally, a failed terror roll is required to see anything outside the ordinary. But the GM will be the judge of that in each situation.

Slums : The worst slums in the centers of great cities are close to Metropolis. These are also places where it's possible to see the True Reality. When the illusions fade in a city, we see a darker and more frightening city that stretches beyond the horizon. Our own houses and streets are a small part of it. It is only in the most run-down parts of our cities that we can see into Metropolis. In burned-out houses, in old, empty industrial buildings, in condemned housing blocks that look like they may fall apart any day, we have the greatest chance to see Metropolis. But even in these places, true vision requires that something happens. A disaster, a magic spell, or the presence of a powerful being from outside our world.

Prisons and concentration camps : Places with strong negative power also make us see things in a different way. In prisons, torture chambers, death camps and mental hospitals it is possible to see reality; those large hells, of which our institutions of pain are but a small seed. People who have grown up in such places often see the True Reality, even though many of them are unable to handle this ability and go schizophrenic or autistic to protect themselves. For outsiders, something has to happen if the illusions shall shatter. If you are tortured, drugged or else shocked in such a place, you may see truth.

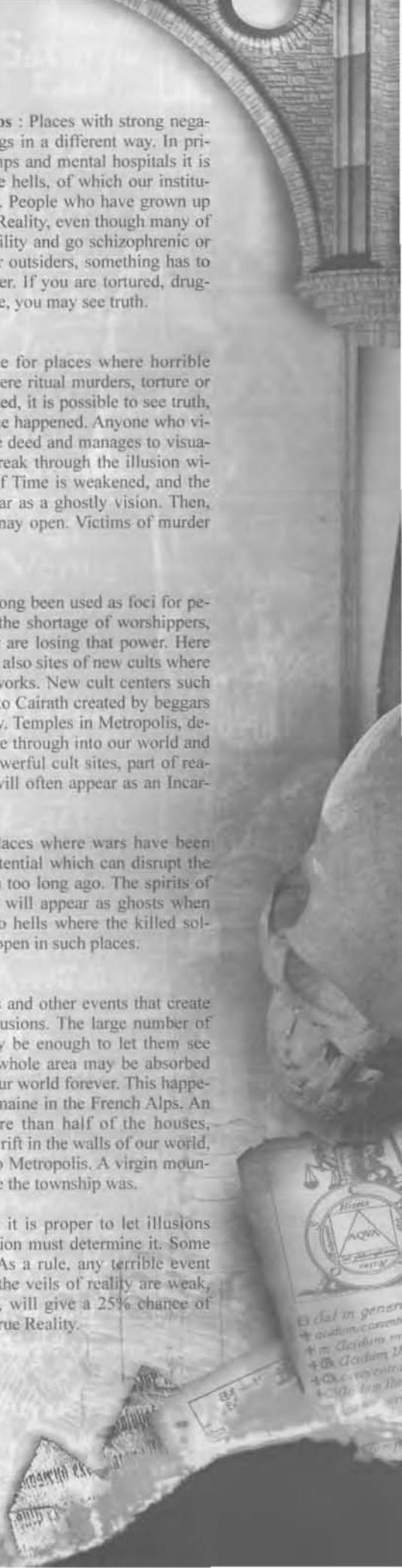
Crime scenes : The same is true for places where horrible crimes have been committed. Where ritual murders, torture or other severe crimes were committed, it is possible to see truth, if it wasn't too long since the crime happened. Anyone who visits a crime scene shortly after the deed and manages to visualize the crime in his mind, can break through the illusion without being shocked. The sense of Time is weakened, and the crime being committed will appear as a ghostly vision. Then, portals to Inferno or Metropolis may open. Victims of murder will often haunt these places.

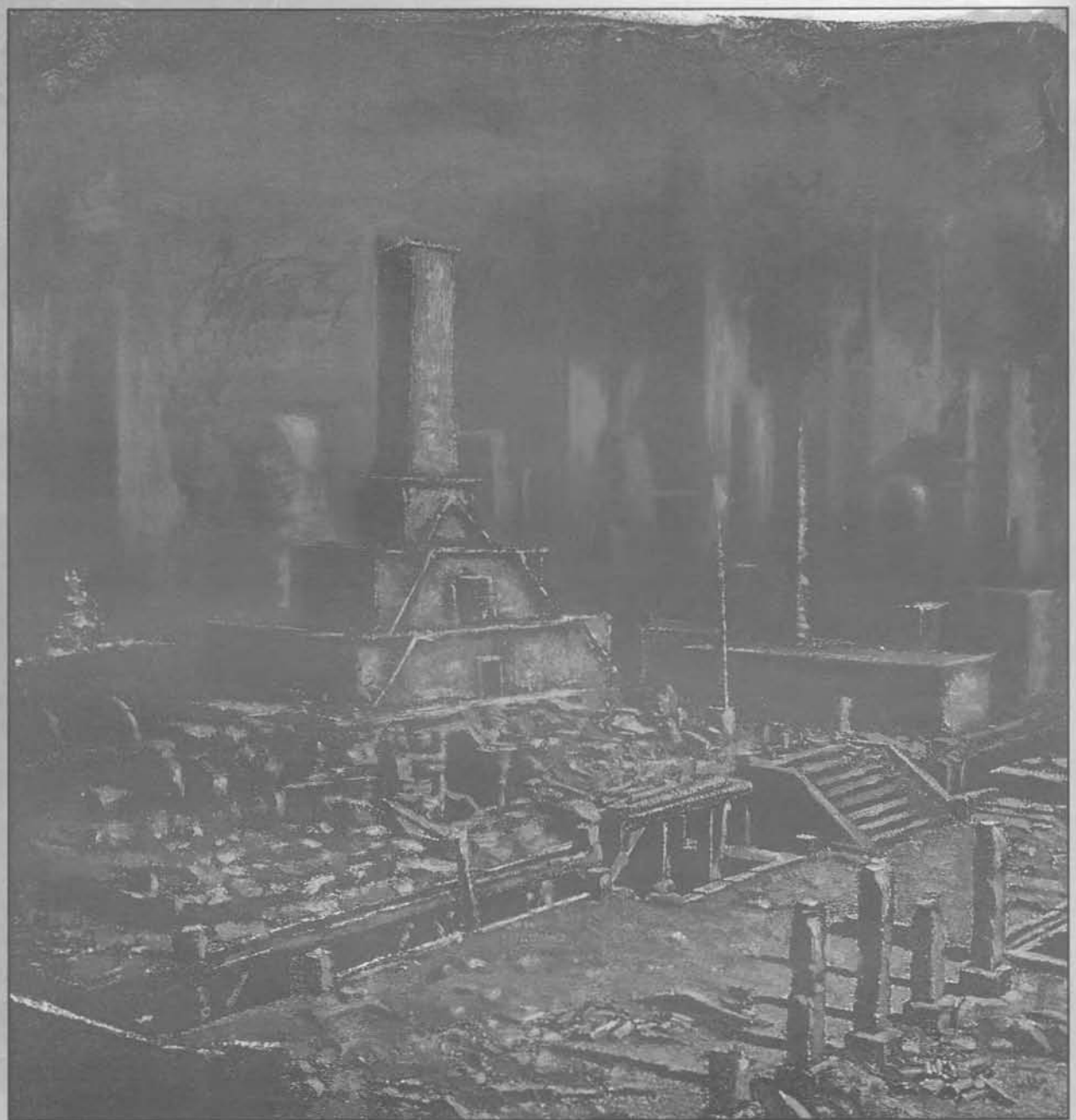
Cult centers : Cult centers have long been used as foci for penetrating the illusions. But with the shortage of worshippers, most of these places have lost or are losing that power. Here and there it remains, and there are also sites of new cults where the power to penetrate illusions works. New cult centers such as a subterranean sacrificial altar to Cairath created by beggars still have the power to alter reality. Temples in Metropolis, dedicated to living deities, may shine through into our world and form portals. During rituals in powerful cult sites, part of reality is always visible. The deity will often appear as an Incarnate.

Battlefields : Battlefields and places where wars have been fought have a strong negative potential which can disrupt the illusions, if the war didn't happen too long ago. The spirits of the slain often remain there, and will appear as ghosts when the illusions are broken. Doors to hells where the killed soldiers are being tortured may also open in such places.

Disaster areas : Natural disasters and other events that create chaos and terror can demolish illusions. The large number of people shocked in a disaster may be enough to let them see into reality. In severe cases, the whole area may be absorbed into Metropolis, vanishing from our world forever. This happened to the small township of Carmaine in the French Alps. An enormous avalanche buried more than half of the houses, killing many. The shock opened a rift in the walls of our world, and the whole place vanished into Metropolis. A virgin mountain slope is all that remains where the township was.

The GM decides when it is proper to let illusions crumble. The story and the situation must determine it. Some event may provoke the change, As a rule, any terrible event which happens in a place where the veils of reality are weak, and shocks the player characters, will give a 25% chance of opening some connection to the True Reality.





Beyond the Illusion

The citadel towered like a mountain before them. The highest tower was lost in the clouds above the city. Far up there faint lights winked. It reminded Rebecca of stars. When the two wanderers came closer they lost perspective, and it was impossible to tell how large the citadel was. It stretched out and filled the horizon.

The citadel became a black wall that rose before her, darkening the sky. A confused mass of dark stone, steel constructions, ruined buildings of glass and concrete and rusted parts from ancient machinery blocked her way and made it impossible for Rebecca to orient herself. Barbed wire fences wove a net over the rotting stone.

Rebecca felt a need to go on upwards, towards the highest towers where the lights glowed. She started climbing, up stairs, through deserted machine-halls, up steel ladders, over crumbling bridges that carried them over deep chasms. Many a time she had to turn back from dead ends. In the shadows she could glimpse the starving Lupids.

The hours became days, days became weeks and Time flowed together to form an eternity. From the terraces she gazed out over the city below her, lit up by forlorn lights. Finally she left the ruins behind her and entered areas that were inhabited by strange creatures and dark shadows. Veiled beings moved behind smoked glass panes. The hallways were filled with whispers.

Rebecca continued upwards, towards the highest peak where she knew that her dark destiny awaited.

Metropolis

Metropolis is considered by many to be our ancient home, the model for all cities on Earth. Perhaps it was a flourishing, beautiful place before the Demiurge plunged us into despair. Perhaps Metropolis was always a dark ruin, created by the gods that we once were. All cities are part of Metropolis. The city has no physical boundaries. It continues forever in all directions.

Here and there, parts of our world are wedged into Metropolis. Our blocks and streets, cars and trams make up little enclaves between dark skyscrapers and labyrinths of stone. Metropolis is beyond our Time. Modern urban centers exist side by side with ancient Rome, 18th century Paris and an incredible city of the future.

When the illusions shatter somewhere in a city, we see Metropolis. We seldom see any other city from our own world, the city is so large that the little fragments of our world far apart. When our cities in Metropolis are close in Space, they are often distant in Time, and walking between them usually entails a journey through Time.

Enormous buildings rise into heaven and beyond. Here lies the model of the Tower of Babel, a glass tower so tall that it appears endless. Here are squares as large as oceans, houses with a thousand floors, connected by crooked alleys and fire escapes, buildings of clay and brick, wood and stone and iron, glass and steel. Abandoned machine rooms, covered in dust and rust.

The ten Citadels of the Archons rise like mountains above the city, sometimes like islands jutting above yellowish black smog. And over all this falls the heavy shadow of the Demiurge's Citadel.

The Citadel

The Citadel of the Demiurge lies in the middle of Metropolis. This dark creation rests under a flaming sun. There it waits its master's return.

The building is huge, maybe as large as the rest of Metropolis together. No one knows how huge the citadel is, and its towers and peaks reach far higher than the eye can see. The citadel is covered in darkness and no signs of life inside are seen. It is difficult to make out details of the shape of the building since most of the light falling on the walls is absorbed.

In front of the gates of the Citadel lies the Plaza of Fear. It is filled with stone statues of creatures from other worlds and realities. Tear flow forever from their eyes. In grotesque fountains, blood flows freely and from petrified trees rotten fruit fall to the ground.

The Blind Gates

From the Plaza of Fear, one can reach the Blind Gates of the Demiurge. These gates bar entrance to the Citadel. At the unseeing gates, the guards of the Demiurge stand. The iron gates are sealed with seven complex and intricate locks, held fast by ancient Magic.

These gates protect the secrets of the Demiurge. According to legend, if you can find the Seven Keys you can order the guards to stand aside and you may then unlock the gates. Only the Demiurge and Astaroth know what lies hidden in the halls beyond the Blind Gates.

ERINYES

Arcanum Metropoli *: I stepped out on the Plaza of Fear and gazed upon the citadel of the Demiurge... dark and terrifying its towers thrust upwards into the sky... around the highest peak black birds were circling... mechanical wonders, forged together with flesh and dark glass... the wings are covered with bloodstained feathers... these monsters can be found anywhere in Metropolis... they hunt alone but when they have found a defenseless victim they let out a bloodcurdling scream which echoes in the empty alleyways of Metropolis... they swarm around their victim, tearing it to pieces...*

AGL	10+1D10 (15)	EGO	2
STR	20+2D10 (31)	PER	10+1D10 (15)
CON	1D10 (10)		

Movement : 7 m/combat round flying
Actions : 2
Initiative bonus : +5
Damage bonus : +5
Damage capacity :
4 scratches = 1 light wound
3 light wounds = 1 serious wounds
2 serious wounds = 1 fatal wound
Endurance : 80
Natural armor : 2
Attack modes : Grapple 10 (scr 1-5, lw 6-12, sw 13-19, fw 20+) (it succeeds to lift its victim by a serious or fatal found if it doesn't weigh to much) Beak 15 (scr 1-6, lw 7-12, sw 13-22, fw 23+)
The Dark Art : 0

The Palaces

The ten Palaces dominate the skyline of Metropolis. They are several miles tall, rising endlessly through the yellow smog. They encircle the Citadel of the Demiurge, though they are usually so far apart that this geometry cannot be perceived. The Palaces of the four vanished Archons stand empty and abandoned since the departure of the Demiurge and the struggle for power that ensued. Occasionally, a lonely Lictor wanders through their corridors, remembering his former master, but otherwise the neglect is complete.

It's impossible to tell how far it is from one Palace to another, since distance in Metropolis is a relative concept. From each Palace, one can just glimpse the other Palaces at the horizon. Sometimes in the center can be seen the Palace of the Demiurge, sometimes there is only the gaping abyss. It can take an hour or a lifetime to get to another Palace. Normally, it is impossible to move between the Palaces without Magic or extensive knowledge of the dimensional changes in the city. Out in the streets, Palaces are always visible but become dominant only when one is near. It is possible to wander for years through Metropolis without ever getting near to a Palace.

The Palaces of the six living Archons are mostly neglected and empty. The thousand floors that form the seven-mile-wide base are dilapidated and run-down. Lupids and Ferocci hunt there, and Azghouls live in some of the rooms. The Children of the Underworld climb up to plunder and hunt.

About seven miles above the ground, one may begin to see the Archon's servants, Lictors and Acrotides. But even here, much of the space is unused. You can walk for days through the empty halls without meeting anyone.

The architecture of the Palaces is as mixed as in the rest of Metropolis. It is rough and unpolished at the bottom; thick stone walls, primitive machinery to pull lifts, great ventilation fans; some of which still work. Further up, the style becomes more sophisticated; modern steel and glass structures mixed with graceful Indian and Arab architecture.

It is in the tallest towers, twenty miles or more above the ground, that one will find the Archons themselves. Each Archon is part of the Palace itself; the entire top of the building is the body of the Archon, who can assume any shape it desires. The structure here is made of strange materials that were never seen on Earth. It is constantly changing according to the will of the Archon. Corridors and rooms open and disappear. Towers grow up and sink again. It is easy to get lost in these areas. Hordes of servants live there, mostly Lictors and Acrotides but also humans and creatures never seen anywhere else.

It takes a long time to get this far up. The Palace is no ordinary, rationally planned building. The route to the top goes through stately entrance halls, narrow and winding corridors, steep ladders, hidden doors and ordinary rooms, zigzagging ever upwards. It can take weeks or months to ascend. Some wanderers spend their whole life roving through the Palace without finding their way up; or back down. When an intruder reaches the inhabited parts of the Palace, he will be confronted by Lictors and Acrotides who will kill him unless he can present a very good reason why they should not.

Archons

The Archon appears to his servants and visitors by assuming a visible physical body, a kind of Incarnate but in direct contact with the real body of the Archon so that it has all its abilities and powers available. The Archon is not affected if the visible body is damaged. There can be several such Incarnates simultaneously, in different parts of the Palace.

In order to really hurt an Archon, one must find a way to harm the Palace. Nobody has managed to do this, even though Astaroth has spent quite a lot of time trying.

The real forms of the Archons do not have abilities and powers in the usual sense. They have absolute control over their Palace and the natural forces in it. They can, for instance, negate gravity, transmute matter on the atomic level, distort Time and Space. They never leave the Palaces except as Incarnates.

The whole of a Palace is penetrated by the Archon's presence. It is affected in much the same way as an area on the Earth that is subject to a manifestation, only much stronger. All creatures that enter the Palace are affected by the Archon's nature. For example, all that enter the Palace of Kether are filled with awe of the ruling power, and a desire to take their place in the divine hierarchy. All visitors to Binah's Palace become aware of their place in the great community, the importance of rituals, and the subjugation of the individual to the collective. In the Palace of Geburah, all obey the law blindly. In Tiphareth's Palace all perceive their place in the great all, and near Netzach, all beings experience a need to compete and demonstrate that they are better than the others. Only in the Palace of Malkuth, the effect is weak. Visitors feel an inkling of their human divinity, a hint of what they could become.

The manifestation also imparts a feeling of awe for the Archon and makes it impossible for them to even try to harm it. Only those who make an Ego roll with an effect of 20 or more avoid becoming the obedient servants of the Archon while they are in the Palace.

The Ruins

Most of Metropolis is a ghost town. Thieves and killers, animals of prey and scavengers inhabit it. Large areas are ruins. Perhaps they were always ruins; nobody knows. Other areas are slowly withering and falling apart. Wide territories are deserted. Palaces have stood empty for millennia. Streets lie empty and silent, littered with broken glass, strange abandoned vehicles, and blowing newspapers in unintelligible languages. Vast industrial complexes are rusting away and falling to pieces.

Even after tens of thousands of years of mismanagement, treasures can be found in the ruins of Metropolis. Generations of looters have made a living from what they have found in the abandoned buildings; strange machines, furniture that has survived the erosion of Time, whole areas that by some strange quirk of Time have remained unscathed. Below, we describe a few sample areas. Note that they are far away from our world and can only be reached through portals or other things that control the space dimensions.

The Living City

Parts of Metropolis are still inhabited by humans, but they are as blind as we are, each contained in his own narrow reality, unable to see more than a small fragment of the city around him. Most of them are people from our world who wandered into Metropolis by accident and never found a way back. They are not conscious, sentient beings that are born, live and die like ordinary people. They live as hunters and scavengers in small bands among the ruins. They are very suspicious of strangers. There are also other creatures there, such that were once our allies or servants, or who have moved to the city after the Fall of man.

In isolated areas, the Living City has been resurrected. Like islands among the ruins, inhabited areas are scattered here and there. After walking for weeks through desolation and wreckage, you can suddenly come upon a street with open shops and a normal street life. Sometimes this is a part of our world, and the inhabitants are blind to the ruins around them. In other cases, the area may truly be part of Metropolis, perhaps protected by a human who has penetrated the illusions and is able to keep Azghouls and looters away.

The most common creatures in the city are the Azghouls, the ancient servants of humanity who were left behind when we were imprisoned in our limited reality. They have taken over our place, and do not like to see us return. Sometimes, Azghouls come over to our side to torment and harass us. They find our current state of blindness amusing, and are quick to use all opportunities to humiliate us and have fun at our expense.

Azghoul

The Azghouls are our old servants, left behind when we were exiled. They roam throughout the city and live on whatever they can find. Sometimes they cross into our world, grab someone and drag him with them back into Metropolis. The Azghouls are still our slaves, but we have forgotten how to make them obey us. Anyone who learns the name of an Azghoul gets power over it. The name triggers an inherited instinct of obedience and restores their reverence for us. This is utilized by demonologists and other occultists, who spend a lot of time trying to research old Azghoul names, and attempting to use them to control Azghouls.

***Arcanum Metropoli** : The former servants stepped forward from the shadows of the splendid gardens... giants, higher than two men... arms crooked, ending in four fingers... like hooks... on his head the Azghoul carried a helm that concealed its appearance... smoke swirled inside the visor... the body was covered*



by a heavy armor made of chains and bones from unlucky victims... armed with curved sabers... the hate took physical shape around their bodies and an eternal darkness followed them...

AGL	10+2D10 (21)	EGO	2D10 (11)
STR	20+4D10 (42)	CHA	1D10 (5)
CON	10+2D10 (21)	PER	2D10 (11)
COM	1D5 (3)	EDU	2D10 (11)

Terror roll modification : ±0
Height : 400 cm
Weight : 500 kg
Senses : Like humans. With their visor, they have infrared vision and light amplification that gives perfect eyesight in near darkness.
Communication : Speak all human languages
Movement : 10 m/combat round
Actions : 4
Initiative bonus : +9
Damage bonus : +8
Damage capacity :
6 scratches = 1 light wound
5 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 135
Natural armor : 2 without armor/12 with armor
Powers : Polymorph self. Can assume any humanoid shape and improve its Comeliness to a maximum of 40
Skills : Climb 15, Machine-gun 15, Rifle and crossbow 15, Handgun 10, Heavy weapons 10, Dodge 10, Throwing wea-

pons 15, Impact weapons 15, Whips and chains 15, Unarmed combat 15, Search 10, Motor mechanics 15, Survival 15, Drive vehicle 10
Attack modes : According to weapon
Home : Metropolis
Life expectancy : Infinite
Number encountered : 1d10
The Dark Art : 10

The Maze

A vast area of Metropolis is a maze of alleys, stairs, covered walkways and shafts that slowly lead inward to an unknown center. Parts of the maze are inhabited. Some parts are even in our world; some blocks on Manhattan, in Berlin, Venice and Copenhagen are part of the Metropolis Maze. If the illusions are broken there, you enter the Maze. Bloodthirsty creatures that rend wandering people limb from limb inhabit parts of it.

It has been said that anyone who walks through the whole of the Maze will be enlightened and regain his divinity. No one knows if this is true, or how long the Maze is. None of those who have entered the inner parts of the Maze have ever come back. This part of Metropolis is a part of the Labyrinth that surrounds us. He who walks the winding corridors of the Maze will eventually find the way into the true Labyrinth.

The Maze is a riddle. Characters carved on the walls suggest which way to go, and in the inhabited parts there are creatures who know the way in to the middle and can describe it if they are asked in a fitting way. There are many maps of the Maze in circulation.

The Underground

The Underground of Metropolis eventually turns into the Labyrinth that surrounds the heart of the Machine. It is here that most of the portals that lead to Elysium can be found. In the Underground, the Children of the Night and the creatures of Metropolis meet.

But the Underground of Metropolis contains horrors that do not exist in the mazes under our own cities. Steps and ladders pass down into shafts in the ground. Vast systems of tunnels stretch out under the entire city. Here Zeloth and Borderliners live, fugitives from our own world. Psilosites hunt in the tunnels.

The careless traveler is in constant risk of being pulled through rusting grates and devoured by hordes of skinned bodies.

Zeloth

Arcanum Metropoli *: They move through hidden passages under the surface, searching for something to cover their skinless bodies with... they will tear skin and hair from their victims, wrapping the blood-soaked rags around their infected bodies... through the holes and the gashes, muscles and sinews can be seen... they make themselves understood by using a complex code of rattling chains and beating steel bars against the walls... they were cannibals, eating the living flesh of their victims...*

AGL	10+2D10 (21)	COM	1
STR	10+2D10 (21)	EGO	1D5
CON	10+1D10 (15)	PER	10+2D10 (21)

Terror roll modification : -
Height : 170 cm
Weight : 70 kg
Senses : Sharp. Cringe away from strong light.
Communication : "Drum" signals, no vocal language
Movement : 10 m/combat round
Actions : 4
Initiative bonus : +9
Damage bonus : +5
Damage capacity :
4 scratches = 1 light wound
3 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 105
Natural armor : None
Skills : Climb 20, Sneak 20, Hide 20, Search 15, Swimming 15, Impact weapons 15
Attack modes : Iron bars, steel pipes or natural weapons, 2 claws 15 (scr 1-7, lw 8-14, sw 15-22, fw 23+)
Home : The underground, Metropolis
Number encountered : 10+4d10
The Dark Art : 0

Borderliners

Borderliners are creatures on the borderline between our reality and Metropolis. They see into the City, but cannot cope with entirely leaving our world. They used to be humans who saw more of truth than most of us. But they couldn't handle what they saw, they lost their minds and were stuck in a twilight world. They live in slums, near the portals that connect our cities to Metropolis. People who dwell in the borderland between life and death often see through the illusions, and may become Borderliners.

Borderliners

Arcanum Metropoli *: They live in the sewers and the dark tunnels under the cities... in the borderlands of the city and Metropolis... their skin has flaked and their flesh is discolored... naked they hunt through the underground, dragging chains... their approach is prophesied by the clanking and rattling of iron chains, telling dark tales of death... their red eyes gleam like fire in the night...*

AGL	10+1D10 (15)	EGO	1D10 (5)
STR	7+2D10 (18)	CHA	1D5 (3)
CON	10+2D10 (21)	PER	10+1D10 (15)
COM	1D5 (3)	EDU	1D5 (3)

Terror roll modification : -10
Height : 180 cm
Weight : 70 kg
Senses : Sharp. Night vision. Acute hearing.
Communication : Grunts. Can speak only single words.
Movement : 7 m/combat round
Actions : 2
Initiative bonus : +3
Damage bonus : +4

Damage capacity :
6 scratches = 1 light wound
5 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 140
Natural armor : None
Limitations : Hunting instinct, Cannibalism
Skills : Climb 15, Sneak 15, Impact weapons 18, Unarmed combat 18, Hide 15, Search 15
Attack modes : Claws 15 (scr 1-8, lw 9-15, sw 16-25, fw 26+), Bite 12 (scr 1-6, lw 7-12, sw 13-22, fw 23+)
Home : The Borderland
Life expectancy : Unlimited
Number encountered : 3d10
The Dark Art : 0

Psilosites

Arcanum Metropoli *: According to Thomas the Scriber these creatures are the achievements of Malkuth, created in the dawn of Time... They were once human, but have lost their humanity... the heavy steps of the beast echoed in the narrow passage and its frightening shadow played on the walls... captured in the land between life and death... their enormous bodies bloated and discolored, much like a body submerged in water for a prolonged period of time... as many other creatures the eyes are blind and they orient themselves mainly by smell... acute hearing..*

AGL	5+1D10 (10)	EGO	20+2D10 (31)
STR	30+2D10 (41)	CHA	2D10 (10)
CON	30+2D10 (41)	PER	10+1D10 (15)
COM	1	EDU	2D10 (10)

Terror roll modification : ±0
Height : 10 m
Weight : 1,000 kg
Senses : Good smell, hearing and perception of touch. No eyesight.
Communication : Speech
Movement : 5 m/combat round
Actions : 2
Initiative bonus : None
Damage bonus : +6
Damage capacity :
10 scratches = 1 light wound
9 light wounds = 1 serious wound
7 serious wounds = 1 fatal wound
Takes 2 fatal wounds before dying
Endurance : 240
Natural armor : 4
Skills : Varying
Attack modes : Bite 15 (scr 1-6, lw 7-14, sw 15-22, fw 23+), 2 Steel claws (scr 1-7, lw 8-15, sw 16-24, fw 25+)
Home : The subterranean regions
Number encountered : 1
The Dark Art : 5

The Machine City

The Machine City is not a city in its 'normal' sense. If one can use the word normal when describing anything in Metropolis. It is contiguous construction of Machinery that fills and surrounds Metropolis, the three prisons and the Labyrinth. These Machines have been called the cogs in the Demiurge's creation.

Here can be found colossal steam turbines, primitive designs for transferring power over large distances, with pistons, huge generators, fluorescent reactor basins and many strange contraptions whose purposes have long since been forgotten. Modern and ancient technology is mixed and parts are connected seemingly without reason.

The Machine City is not a place of alleys and buildings like the rest of Metropolis. Rather, it is all one big building of steel beams and metal tubes, where rooms, halls and floors, abysmal shafts and soaring cooling towers, are interconnected by rusty steel gangways and ladders.

Most of the Machine City is dead, but parts are still under power. Here and there, smoke pours up from a working turbine and the electrical wiring is very much alive.

For thousands of years, the Machine City has been maintained by the Techrones, meek creatures who repair or disassemble parts of the machinery, and sometimes erect new parts. Perhaps the Machine City was created by them, or perhaps by humans.

These creatures have been placed there by the Demiurge to maintain the Machine, but the disappearance of the Demiurge has considerably complicated their situation. They are confused and some of them wander into Elysium in a futile quest for a meaningful existence.

Techrones

The Techrones are almost entirely mechanical. Only the brain and some internal organs are biological. They look like spidery humans made of metal and plastic. They always carry welding torches, electric drills and other tools that can be used for self-defense.

Techrones

Arcanum Metropoli *: The steam enveloped me when I entered the halls where the life of the Machine throbs and pulsates... on ladders I glimpsed humans, but at closer inspection I realized they were machines... their bodies were hidden in steam and smog... a multitude of forms with the machine joined with the flesh... I was forced to leave the Machine Halls and have never gazed upon such a being again.*

AGL	10+1D10 (15)	EGO	10+2D10 (21)
STR	10+1D10 (15)	CHA	1D10 (5)
CON	10+1D10 (15)	PER	2D10 (11)
COM	1D10 (5)	EDU	10+2D10 (21)

Terror roll modification : -5
Height : 240 cm
Weight : 300 kg
Senses : Shortsighted, otherwise sharp senses

Communication : Separate language
Movement : 7 m/combat round
Actions : 2
Initiative bonus : +3
Damage bonus : +3
Damage capacity :
4 scratches = 1 light wound
3 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 105
Natural armor : 3
Powers : Machine empathy: upon seeing a machine, they will immediately understand how it works and what it does, and what (if anything) is wrong with it.
Skills : Machine-gun 15, Rifle and crossbow 15, Impact weapons 20, Search 15, Computers 50, Electronics 50, Motor mechanics 50, Security systems 30, Natural science 50, Physics 50, Metallurgy 40, Engineering 50, Mathematics 50, Chemistry 40
Attack modes : According to weapon, 2 mechanical hands 15 (scr 1-5, lw 6-11, sw 12-19, fw 20+)
Home : The machine city, Metropolis
Number encountered : 1d10
The Dark Art : 0

The City of the Dead

This is the cemetery of Metropolis, the resting place for dead creatures for many million years. The few humans who have died the Real Death are entombed here in mausoleums where they await the Death of Time. Creatures from beyond Time and Space lie embalmed in sealed chambers.

The City of the Dead is built on a hill. Monuments and mausoleums rise hundreds of feet above the ground. The grave chambers form a maze with alleys just over a yard wide, spiraling toward the top of the hill. In a grid across the hill lie bottomless ravines, whose walls are covered with narrow grave chambers.

In black chambers lie creatures that still move and live, though they are dead. Among the monuments, mumbling creatures wait for eternity, forever meditating. Prayer flags and veils with death runes flutter from high flagpoles.

At the summit of the hill stands the Empty Chapel, a white building where legend claims that the Demiurge will rest after the end of the world. When the Demiurge disappeared, a black Guardian appeared at the tomb. It makes sure that none can enter. This has been interpreted both as a sign that the Demiurge is dead, as well as that he lives.

The City of the Dead is always enshrouded in a light gray fog. The wails of the dead sweep through the air, like whispers of wind in trees that never grew here. Along the alleys, ghosts and undead wander aimlessly in search of peace.

Some of our cemeteries, particularly The Père Lachaise in Paris and the great cemetery of Cairo, are known as gates to the City of the Dead. Signs on tombs show where to enter to get into the graveyard of Metropolis.

THE GUARDIAN

Arcanum Metropoli *: Only known through the gray scrolls, this is one of the most mysterious creatures that can be found in Metropolis.. a human being... black withered skin and black eyes, guarding the tomb of the Demiurge... draped in white robes and veils... carries in his hands a flaming sword...*

AGL	50	EGO	20
STR	100	CHA	20
CON	50	PER	50
COM	3		

Terror roll modification : +5
Height : 210 cm
Weight : 80 kg
Senses : Will notice everyone who approaches
Communication : Speaks all languages
Movement : 25 m/combat round
Actions : 7
Initiative bonus : +38
Damage bonus : +16
Damage capacity :
11 scratches = 1 light wound
10 light wounds = 1 serious wound
8 serious wounds = 1 fatal wound
Goes down after a fatal wound, but rises again after 3 combat rounds and can take any number of fatal wounds.
Endurance : Unlimited
Natural armor : 2
Powers : Telepathy, Invulnerable to fire, electricity, radioactivity, Cannot be affected by Magic, Invulnerable to all mental influences
Skills : Sword 100
Attack modes : Sword. The Guardian's sword automatically kills all characters with negative mental balance that it touches. Otherwise, it does damage like a katana.
Home : City of the Dead
The Dark Art : 50

Inferno

Inferno is the reality that our torture rooms, prisons, mental hospitals and death camps are a small visible part of. When the illusions crumble in these places, we see into Inferno. It is the home of Death Angels and Razides, where they were once created by evil powers.

People who believe in the punishment of sins go to Inferno after death. Some few managed to escape, or were able to turn back when they realized that it was only their own bad consciences taking them there. Most remained. Inferno is full of tormented people, but fewer and fewer people go there after death in our time.

Those parts of Inferno that are closest to our world are what we call the Nine Halls of Hell. Astaroth has ruled there for as long as anyone can remember. Here, the Death Angels roost in their black Palaces. The upper levels are beginning to be emptied of inhabitants, and it is not uncommon to

find empty, dusty hells, from which the Death Angels and Razides have fled into our world to create new purgatories for the living.

When Astaroth stepped into our world, he brought with him ten legions of condemned sinners who had been tortured for centuries and subdued into becoming his servants. Pain and humiliation has turned them into ruthless sadists who see pain as their only reason to exist.

Today, people who seek to atone for their sins more often get in direct touch with Nepharites who create a personal hell for the sinner they serve. These personal places of torment are called purgatories. A person with feelings of severe guilt can more or less unconsciously get in contact with the Nepharites, who read his innermost feelings and create a purgatory for him. Many artifacts can be used to summon Nepharites.

Inferno is a vast torture chamber, not just for humans but also for other creatures. It is filled with devilish torture machines, burning furnaces, unbearable prison cells and unrelenting tormentors. Most of Inferno consists of halls and rooms, connected by stairs, elevators, shafts and corridors. In some places there are cities and lifeless landscapes. Inferno is not just a system of caves underground. A dark sky looms over the torture chambers. Here and there, shafts open toward the starless void. It is a separate world, which can be reached through the underworld or through gates in our earthly hells. The Demiurge used Inferno in his efforts to keep humanity subdued, but it is probably much older than that. When the Demiurge created the prison he incorporated Inferno as one of the three prisons, probably because it was already deeply engraved in our souls and linked to the powers that rule our existence.

Where a dead person ends up after death depends on his beliefs. In the old times, when most people were religious, they went to heavens and hells or into the shadowlands of the underworld. Anyone whose conscience says that he bears guilt will go to hell. Those with a clear conscience go to paradise. Those who believe in no afterlife at all go to a dreary shadowland.

How long they remain in these abodes depends on their memories. When all fragments of memory of the previous life are gone, the inhabitants of the realms of the dead are reborn in new bodies. It can take from a hundred to a thousand years or more.

The road to the shadow worlds and hells go through winding corridors down into the earth. The happy ones ascend to paradise through the sky. Only people with a negative mental balance can go to hell and only those with a positive mental balance go to heavens and paradises. Anyone can go to the gray shadow worlds.

Purgatides

***Arcanum Metropoli** : Row upon row of burned bodies marched through the gates, led by Nepharites and Desparytes... the damned were mutilated and twisted and only held upright by their own wishes to be tortured and punished... their eyes were empty and their heads lowered in fear and submission... these are the damned, those called the Purgatides... it is said that they possess the same knowledge they did when they were alive... their sanity is less than that of the most psychotic madman...*

Razides

***Arcanum Metropoli** : These monsters were once created by Astaroth and his angels of damnation to serve in Inferno and to torment the sinners... through the smoke and the fire a creature stepped, twisted by evil mechanisms... half living, half machine, forged in black iron, tissue, glass and blood... bodily fluids run through plastic tubes, connected with organs... scarred skin...*

AGL	20+2D10 (31)	EGO	2D10 (20)
STR	40+4D10 (62)	CHA	1D10 (5)
CON	40+2D10 (51)	PER	10+2D10 (31)
COM	1	EDU	10+2D10 (21)

Terror roll modification : +5
Height : 400 cm
Weight : 600 kg
Senses : Sharp. Infrared and ultraviolet vision. Radar. Can sense magnetism.
Communication : Speech
Movement : 15 m/combat round
Actions : 5
Initiative bonus : +19
Damage bonus : +11
Damage capacity :
12 scratches = 1 light wound
11 light wounds = 1 serious wound
9 serious wounds = 1 fatal wound
Takes 3 fatal wounds before dying
Endurance : 290
Natural armor : 5
Skills : All firearms 25, Dodge 30, All melee and throwing weapons 40, Search 20, other skills vary
Attack modes : Bite 15 (scr 1-5, lw 6-12, sw 13-22, fw 23+), Claws 15 (scr 1-6, lw 7-14, sw 15-25, fw 26+) or according to weapon
Magic : Death Magic to 40, all spells to 40. The special spell Possess gives them capability to possess a human body in our world while their own bodies remain in Inferno.
Home : Inferno
The Dark art : 10

The Dead Sun

A black sun is burning in the starless sky that can sometimes be glimpsed through shafts and roof windows in Inferno. It hangs still in the reddish, smoky sky and looks down over a desolate world.



The Dark Palaces

In Inferno lie the Dark Palaces, home of the Death Angels and dark mirror images of the Archon's Palaces in Metropolis. They are carved out of the rock deep underground, delving down where the Archon's Palaces soar toward the sky. They stand mostly empty today, since the Death Angels have turned their attention on the world of the living.

The Dark Palaces are not buildings that can be seen from without, but labyrinths down into the deep. From the abandoned upper levels, one meets more and more Razides, Nepharites and doomed humans the further down one goes. Like the rest of Inferno, the Dark Palaces are places of torture for the souls of the damned. They are filled with a complete darkness that allows no light to penetrate or be created. To enter a Dark Palace is a terrifying experience that demands an Ego roll.

The manifestation of the Death Angel penetrates each Palace and captures the minds of all that enter. Anyone with a negative mental balance immediately falls under the control of the Death Angel, and will blindly obey any impulse from the master of the Palace. Persons with a positive mental balance may resist these impulses by making an Ego roll with an effect of 20+. Anyone with a mental balance of +250 or more is not affected. The mental balance of all people who enter goes down by one per hour they spend there, until it reaches -100.

At the lowest level lies the true body of the resident

Death Angel, as an impenetrable darkness. When it wants to meet its servants or visitors, the Death Angel takes shape as an Incarnate.

Purgatory

When the common, traditional images of the realms of the dead fade into history, we create our own personal heavens and hells. People who die today often shape a hell for themselves out of fantasies; a private purgatory. There, a man is faced by the things he most fears or desires.

A particular breed of Death Angel's servants, the Nepharites, create such personal hells. They can detect the desires and fears of humans at the moment of death. A person who cannot cope with his life and actions is recreated in a purgatory, there to be tormented until all memories of the previous existence have been purged or become meaningless.

The Nepharites can be summoned by the living, and can fetch living people to their hells. Many artifacts can be used for this purpose. It can be statuettes, rituals or puzzles of various kinds. All methods presuppose that the summoner truly regards himself as a sinner who should be punished. People with a positive mental balance can't summon Nepharites, nor go to hell after death.

A purgatory is created from the memories and dreams of the sinner, combined with impressions of the physical world around him or her at the moment of death. The Nepharites have a limited ability to affect Time and Space. They can take a part of our reality and merge it with the sinner's nightmares and memories, and put the result in a separate dimension next to our world. The purgatory thus keeps contact with the place where the sinner died. A sensitive person can enter it through the illusions in that place. It's easy for a magician to open a gate there. Every purgatory is a world of its own, and has no contact with other hells.

In all outer respect the purgatory retains the form of the sinner's scene of death. The landscape, buildings and people are still there, but distorted and colored by memories and nightmares from the sinner's life.

Nepharites

The Nepharites serve Inferno and the Angels of Death as torturers and masters of torment. They emerged from the shadows when the flaming halls were created and entered the service of evil. Their call is to lure out the human feelings of guilt and mete out eternal punishment. They have the ability to locate a sinner and read their feelings to find their sins. They can be found both in Inferno and in purgatories created by humans. After Astaroth entered Elysium, many Nepharites have left Inferno to create their own private hells on Earth.

The origins of the Nepharites are unknown. They lived in the shadow of humanity until the Demiurge enslaved us. Then they stepped forward and offered their services to Astaroth and his cohorts. A few humans have been turned into Nepharites but the powers involved are unknown even to the most powerful of our tyrants.

No one can tell how many Nepharites do exist, though there is only a limited number that have interfered in the matters of mankind. These can be traced back in History and are often Nepharites who embody a special fear in humanity.

Da Vinci has recorded the existence of three such Nepharites. According to the Arcanum Metropoli these three beings have followed mankind throughout the centuries and constantly grown in power as their presence has been embraced by the subconscious minds of mankind. They work directly under Astaroth and enjoy a certain amount of respect among their brothers and sisters.

They are called brothers and have the power to walk at will between Elysium and Inferno. Their names are shrouded in mystery but in the legends they are called the Accuser, the Collector and the Torturer. They represent three aspects of the guilt and fear of eternal damnation the Demiurge locked in our souls.

The Accuser is the force that accuses doubting souls. In the night, his whispers fill the darkness and he promises eternal torment to sinful souls.

The Collector is the bringer of souls to Inferno. He shrivels up the mortal shield and tears the luminous life force from its heart.

When in Inferno the souls are given to the Torturer, who creates a purgatory where they are punished for all eternities.
The three brothers are highly valued within the hierarchy of Inferno and are only used by Astaroth and the Angels of Death to bring in important and special victims.

Nepharites

Arcanum Metropoli *: These beings are the Princes of Pain... They seek souls to torment and find extreme pleasure in feeling the fear and regrets of other beings... appearance varies greatly and it is impossible to speak of a common name to these monstrosities... they are held together by hate for mankind and a love for grotesque torture... surrounded by the darkness of despair, radiating power and authority... followed by an aura of perversion... their faces twisted in an insane grin... their bodies pierced from the inside by spikes and blunt objects... several spikes cover their heads... armed with archaic weapons, taken from every age in human history... cold and cool, never hesitate, never haste...*

AGL	20+2D10 (31)	EGO	10+2D10 (21)
STR	30+2D10 (41)	CHA	10+1D10 (15)
CON	30+2D10 (41)	PER	10+1D10 (15)
COM	1D5 (3)	EDU	10+1D10 (15)

Modification to terror roll : +5
Movement : 15 m/SR
Actions : 5
Initiative bonus : +19
Damage bonus : +9

Damage capacity :
10 scratches = 1 light wound
9 light wounds = 1 serious wound
7 serious wounds = 1 fatal wound
Dies after two fatal wounds.
Endurance : 235
Powers : Telepathy, Contort Time and Space as a human with a mental balance of 300 (see Beyond Time and Space), Shape change to a creature of either half or double its own height and weight. Control everybody with a mental balance between -50 and -100. It requires an Ego roll with a higher effect than the Nepharites to resist the control.
Skills : Automatic weapons 15, Guns and revolvers 15, Heavy weapons 15, Sneak 25, Dodge 25, Daggers 25, Whips and chains 45, Unarmed combat 20, Search 15, Torture 75
Attack mode : According to weapon
The Dark Art : 20

Longfeather's purgatory : William Longfeather died in 1988 after a long life as an intelligence agent. He had the lives of countless innocent people on his conscience, having been responsible for American drug trafficking in Cambodia during the Vietnam War. He was a military adviser in El Salvador between 1977-84 and took part in covert actions that caused many people to "disappear". He had wrecked three marriages and not seen his only daughter since she was five. Through lies and deceit, he maneuvered into a prominent position in the Bureau.

At the moment of death, Longfeather summoned a Nepharite who created a purgatory for him. The Nepharite sometimes assumes physical form as a demon with a rotting body, kept together by plastic and steel wire. Sometimes it assumes the form of Longfeather's little daughter, burned by napalm and with terrible wounds from shrapnel.

The outer shape of this hell looks like the little town of Roscombe, Arizona, where Longfeather lived at the time of his death. But in the purgatory, his home is a slaughter house where the Nepharite systematically tears his body to pieces during long, moonless nights. On the outside, it's still just a neat little suburban house. Inside, it is a straw hut with earthen floor, from Longfeather's traumatic time in Cambodia.

The inhabitants of the town seem to live a normal life, but thundering helicopters that spread carpets of napalm continually attacks the place. Half-decayed soldiers swell in from the surrounding jungles and slaughter the inhabitants. The deserts of Arizona have been replaced by a thick, dark jungle inhabited by creatures that look like the people Longfeather killed in Cambodia and El Salvador. Again and again, his own army friends invade the town and torture him, his wife and his daughter to death.

Desparytes

Among the creatures of Inferno stalks a curious breed, only known as the Desparytes. They emanate negative auras and bring terror and despair wherever they choose to go.

Desparyte

Arcanum Metropoli *: In the darkness of Inferno and in the shadows of Elysium the creatures do dwell... a darkness of hate and despair follow their footsteps... their features are hidden in cloaks... they grasp the victims of despair and throw them into the endless void... From the portal their leader stepped, surrounded by a diffuse darkness... draped in long flowing robes... the head crowned by a grotesque iron helmet, forged in black iron... what the mask depicts is known to no man or woman. It can be the face of their master, it can be their own horrible faces... their eyes shone like the fires of Inferno... suspended from their belts were chains and cuffs... armed with long whips, whose delicate fingers painfully caressed the naked skin...*

AGL	15+2D10 (26)	EGO	15+2D10 (21)
STR	25+2D10 (36)	CHA	5 (5)
CON	30+2D10 (41)	PER	15+1D10 (21)
COM	1D5 (3)	EDU	15+1D10 (21)

Modification to terror roll : +10
Movement : 13 m / combat round
Actions : 5
Initiative bonus : +14
Damage bonus : +7
Damage capacity :
10 scratches = 1 light wound
9 light wounds = 1 serious wound
7 serious wounds = 1 fatal wound
Dies after two fatal wounds.
Endurance : 235
Powers : Commanding Voice, Enhanced senses, Telepathy, Radiates desperation and despair by an EGO/2 meter wide radius. Anyone missing an Ego roll is struck with despair and terror (the effect of a failure is described in the chapter Meeting with terror). Can control everybody with a mental balance between -50 and -100. It requires an Ego roll with a higher effect than the Desparyte to resist the control.
Skills : Automatic weapons 10, Guns and revolvers 10, Heavy weapons 20, Sneak 30, Dodge 30, Daggers 35, Whips and chains 50, Unarmed combat 30, Search 25
Attack mode : According to weapon
The Dark art : 15

Limbo

Limbo, the World of Dreams, is a universe of its own. It lies in the borderlands between life and death, and can be reached by those who possess courage and knowledge.

The Realm of Dreams is a universe of its own. In dreams, we can be and do other things than in real life. The laws of physics don't apply there, Time and Space lose their meaning. But dreams can also meet our world and affect it.

The Realm of Dreams is not a separate world, independent of reality. We create our own dreams, they rise from our unconscious selves. Forgotten people and events appear there, sometimes without being recognized. But all times and places in dreams have a direct relation to ourselves. In dreams, we meet things from our previous existences.

Dreams can affect our world. We can create beings in dreams, which step out into reality. We can grow in strength and power there, and then enter real life wearing our dreamed selves. We can change things in dreams, and thereby alter reality.

Vortex

Vortex is the origin of all dreams, the source that Jung called our "collective subconscious". From this place, we fetch the images of our dreams. No one knows what the Vortex really is; some believe that it existed before man, others say that it has been created by suppressed emotions that are imprisoned in this narrow reality.

Vortex is a chaotic mix of images and feelings. It is a maelstrom where all our dreams, nightmares and thoughts flow together and dissolve in nothing. To journey near Vortex is a sure way to lose one's sanity. No consciousness can handle the disorganized torrent of emotions and impressions, which is mixed there. Only the mentally very strong can go near Vortex.

But Vortex is also a source of power. The mightiest dreams are created there. Those who are able to approach it can create great worlds of dreams. Near Vortex lie the empires of the Dream Princes, intertwined by hundreds of other Dreamworlds.

The only creatures able to move unhindered near Vortex are those born out of dreams. Ichthyrians and Psyphagi dwell there and enter even those chaotic places where no man can go.

When your dream becomes twisted and nonsensical, you are approaching Vortex. What was originally an image of your waking world, or of memories from your past, is distorted so that colors, angles and perspectives look like nothing from conscious reality. The creatures that dwell close to Vortex are rarely three-dimensional, more commonly two or five. In dreams we can see multi-dimensional things, even though we are unable to visualize what they looked like when we wake up.

Near Vortex, different dreams merge. No dream lasts for more than a moment. New scenes constantly appear. Creatures change shape, disappear or appear. Time goes haywire. If you get so close to Vortex as a human can get without going mad, you are surrounded by a cacophony of impressions which all seem to relate to something you cannot quite remember. You desperately want to put them together into something that makes sense, but all cohesion is dissolved as quickly as it is formed. If you get too close, you lose yourself. Your identity comes apart, you die or become insane.

Psyphagi

***Arcanum Metropoli** : These creatures can only exist in the lands we visit in our dreams... it stood like a man but had the color of charcoal... its white eyes followed my every movement... only by throwing myself off the cliff did I escape their piercing claws...*

AGL	3D10 (16)	EGO	2D10 (11)
STR	3D10 (16)	CHA	1D10 (5)
CON	3D10 (16)	PER	2D10 (11)
COM	1D10 (5)	EDU	1D10 (5)

Terror roll modification : No terror roll
Height : 180 cm
Weight : 80 kg
Senses : Can see human souls from several Dreamworlds away. Otherwise as humans.
Movement : 8 m/combat round
Actions : 3
Initiative bonus : +4
Damage bonus : +3
Damage capacity :
5 scratches = 1 light wound
4 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 110
Natural armor : None
Skills : Art of dreaming 75, Automatic weapons 16, Handgun 16, Sneak 16, Impact weapons 16, Sword 16, Unarmed combat 16, Hide 16, Language - 3 human
Attack modes : according to weapon, Claws 16 (scr 1-8, lw 9-15, sw 16-25, fw 26+)
Home : The Dreamworlds
The Dark Art : 0

The Art of Dreaming

As you know, not all dreams have a direct effect on reality. Most are just dreams. Controlling your dreams and making them effective on reality is an art that one must learn by practice. Very few people know it naturally. Most of us need to learn.

This is called The Art of Dreaming. All characters who have succeeded in affecting reality through dreams, or who have had a special experience in a dream, such as entering another person's dream, have a skill score of their Ego/5 (round down) in The Art of Dreaming. The score can then be improved just like other skills.

The Art of Dreaming is used to recreate a dream where you have been before, to assume a special form in that dream and remember it when you wake up. Intentionally waking up takes a successful skill roll or an Ego roll divided with two.

The Art of Dreaming is mostly used to change one's own dreams. It isn't possible to enter other people's dreams on purpose, and it is very difficult to alter other people's dreams. But it is possible to force others to enter your dream. This means that The Art of Dreaming is more limited than Dream Magic, which also permits manipulation of other people's dreams. See the chapter "Magic" for more information on Dream Magic.

EXAMPLE

Rebecca's score in the Art of Dreaming is 12. She is in a terrible nightmare and attempts to wake up. She rolls 9. It's a success, and she wakes up.



Alter Dreams

By using The Art of Dreaming, you can change your own dream while you are in it. You can alter the landscape and conjure up creatures. The Gamemaster decides how big changes you can make each time. Your skill score is a guideline to how big an influence you can have. A practiced dreamer can alter his whole dream, an amateur can only change details. The effect determines if the changes come out as you intended; a low score means there are differences to what you had in mind, a high score means you achieve your purpose.

Primarily, you can alter your own Dream World. Any attempt to change another person's dreams are done at --20 to your skill score. Dream Worlds created by masters of Dreaming, such as the Dream Prince's Worlds, have built-in defenses against any outside attempt to tamper with them, making them even harder to affect.

The table below shows what can be achieved at different skill scores. The changes are cumulative; a character with a score of 10 can perform both the changes for 1-5 and those for 6-10.

SCORE	POSSIBLE ALTERATIONS
1-5	Change colors. Change the shape of single objects, e.g. make a crowbar out of a piece of iron pipe or a pair of trousers out of a curtain. The mass, size and material of objects cannot be affected.
6-10	Alter light and darkness; make a light place dark or fill a dark place with light.
11-15	Alter any object up to 10 kg weight and 1 cubic meter completely, both form and material. Double or half the weight and size of such objects. For example, you can make a flower out of a machine-gun, or a telephone out of a hat.



16-19 Alter Time. Move twice as fast or twice as slow as all others. Make others move twice or half as fast as normal. If you move at double speed and make others move slower, you double your number of ac tions per combat round, and half that of others.

20-25 Change creatures and buildings. Completely alter shape and material in a creature or a house, turn a dreamer into stone or a house into a ruin. Objects up to 10 kgs weight and 1 cubic meter can be created out of thin air or made to vanish completely.

26-29 Move back and forth through Time, e.g. so that re cent events never happened and you can "start over" from an earlier point. Let time pass up to ten times faster or slower than normal. This never gives you more than twice the number of actions, but it can be used to pass quickly through a long period of waiting.

30+ Alter whole landscapes, add or remove creatures and buildings as you please.

EXAMPLE

In her dream, Rebecca is locked up in a bare room. The only object in the room apart from herself is a small table. She touches the table and concentrates to reshape it into a sledge-hammer, which she could use to break down a wall. She rolls 5, a success. With an effect of 7 she gets a pretty good sledge-hammer. She wreaks havoc with the wall.

The Dreamed Self

In our dreams, we usually appear as an image of our waking selves. But experienced dreamers can alter themselves in their dreams. With The Art of Dreaming, you can alter your body and your abilities. The skill score determines how big changes are possible.

When you want to alter your dreamed self, you roll for The Art of Dreaming. If the effect is high, you have accomplished the desired change; a low effect means there are imperfections.

Changing yourself is much more difficult when you are in someone else's dream; you roll at -10 to your skill score. The table below shows what kinds of changes you can do at different skill scores. The changes are cumulative; a character with a score of 15 can perform both the changes for 1-10 and those for 11-15.

SCORE POSSIBLE ALTERATIONS

1-10 Cosmetic changes, e.g. looking like someone else.

11-15 Increase one ability score by a number of points equal to the skill score, but not more than ten times the ability score. Switch sex and completely alter your appearance.

16-19 Assume non-human forms and increase two ability scores by a number of points equal to the skill score, but not more than ten times the ability score.

20-29 As above, but you can increase three ability scores by a number of points equal to the skill score, but not more than ten times the ability score. You can also choose one skill, which you do not have when you are awake, with a score equal to your dreaming score.

30-39 As above, but you can choose two skills with a score equal to your dreaming score, and change your form as often as you like.

40-49 Increase four ability scores and choose three skills in the same way as described above.

50+ For every ten points of skill in The Art of Dreaming, one more ability can be increased and one more skill can be chosen, in the same way as described above. At 50-59 you have four increased abilities and four extra skills. At 60-69, you have five increased abili ties and five extra skills, and so on. There are a limi ted number of abilities, so above 100, only a new skill can be added for every ten points.

EXAMPLE

Rebecca is being pursued by a masked assassin. She tries to hide in the crowd on the street, but he spots her. She then decides to alter her appearance. She shrinks into a small boy, while at the same time increasing her agility with 12 for a total of 26. She runs into an alley and gets away.

Portals

Dreamers with a very high skill score are able to create portals between dream and reality. They can bring themselves and others out of the world of dreams and into our reality, where they assume physical shape. They can summon other sleeping persons and force them into their dreams. They are even able to visit another person's dreams, possibly to hurt or kill him or her there, and then connect the victim's dreamed self with his or her real self so as to harm or kill the sleeping body as well. In rare cases, they can enter the world of dreams with their physical bodies and real objects.

These masters are usually Dream magicians. Within the Lore of Magic there are spells to create portals and enter other people's dreams. Very skilled dreamers without magical skills can also learn such things. The table below shows what can be achieved with different skill scores.

SCORE POSSIBLE ACTION

1-19 -

20-25 Summon dreamers. You can force a sleeping person into your dream. The sleeper rolls for Ego and must get a higher effect than your dream roll to avoid the summoning.

26-30 Create a portal out of your dream so that your drea med self can enter the real world. You can bring dreamed objects with you, up to two times your skill score in pounds.

31-39 Create a Portal into your Dream, allowing your phy sical body to enter, bringing real objects with you, up to two times your Skill Score in pounds. This is only possible if you have a living body in the Real World.

40+ Connect dreams and reality. You can create a connection between a person's dreamed self and his waken self, so that what happens to him in the dream also happens in reality. The usual way to go about this is to force the person into your dream where you can control the events. The victim gets an Ego roll, if its effect is less than yours for The Art of Dreaming, everything that happens in the dream also happens to the victim's physical body. The connection lasts only in one dream.

EXAMPLE

Juan Miguel has a score of 27 in The Art of Dreaming. He wants to force Rebecca into his own dream. He makes a dream throw and gets 1; a perfect result, giving him +10 to the effect. The total effect is 35. Rebecca has no chance to get such a high effect with an Ego roll, so she is forced to enter Juan Miguel's Dreamworld.

The World of Dreams

It is normally not possible to control what happens in your dreams. The Gamemaster decides this. The dreamed world can be more or less like your usual environment, and it is always influenced by your thoughts and your personality. A dreamer with low mental balance makes a darker, more dangerous Dreamworld than someone with a high balance.

Several people can have the same dream. Nobody knows exactly how this happens. Perhaps it has something to do with telepathic contact. They create the dream together, so that it is affected by all their personalities.

The story of the campaign must determine what happens in the dream. Sometimes a dream may be far from reality, with flowing colors, weird perspectives and a warped sense of Time. Other times, it may be realistic and close to the waking world of the characters. If they are going to spend a long time in the dream, perhaps a whole game session, it is best to make it realistic because that makes it easier for the players to visualize and act in.

Time in dreams

Dreams are beyond Time. Skillful dreamers can control Time in their dreams so that it runs faster or slower than normal. The Gamemaster decides what Time is like in the dreams. Usually, it is parallel to time in the physical world so that an hour of real time is an hour in the dream. There may, however, be vast differences. An hour in the dream may be equal to a year of real time, or vice versa. It all depends on what the Gamemaster has in mind.

Dreams and reality

A skillful dreamer can influence the waken world by opening portals or by hurting someone in a dream so that the physical body of that person is also injured. But there are other ways to let dreams work on reality.

Characters may find clues in a dream, which can be used to solve a problem in real life. Perhaps the clues are deeply buried memories from earlier lives, or things they will find out in the future. Dreams aren't concerned with Time or space.

Precognitive dreams are such where the dreamer experiences something that will happen in the future. For a moment, he is able to see through the lie that Time really is. It is not possible, not even for Masters of Dreaming, to intentionally summon true precognitive dreams. Such experiences come of their own accord (when the Gamemaster needs them). The dreamer doesn't know if the precognition is a true prophecy until the event really happens.

Messages can arrive in dreams from skilled dreamers and from creatures outside the normal world. Dreams are a way of seeing through the illusions and meet creatures from the other side.

Characters can affect reality in their dreams, e.g. destroy a dangerous object which is then also destroyed in reality, or set someone free whose dreamed self is imprisoned, so that he can return to his physical body and wake up. Nothing stops dreamers from trying to affect reality, even if their score in The Art of Dreaming is low. The difference to skilled dreamers is that the amateur doesn't know whether his efforts have any effect or whether he is out on a wild goose chase.

Sometimes, dreams and reality flow into each other so that we cannot tell them apart. This happens when a dreamer, consciously or not, has opened a wide portal between dream and reality. The effect is similar to what happens when the illusions fade away in our world. Anything can happen. Everything flows. Strange creatures appear.

But when the illusions crumble, we see into another world which (at least we think so) is really there. When a dream merges with reality, it is because there is a person who is changing the world around us. The changes depend totally on the dreamer. If he or she is woken, the disturbances go away.

Dream Wanderers

A particular kind of possession works so that a dreamer moves his life force into his dream. He transfers his living self to the dream. In the game, this means he loses one point of Ego from his waken self every time he enters the dream. That point is transferred to the dreamed self. Gradually, he becomes more absent and dreamy in real life, and stronger in the world of dreams. When the real person's Ego has dropped to zero, he becomes a mental vegetable within weeks.

The dreamed self lives on and becomes one of the Dream Wanderers who wander into other people's dreams and are able to pass effortlessly between different people's dreams and our reality.

Such a transfer can be made intentionally by someone who really wants to go into dreams forever. All who have a score of 30 or more in The Art of Dreaming can do it. But it is more common that the transfer is caused by a curse or something else that is not intentional on the part of the person himself.

A Dream Wanderer has the ability to go between Dream Worlds. Dream Wanderers have a sufficiently high score in The Art of Dreaming to move unhindered between dreams and reality.

Most Dream Wanderers are humans, though it is possible for other creatures to enter our dreams as well. There are a couple of Azghoul Dream Wanderers. The purpose and plans of different Dream Wanderers vary strongly. A common trait is that they despise the waking reality and regard dreams as a superior and more true world.

Dream Wanderers normally look like ordinary people, but they can alter their appearance at will according to the rules of the dreamed self. They are able to assume non-human form.

The Dream Princes

Dream Princes and Princesses are the most powerful of all dreamers. They have existed entirely in dreams since long ago, and have built themselves empires of Dream Worlds. Their dreaming scores are 100 or more, and they are also masters of Dream Magic with almost as high scores. Many of the Wanderers have become servants of the Dream Princes, more or less voluntarily.

The realms of the Dream Princes lie close to Vortex, where it is easy to create new dreams from the chaotic torrent of images. The eight principalities extend from the chaotic center toward those parts of the Dream Worlds closest to our reality, and they have an inner logic and meaning. Each of them consists of hundreds of dreams which flow into each other.

The proximity to Vortex has affected the Dream Princes. All of them have become more or less insane from living in the chaotic border areas. Perhaps, a long time ago, their realms were fantastic and beautiful. Now, they consist more of twisted nightmares and insane hallucinations.

The Dream Princes are involved in a long and bitter struggle for power over Vortex. Anyone who controls the source of dreams has power over all the Dreamworlds. No one has managed to control Vortex, but all fear that someone else will make himself master of dreams. Thus, they always struggle and attempt to cut off each other's channels to Vortex. Madness has made them paranoid and unable to trust each other. If the can, they always try to damage each other's Dream Worlds.

All the Dream Princes have connections in our world. Some of the struggle between them is fought with human chessmen in the waking world. The Dream Princes can enter our world when they please, but it is uncommon that they do so. More often, they send their servants who may be Wanderers or ordinary dreamers. There are permanent portals between the waking world and the realms of the Dream Princes in some places.

We will take cursory looks at some of the Dream Princes and Princesses.

Hammad al-Sufi

No one knows how old Hammad al-Sufi is. He was the first Dream Prince. He himself claims to have entered the world of dreams in the same year that Noah was saved from the flood in his Ark. His Dreamrealm is the largest of all. They stretch from absolute dissolution near Vortex to a point where they almost merge with the waking world. In some places, notably a few blocks in Baghdad and Basra, al-Sufi has managed to merge his world completely with ours. Other Dream Princes fear that he may extend his influence over a larger part of the waking reality.

Hammad al-Sufi himself dwells in an old rock city near Vortex. Ichthyrians hunt the narrow alleys that perpetually change and twist. The bodies of dead dreamers lie all over the ground and hang from the walls. Through narrow window slits, one can glimpse the veiled servants of al-Sufi, powerful wanderers who are as crazy as he is. In a rock chamber near a dried-up well sits al-Sufi and mumbles insane rhymes and incantations. Hammad al-Sufi has a score of 350 in the Art of Dreaming.

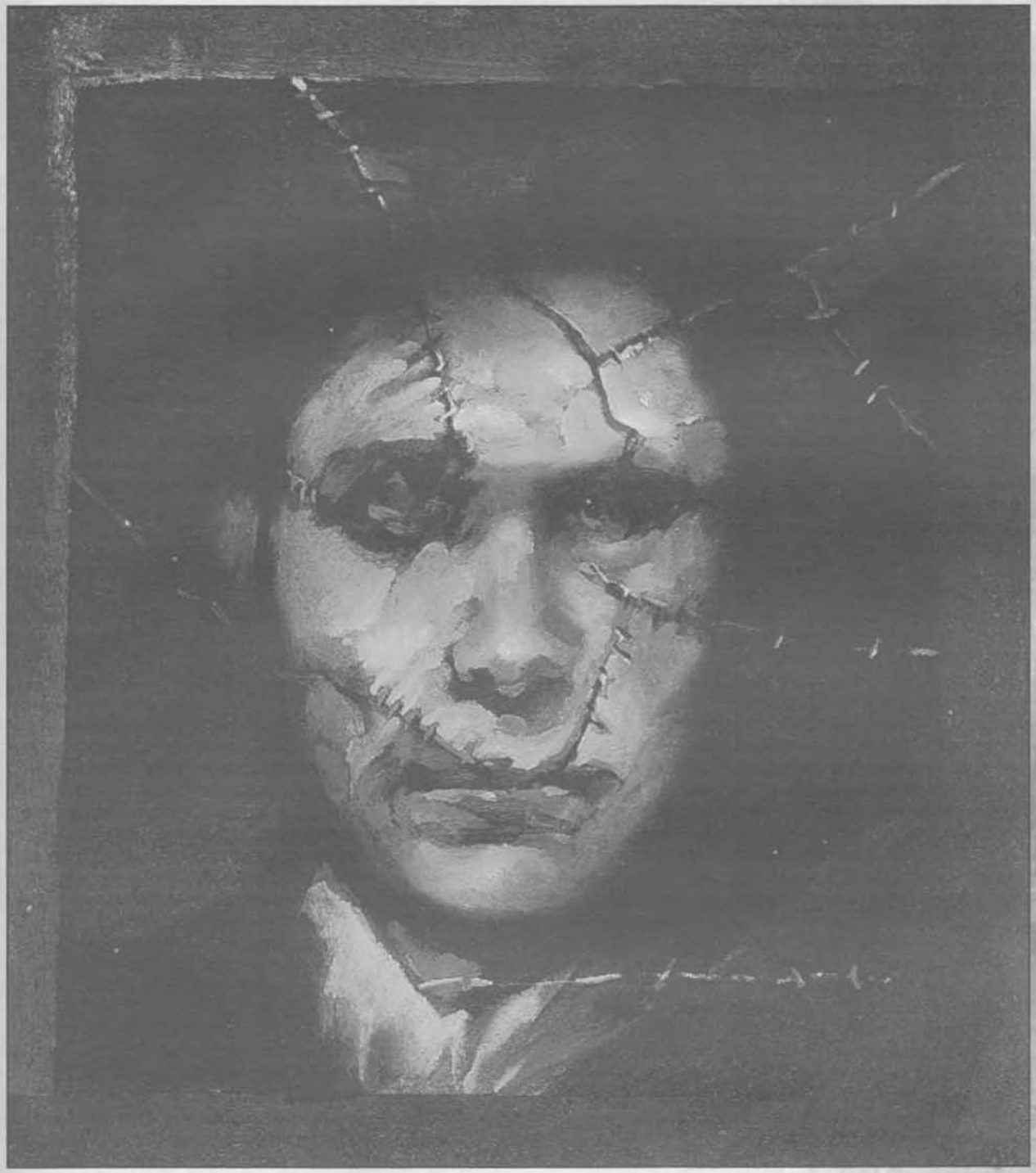
Aaron Greenberg

Greenberg's Dream Worlds are the least chaotic of the Dream Princes' realms. He desires to bring order and meaning to the Dreamworlds, to make them more like our waking reality. In order to accomplish this, he moves physical people into his world. Thousands have been captured and transported to Greenberg's worlds. His Dreamrealms are meticulously well-ordered places, full of nightmarish bureaucracy, pointless rules and armies of guards and policemen who watch over the dreamers. Corridors and offices with clerks and administrators fill whole worlds. Other worlds are copies of middle class suburban residential areas with thousands of villas, stretching endlessly toward the horizon. Some worlds are endless prisons with millions of identical cells. Greenberg likes to repeat patterns indefinitely. He has even reproduced people and populated Dream Worlds with thousands of copies of the same person. Greenberg's score in The Art of Dreaming is 180.

Friedrich Kôpfel

Kôpfel began creating his Dream Worlds in the 17th century, when he was court alchemist to the Duke of Thuringen. He is probably the most skillful Dream magician in the world. His Dream Worlds are formed in magical and alchemical traditions. They contain temples and subterranean halls for occult initiations, magical objects and huge libraries full of old manuscripts that Kôpfel has brought into the Dream World from our reality. Everything is woven with spells and Magic. There are curses everywhere, ready to strike the careless. The dead come to life. The living are trapped in the borderland between life and death. Portals are opened to Metropolis, Inferno and to other Dream Worlds. A dreamer without knowledge of Magic can get in serious trouble in Kôpfel's Dream Worlds.

Kôpfel himself resides in a Palace which imitates those of the Archons, close to Vortex. Here, he creates morbid spells and attempts to exert his power over other Dream Worlds and into our world. Kôpfel has a score of 200 in The Art of Dreaming.



Samara Nyeme

Nyeme is an old Dream Princess. Her worlds are hundreds of years old. She has wandered between our world and the Realm of Dreams for the last thousand years. She was born somewhere in Africa, and her dreams are all African nightmares of cursed villages and cities with insane inhabitants, famine disasters and interminable civil wars, dark gods who despoil everything in their path. Her worlds open in many places in Africa and America. Nyeme has no permanent abode, she always wanders between the worlds. Her score in the Art of Dreaming is 250.

Nicolette Pasteur

Pasteur was born in Paris at the end of the 18th century. She was bedridden from birth and suffered from a painful nerve disease which gave her horrible hallucinations and nightmares. Pasteur's Dream Worlds are paranoid places where the ground, the houses, objects and creatures are all out to get you. Nothing is steady and reliable. The ground vanishes under your feet, trees tear you to pieces, walls grow arms that grab you. All of Pasteur's Dream Worlds, even those nearest to our reality, are fragmentary and chaotic. There are no permanent gates into her worlds, but portals can open anywhere and any

time. Pasteur herself is close to Vortex, at the center of her own paranoid creations. She lies abed in an 18th century room, identical to the one she occupied during her earthly life. She never leaves this room. Her score in the Art of Dreaming is 275.

The Labyrinth

The Labyrinth surrounds the Machine like a shell. It opens up towards Metropolis as well as Elysium, Limbo and Inferno. Sewers and subways, service tunnels, bomb shelters and military mazes create a network of passages and shafts that stretch deep into the crust of the earth. Far under the surface our own sewers and tunnels join passages made of steel and earth, not formed by any human hands. There the Labyrinth becomes the same for all cities. There they are joined in one dimension and merged with the underground tunnels of Metropolis. Steps and ladders lead from the Labyrinth into our own world, into the dark fields of dream and into the flaming halls of Inferno. If one penetrates the Labyrinth deep enough one always emerge into Metropolis.

Many creatures live in the subterranean world. Some were once humans, Children of the Underworld who fled from the daylight above. Others come from beyond our world. There are also ordinary humans who dwell in these places; illegal aliens, fugitives from justice, and juveniles on the lam. They gather in empty water cisterns and tunnels. Many of the more clandestine cults keep their shrines and hideouts down here.

The deeper down you go, the weirder and less human creatures you will encounter. Culverts under hospitals, service access tunnels under the subways, and old bomb shelters are homes for runaway children, alcoholics, junkies, worn-out prostitutes and illegal immigrants. Further down, in the sewers, you find the Children of the Underworld and creatures from the other side.

At the very bottom of the Labyrinth, lies something that even the Children of the Underworld only mention in whispers. A creature that has grown in strength for millions of years nourished by energy from Metropolis. The inhabitants of the Underworld bring sacrifices to this being, that they call "Minothorgon". It is believed that she guards the gate against Nothing, the emptiness beyond chaos. "Minothorgon demands sacrifice to keep the gate shut", they say. Her worshippers are the Guardians of the Labyrinth, a widespread cult which is controlled from the subterranean city of Thoropolis.

The Children of the Underworld

***Arcanum Metropoli** : Only led by vibrations in the ground the Children of the Underworld hunt the blind victims lost in the Labyrinth... they were once humans but long life in the underground has changed their lives... blind eyes, only capable of telling night from day... they sniffed the air and immediately picked up my scent... steel claws raked my legs and their jaws snapped in the darkness... like an animal it crouched on four legs as it begun the hunt...*

AGL	7+1D10 (12)	EGO	1D10 (5)
STR	7+1D10 (12)	CHA	1D10 (5)
CON	7+1D10 (12)	PER	7+1D10 (12)
COM	1D10 (5)	EDU	1D5 (3)

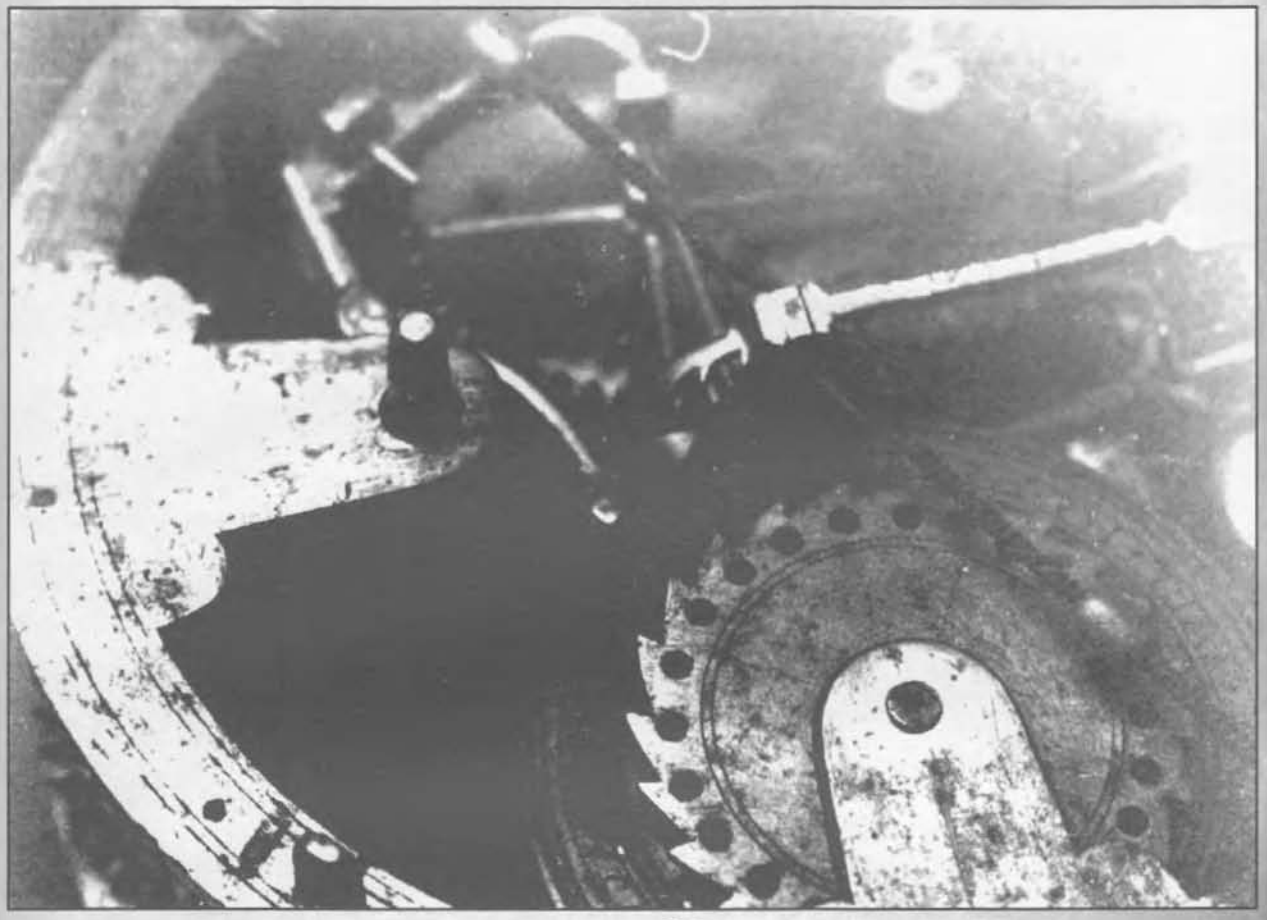
Senses : Good smell and physical contact. Almost blind, sharp hearing.
Communication : Own language
Movement : 7 m/combat round
Actions : 2
Initiative bonus : None
Damage bonus : +1
Damage capacity :
4 scratches = 1 light wound
3 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 90
Natural armor : None
Skills : Climb 12, Dodge 12, Throwing weapons 12, Impact weapons 12, Unarmed combat 12, Swimming 12, Hide 12, Search 12, Night combat 20
Attack modes : Claws 12 (scr 1-8, lw 9-15, sw 16-25, fw 26+), Bite 12 (scr 1-6, lw 7-12, sw 13-22, fw 23+)
Home : Subterranean regions
Life expectancy : 30 years
Number encountered : 2d10
The Dark Art : 0

Thoropolis

Thoropolis is the city underneath, existing in eternal darkness. No light can be made here. Black rivers tumble down in deep shafts toward the center of the Labyrinth, where Minothorgon guards the gate to Achlys. If you wander deep enough into the Labyrinth, you always get to Thoropolis, the center of all the networks of subterranean tunnels.

Here dwell the leaders of the Guardians of the Labyrinth, the cult that worships She Who Waits Below and regards Achlys as salvation. In their sacrifices, tens of thousands of prisoners are hurled into the rivers, to be carried down to the center of the Labyrinth. Thoropolis is an eternal city, beyond Time and Space. It was built of stone and iron. The noise of the rivers drowns all other sounds, and in the eternal darkness, visitors from above seldom find their way out of it. Between silent buildings, hordes of bats sweep through the air and hooded guardians hurry along the streets; else, the city is dead.

At the center of Thoropolis stands the Temple of the Blind Bull. It is the entrance to the Inner Labyrinth which lies beneath, or perhaps beyond, Thoropolis. Through ceremonies that last for years, the foremost of the Guardians cleanse themselves so that they can defeat the Blind Bull and descend to the last Labyrinth, that leads to salvation and annihilation.



The Blind Bull guards the entrance to the Inner Labyrinth. Its Temple is a Labyrinth in itself, a maze of tunnels and empty rooms decorated with paintings that can never be seen in the darkness. Forlorn creatures wander about there, having entered the temple to meet the Bull, but gotten lost beyond hope.

The Blind Bull stands in the innermost chamber of the Temple, where an icy wind sweeps through the gate to the Inner Labyrinth. Those who want to proceed further down must defeat the Bull. It tells all its adversaries that "Death is better than annihilation". It has no physical form, but tears its victims to shreds. The mangled remains of those who failed are found outside the Temple.

The Inner Labyrinth

Beyond Thoropolis, lies the Inner Labyrinth. It is a place where Time and Space have little meaning. Gradually, the dimensions merge, matter flows into a formless, colorless existence, Time is replaced by eternity. The Guardians describe the Inner Labyrinth as a huge spiral, which is gradually dissolved, first in larger fragments and then in finer parts until all that remains is a gray doe. There, Minothorgon rests, the only creature able of existing in utter Chaos.

There are other ways to access the Inner Labyrinth than the one through Thoropolis. A person, who by Magic or other methods distorts his own sense of Time and Space, may find himself in the Inner Labyrinth, drawn toward Chaos. Beyond She Who Waits Below lies Achlys, where Space, Matter and even Eternity cease to exist.

Minothorgon

All subterranean creatures worship Minothorgon. They say that unless she is appeased, she may open the gates to Achlys and annihilate the whole world. Perhaps there is some truth in this. Perhaps she is just a creature able to live near Achlys without being affected by the dissolution of reality, but without capacity to spread destruction.

The inhabitants of the Underworld throw down victims in the black rivers of the Labyrinth, and they also perform other sacrifices to She Who Waits Below.

No one has ever returned from the Inner Labyrinth, so there is no person who can tell what this deity looks like. But she reveals herself in the dreams of all that dwell long in the Underworld. In dreams, she may have various forms - a shining eye, a formless cloud of chaos, or a swollen female body resting in darkness. These dreams are often about wandering through endless corridors, feeling tempted and drawn by something that is frightening but also wonderful. In rare cases, dreamers have been physically drawn into the Inner Labyrinth by dreams sent by Her.

Those who meet her in dreams are drawn to her and feel an urge to go deeper in the Labyrinth, to join with her and be dissolved in Achlys. All who have dreamt of Minothorgon for any considerable period of time will be gripped by a desire to cease to exist.



Beyond Death

The light came hurtling toward me from the end of the tunnel. I could make out the Nepharites, preparing to punish me for my sins with shredded flesh and searing heat. I halted in panic and managed to stop before I was thrown into the light. The darkness in the tunnel was dissolved in a milky white haze. I hung weightless for a moment, looking down at my own dead body. Then I slowly settled down into it and felt the cold corpse engulf me. I had elected to stay in my corpse, rather than face what awaited me after death. It was a choice I came to regret when the worms began to crawl under my skin and the decomposition dissolved my flesh. When I realized that Death is only a beginning.

The Demiurge never took away our immortality. Death is but a gate to other existences; it changes us, but we never vanish entirely. The fallen angels who were imprisoned on Earth still remain there. Only a handful has been wiped out during the past millennia. It takes much more than death to obliterate a human being.

Some of us live here and now. We were reborn in new bodies when the old ones died. Others are in hells and purgatories, or living as spirits in our world or in exile somewhere beyond the illusions. A few have been confined in other existences, as animals or semi-humans, or objects, or in their own dead bodies. We can be fettered in an object for thousands of years, but when released we always regain our physical form in one way or another.

We are unable to remember anything of what happened before our birth, and we cannot see into the future. Our identity, the self we developed in life, is obliterated. What remains is the "it," our original nature that cannot be destroyed. We are imprisoned for a brief lifetime, blind to the rest of our history. It makes us helpless. We cannot control what happens after death.

The Moment of Death

Death is the most fiendish part of the Demiurge's curse. It limits our existence to a few brief years. We have no memories of the past and in our ignorance, we cannot make any plans. Our hopes are destroyed by forgetfulness.

Our memories are erased at the moment of death. This is what dying people experience as "your whole life passing before your eyes." After that, we are formed again as a new body with fragmentary, fading memories of our previous existence. The new body may be that of a newborn infant, a tormented sinner in hell, a contented person in paradise, or a specter that haunts the living in our world. It always resembles our previous body. We are bodily creatures. We never lose our body entirely, even though spirits have very little matter in them. We still look like the angels that the Demiurge hurled down to the Earth.

Rebirth

"Like the imprint of the stamp in the wet clay," the Buddhists say of reincarnation. In it, our previous body, our person is reborn in an infant. The most common is that we come back as a relative of our previous self, but it also happens that we are born into a strange family. But nearly always, we are reborn into the same people and language.

Most of us have no memory of earlier existences. Only in hypnosis, deep meditation or through interpretation of dreams, we can glean some knowledge of what happened to us before. Even then, we are often tricked and led astray by our present dreams and desires. There are many more people who believe that they were Napoleon, than such who remember being flogged Russian serfs. In the world of Kult, it is possible for skilled hypnotists or dream interpreters to reach into our earlier lives; on our own we cannot do it.

Curses, neuroses and psychoses follow us beyond death. Matters that we were unable to settle before we died, we bring with us to the other side. What may seem like a family curse may actually be an affliction that follows the same person through many reincarnations. A necromancer can control rebirth and put the dead person into a particular body.

On the Borderland of Death

Those who do not want to go through death to the other side risk being trapped in the borderland. This is a place where the memories are not entirely lost. They fade with the years, but never vanish entirely unless you really die. The old identity is not erased, and this means there is no opportunity to form a new one. Instead, one's personality is slowly twisted and distorted until it becomes unrecognizable.

Those who are caught in this no man's land are called the undead. Some remain there of their own free will, because they don't want to give up their memories and are afraid of a hell that awaits

them on the other side. Others are kept in the borderland against their will. They have been bound there with drugs or Magic.

The only way out of the borderland is death. It is almost impossible (though a few exceptions exist) to return from the borderland to life in one's old existence.

Corpophagus

The Corpophagus is a parasite that is able to capture a person's soul in a dead and decaying body. It looks like a black leech, about half an inch long, with a red webbed pattern on its back. It enters a human skull through the nose, the mouth or the ears. Inside, it bores into the brain and causes states of severe bewilderment, memory loss and headache.

The afflicted person seeks out a hidden spot where he is certain not to be disturbed. There, he falls into a coma. After 2-5 days the Corpophagus begins to emit a secretion which slowly kills the body, without releasing the mind. Thereafter, it lays eggs in the brain and dies. The small Corpophagi hatch after 1d5 days. They eat the decaying body and feed on the mental energy of the still present mind. For each day the Corpophagi are in the body, the person's mind loses one point of ego. After ten days, the Corpophagi are grown and leave the body.

The mind is imprisoned in the body until it is completely destroyed. Only then is it set free, but it often remains near the place of death as a bewildered specter with broken ego and very low mental balance. Necromancers in creation of animated corpses have used the substance used by Corpophagi to capture the mind in the body.

Body Snatching

Some ruthless people who are skilled in the occult sciences can escape death by snatching another body when death seems imminent. There are magical rituals that make it possible to take over a living human body, to possess it. The original "owner" of the body is expelled, and his soul goes the same way, as it would have done if he had died. The snatched body is slowly altered, over many years, to look more like the body of the person who "wears" it. After ten years, even the genetic code in his cells will have changed.

Prisoners of Matter

Occasionally, a person's mind is imprisoned in inanimate matter, or in the body of an animal or some other creature. Magical rituals can be used to bind a person in this fashion. While imprisoned there, the person retains all memories and earlier personality.

There is normally no way back to life from such captivity. When the object is destroyed, the person dies. It may be possible to transfer the personality from the object into a living human body, possessing it. In such a case the person will continue to live with memories and personality intact.

Living Dead

A few unhappy people are never separated from their dead bodies, but remain trapped in the decaying flesh. At the start, the person remembers his past life. But the captivity in a rotting body is enough to drive most people insane and any memories of life fade quickly.

A few people stay in their bodies of their own volition. They are nearly always sinners who fear hell more than the horrors of being a living corpse. Others are bound in their bodies by means of drugs or magic. Several drugs have this effect. If the body is re-animated within an hour after death, the person can become a living dead.

The living dead lose some of the abilities they had in life. They also lose nearly all sense of touch and cannot feel pain or experience physical shock. Re-animation breaks the normal balance in the body. Every limb now lives its own life, whether or not it is attached to the others. This is why it is necessary to hack a living dead to pieces in order to stop him.

Living dead have lost a large part of their brain capacity, above all the frontal lobes. They are dull in the same way as someone who has taken a lot of drugs or been lobotomized. Notwithstanding this, their state evokes great anxiety in them. Living dead produce large amounts of adrenaline and are always aggressive. This makes them stronger than they were in real life.

Living dead may be completely preserved, or may suffer a continuing decay. Most often, the decay stops when the body is re-animated, but there are exceptions. Living dead have no natural process of healing, so if they are hurt there will quickly form a rotting wound.

Arcanum Metropoli *: In the darkness around my person the living dead fumbled... they retreated from the paralyzing light... their bodies were deformed and swollen, their skin rotten and infected... black pus flowed from open sores and flies and maggots crawled on the dead limbs...*

AGL	5+1D10 (10)	EGO	1D10 (5)
STR	10+2D10 (21)	CHA	1D10 (5)
CON	SPECIAL	PER	1D10 (5)
COM	1D10 (5)		

Terror roll modification : ±0
Senses : No perception of touch. Other senses dulled.
Communication : Single words can be spoken. The speech centers of the brain are often damaged.
Movement : 5 m/combat round
Actions : 2
Initiative bonus : None
Damage bonus : +3

Damage capacity : Special. Every limb has its own life. The body can be divided but not killed. A result indicating a serious or fatal wound may mean that a limb has been separated from the body. Severed limbs seek to get back to the rest, to reunite. In a combat situation this takes 1d10 combat rounds, if no one stops it. Every large limb (arm, leg, trunk) has half the strength of the whole body. If burned to cinders, the living dead is destroyed. There are also certain drugs and magic spells which may destroy the living dead.
Endurance : Unlimited
Powers : Invulnerable to radioactivity, Does not need food, drink or oxygen.
Attack modes : Punch 10, Impact weapons 10

SPECTERS

Arcanum Metropoli *: The luminous shape swept by me as I was standing at the top of the stairs. The startling resemblance to the portrait I had seen earlier was uncanny, as is often the case with specters. I've heard it whispered that these souls are restless dead, unwilling to leave the living but not strong enough to stay. According to the wise crones I have spoken to these souls leave their dead bodies to eternally aimlessly wander the fields of Elysium. In this I can only speculate...*

AGL	3D10 (16)	EGO	2D10 (11)
STR	-	PER	2D10 (11)
CON	-		

Terror roll modification : ±0
Senses : Specters have a dim, vague perception of the physical world. They can feel magic, and auras are clearly visible to them.
Communication : Speak sometimes
Load capacity : None whatsoever
Movement : Instantaneous. Not bound by space dimensions.
Actions : 3
Initiative bonus : +4
Damage bonus : -
Damage capacity : Cannot be physically harmed
Endurance : Unlimited
Powers : Telekinesis up to 100 kg, 10 m/sec (Only some specters have this. They are called poltergeists.)
Attack modes : Project emotions. Roll for Ego, if the specter rolls higher, it succeeds in projecting fear, anxiety or other feelings in the victim. The victim must then make a terror roll of +10 or more to escape shock.
Life expectancy : 100-500 years before it is reborn.
Number encountered : Varies
The Dark art : 5

Re-Animatory Drugs

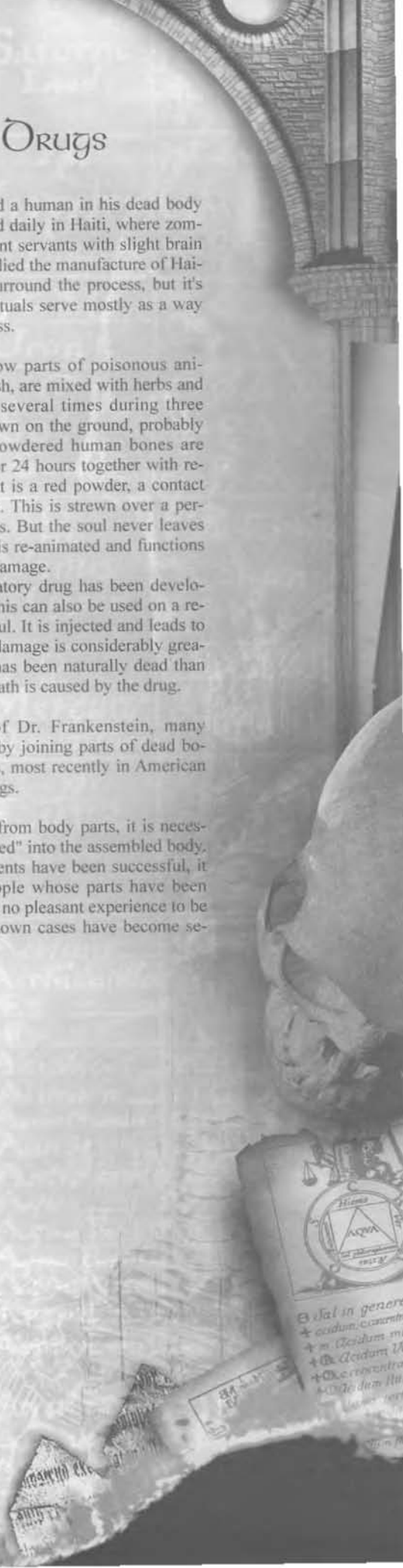
The simplest way to bind a human in his dead body is by use of drugs. This is practiced daily in Haiti, where zombie drugs are used to create obedient servants with slight brain damage. Doctor W. Davies has studied the manufacture of Haitian re-animation drugs. Rituals surround the process, but it's not truly a magical process. The rituals serve mostly as a way to explain and remember the process.

Dr. Davies describes how parts of poisonous animals; toads, seaworms and stonefish, are mixed with herbs and minerals. The mixture is heated several times during three days. Magic-looking signs are drawn on the ground, probably as a measure of time. Finally, powdered human bones are added and the mixture is buried for 24 hours together with remains of a dead person. The result is a red powder, a contact poison that penetrates human skin. This is strewn over a person who dies within a few minutes. But the soul never leaves the body. After one day, the body is re-animated and functions as a living dead with minor brain damage.

Another type of reanimatory drug has been developed by Dr. H. West in the USA. This can also be used on a recently dead body, capturing the soul. It is injected and leads to immediate Awakening. The brain damage is considerably greater when the re-animated person has been naturally dead than with the Haitian method, where death is caused by the drug.

Ever since the days of Dr. Frankenstein, many people have sought to create life by joining parts of dead bodies. It has succeeded a few times, most recently in American experiments with re-animation drugs.

To create a living dead from body parts, it is necessary for someone to be "reincarnated" into the assembled body. The few times that these experiments have been successful, it has been because one of the people whose parts have been used has returned to the body. It is no pleasant experience to be reborn in this way, and all the known cases have become seriously psychotic.





Beyond Time & Space

The final equation appeared on the screen. A web of meandering graphs was intertwined and faded to an invisible point somewhere in the distance.

«Execute».

I typed in the command, and the lines surged out from the screen, surrounded me and glittered in a thousand colors on the walls around me. The room began to change. Light and darkness followed each other faster and faster. The wallpaper came off. I turned to face the window. The glass had been broken for a long time and the frames were flaked. Outside, where the apple tree used to be, was a gray concrete wall. When I turned around again, the computer was gone. Only a rotting desk stood against the wall. A cold wind swept through the house. There was a smell of mold and decay. I heard a door opening and careful steps on the creaky floor in the hallway. The door opened and a woman came in. An old woman with wrinkled face and thin, gray hair. Myself. My own aged face. "I have waited for you. There is something you need to know," said she who was I. She took my hand and led me out of the crumbling house.

Time and Space are parts of our prison. They are ways to look at existence and make it comprehensible. Not all creatures have the same sense of Time and Space as we do. In fact, our ability to grasp these matters is very limited. We perceive Time as linear, and Space as three-dimensional. Other creatures can see more dimensions and understand Time in different ways.

Our limited senses make us prisoners in Time. We can only sense what we think is a movement forward. If we are forced to move "back" in Time, or to stop in Time, or to move faster forward than others, we become confused. The same is true about Space. We cannot cope with more than three dimensions without becoming disoriented and nervous.

Time

Time is absolute. There is no past, no now and no future. What we see as a movement forward is just a way to sort sensory input. Beyond Time lies Eternity, an absolute state without past or future. In Eternity, man is immortal because where there is no Time, there is no Death.

An Awakened person can see Eternity. We others can only glimpse it at times. When this happens, the concept of Time fades, and past, future and present merge. This may manifest itself in several ways. The most usual is for different eras in Time to fade into each other. People from the past walk into the present. Objects age and wither, only to suddenly reappear undamaged. Time can also pass backwards or move with a different speed than usual.

Our sense of Time is built into our minds. It doesn't vanish when we look into other worlds. Time seems to exist also in Metropolis, but it's a bit more capricious there than here.

Humans with extremely high or low mental balance can alter the passing of Time, stop Time or make it go backwards. Magic, special artifacts and places where the illusions shatter may also affect Time. The table below describes how extreme mental balance affects one's perception of Time.

Balance	Effect
-50/+75	The person perceives Time differently when in shock. Time then moves at double or half the normal speed, or may stop for a maximum of one hour. Time jumps of no more than 3 weeks. No ability to control these effects.
-100/+100	Altered Time perception can occur, even when the person is not in shock. As above, but Time can also move backwards and Time jumps of up to 3 months may occur. No ability to control these effects.

-150/+150	The person is able to control his own perception of Time to make it pass at double or half speed. Can jump up to 3 weeks back or forth at will. Uncontrolled Time jumps of up to 3 years may occur. Also Time stops for up to one week or Time reversals which the person cannot control.
-300/+300	The person is able to control his own perception of Time to make it pass at double or half speed. Can jump up to 30 years back or forth at will. Can stop Time for one week. Uncontrolled Time effects only occur when the person is in shock.
-400/+400	Can alter the passage of Time at will. Jump back and forwards in Time any distance. Stop Time for any duration.

EXAMPLE

Natasha has a mental balance of -80. She suffers a severe shock when Karl almost kills her. While she is in shock, Time stops for one hour. She wanders away from the place of the encounter and is far away before anyone can know where she has gone, since no Time passed for anyone else.

Paradoxes

In spite of the fact that Time really is absolute, paradoxes may occur when we travel in Time. Let's explain this with a metaphor. Time is homogeneous like the liquid in a glass. But our perception of Time is specific, like lines of colored liquid, which go through the larger body of liquid. The colored lines can be interlaced, can cross each other and be broken. It doesn't affect the main body of liquid, but to our limited perspective it may seem as if paradoxes occur.

One obvious paradox is: what happens if somebody travels back in Time and kills his own parents before he was born? If they died before he was born, he doesn't exist, so he cannot have killed his parents. So since he didn't kill his parents, he exists. But if he exists, he has killed his parents, so he cannot exist, and so on. He ends up in a closed loop of paradox. These may well exist. Only if the murderer comes to regard Time in a different way, will it be possible for him to break out of the loop. An external force that regards Time in another perspective is also able to break into the chain and force the killer out of the paradox.

Aetats

Aetats are creatures without any concept of Time, the way we humans see it. They live in Eternity, but they are attracted to the limited human way of approaching Time. Many believe that the Aetats were created by the Archons and the Demiurge to stop us from knowing Time as it really is. Aetats sense when a human deviates from the pattern and sees Time differently from others. Anyone who moves faster or slower, jumps in Time and makes Time journeys risks being detected, and destroyed, by the Aetats.

A perception roll is required to notice that an Aetat is pursuing you. The character will see the Aetats as dark shadows moving through Time toward him. By strictly adhering to "normal" Time, the character improves his chances to avoid being found and caught. An Ego roll with higher effect than the Aetat indicates success.

Aetats are sometimes two-dimensional, or may seem to have more than three dimensions. They have four to eight legs and long, sinewy bodies. Time and Space is distorted around them so that it is difficult to get a clear image of what they look like. The only thing that emerges from the distortions is the large red mouth devouring the victim.

AGL	10+2D10 (21)	EGO	10+1D10 (15)
STR	10+2D10 (21)	PER	10+1D10 (21)
CON	10+2D10 (21)		

Terror roll modification : +5
Senses : Sees deviations in human Time perception. Unhindered vision forward and backward through Time. Otherwise, as humans.
Movement : 10 m/combat round
Actions : 4
Initiative bonus : +9
Damage bonus : +5
Damage capacity :
6 scratches = 1 light wound
5 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 135
Natural armor : 2
Powers : Time travel, See humans with deviating perception of Time
Attack modes : Bite 15 (scr 1-5, lw 6-10, sw 11-15, fw 16+)
Home : Beyond Time

Space

The three dimensions we see around us are also just one way to perceive the world. Other creatures are able to see reality in any number of dimensions. We are only able to know other dimensions through mathematical calculations.

An Awakened human can play with dimensions as she pleases, and choose her way to look at reality. A magician or a person with very high or low mental balance may also have a somewhat different perception of Space than others. Such people have the ability to partially affect their vision. By seeing the world in two dimensions, they can travel instantly from one point to another. By looking at more than three dimensions, they can move into realities beyond ours.

BALANCE	EFFECT ON SPACE PERCEPTION
-50/+75	When the person is in shock, Space can become distorted. Teleportation may occur, up to 2 kilometers. Distances may become ten times longer, or only a tenth of the normal. The world may seem to be two-dimensional. The person has no control over these effects.

-100/+100	Distorted Space perception may occur any time, also when the person is not in shock. Teleportation up to 50 kilometers. Distances may become 100 times longer, or only a hundredth of the normal. The world may seem to be two-dimensional. A fourth dimension can be sensed.
-150/+150	The person can affect his Space perception and teleport himself up to 2 kilometers, increase or decrease distances by a factor of 10. In shock, teleportation up to 1000 kilometers may occur, distances can increase or decrease by a factor of 1000. Many dimensions can be sensed.
-300/+300	The person is able to control his perception of Space, teleport up to 50 kilometers, increase or decrease distances by a factor of 100, and make the world two- or four-dimensional. Uncontrollable effects may happen when the person is in shock.
-400/+400	Ability to teleport any distance, increase or decrease distances at will, and perceive any number of dimensions.

EXAMPLE

Natasha not only manages to make Time stop when she is attacked by Karl. In her shocked condition, she also twists Space so that she moves ten times the normal distance. During the hour that passes for her but not for the rest of the world, she walks 50 km and ends up far out in the suburbs of Paris.

ASPECTI

Aspecti are creatures with a different spatial perception from ours. They sense parts of Space as two-dimensional, other parts as four-dimensional. They live in our midst but are only visible when their Space perception coincides with ours. This happens when an Aspectus loses control of its own Space perception. To regain its equilibrium, it must get help from a human who is forced to assume the same Space perception as the Aspectus. This nearly always leads to madness, and sometimes to such a short-circuit of the human's nervous system that he dies.

Aspecti are humanoids with thin, tentacle-like appendages on their heads instead of hair. Their bodies flicker in many colors, and are sometimes two-dimensional, sometimes multi-dimensional. They look sort of like walking cubist paintings. The facial features are distorted by the perspective changes and have weird colors, but are otherwise quite human.

When an Aspectus happens to drop into our reality, it seeks out a sleeping or otherwise helpless person, attaches the tentacles on its head to the person's head. This creates a direct link between their nervous systems. It then begins to work on the human's nerves, and within 1d10 hours, the human will have been taken over by the Aspectus' spatial perception. The human's mental balance drops 1d10 per hour of linkage with the Aspectus. An Ego roll is required not to suffer a fatal burnout of the nervous system. When the Aspectus has completed its work, they both see reality as the Aspectus sees it. They vanish forever from human sight. A person who has been lost in this way can only be retrieved by another human who manages to assume the Aspecti's way of perceiving Space, or by a skilled Time/Space magician.

AGL	2D10 (11)	EGO	3D10 (16)
STR	2D10 (16)	PER	2D10 (11)
CON	2D10 (11)		

Terror roll modification : -5
Senses : Usually perceive Space differently from humans.
Communication : Cannot communicate with humans.
Movement : 5 m/combat round
Actions : 2
Initiative bonus : None
Damage bonus : +2
Damage capacity :
4 scratches = 1 light wound
3 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 85
Natural armor : None
Powers : Impart spatial perception to humans. It attaches its tentacles to the human's head, thereby paralyzing the victim. This takes 1d10 minutes. Then, it transfers its own perception of Space to the human. This takes 1d10 hours.
Attack modes : Unarmed combat 10 (damage: as a human), Tentacles 1, excrete paralyzing poison with a strength of 3d10. When the victim loses more than 1/3 of CON, it is paralyzed and sedated.

Achlys

Achlys is what lies beyond Time and Space. When both Time and Space cease to exist, we approach the void, the original nothing that was before creation.

A person who twists his perception of Time and Space too much may end up near Achlys. There, everything is gradually dissolved, dimensions merge, matter floats into a gray mass without shape or color, Time becomes Eternity. This is what the Greeks called Chaos. Beyond this, where neither matter, emptiness nor eternity exist, is Achlys.

Anyone who dissolves his Time/Space-perception too much may end up near Achlys. Once you get there, the void begins to attract you. With a weak sense of Time and Space, you may be drawn beyond Chaos and into Achlys. It is like a black hole that exerts a stronger gravity the closer you get. In Achlys, a human ceases to exist. If we enter Achlys, we disappear from the universe; we have never existed and never will.

A physical road to Achlys goes through the subterranean Labyrinth that exists under Metropolis and all cities. Cults and divine beings guard it.

Some people searching for enlightenment, have ended up in Achlys instead. There is a worldwide cult called the Guardians of the Labyrinth, which worships Achlys. The members of the cult draw gradually nearer to the Void, until they finally cease



Beyond Madness

The straps cut into my body. They forced me to eat their damned pills; red, blue, green, and yellow. My head swam. Everything became heavy and sluggish and gray. I fought against it. This time I wouldn't faint, not drift away. I stared intensely at the opposite wall, at a wet spot there. And something began to happen. The spot grew, lost its grayness and became green, yellow, flaming orange. I assailed the blank wall with my mind. It bulged out toward me, throbbing with orange life.

The nurse screamed and threw down her tray. I let the wallpaper burst and the bulging wall crack open like a boil full of pus. The green sludge that sprayed over the nurse grew tentacles that grabbed her. I could feel her pulse as if it were my own hands grabbing her, sucking onto her skin and tearing out bleeding chunks of flesh. I let the crack widen and shook the room with my mind until I heard a roar and the ceiling came down over me in a cloud of plaster. Then everything went dark.

Madness is what happens when the soul protests against an impossible existence. When we lose our sanity, the world around us changes. We make up new lies to explain reality, but we also begin to see glimpses of what lies behind the illusions. We regain a part of the power we had before our fall, but some aspects of ourselves are so diminished that we remain crippled, half gods and half fools. Madness is a failed attempt to escape. In the psychosis we can penetrate the veils and see the true reality, but we are unable to handle what we see. We invent new lies to explain away the visions and regain some peace. But this is just rationalization.

When your mental balance drops below -50, you are more or less technically insane. If for some reason you are subjected to a psychological evaluation, you risk being admitted to a mental institution against your will. However, an extremely high mental balance is also unnatural because it creates an imbalance with the darkness that exists within all of us. It is more difficult to discover that a person with a high mental balance is ill, since he seldom becomes destructive or aggressive. A greater imbalance is needed on the positive side for those around the enlightened to notice it. Anyone who has a mental balance of +75 or more appears to react to the environment like an insane person, and risks confinement in an asylum.

The rules below apply to all whose mental balance is lower than -50 or higher than +75. They also apply to all that have schizophrenia, depression or mania as disadvantage, regardless of their mental balance.

Hallucinations

Schizophrenic people are known to hallucinate, but it happens to people with other mental disorders, too. Hallucinations come in two varieties: glimpses of the true reality, and mental phantoms created by the sick person's mind. It's impossible for the sick person to tell them apart. You create a reality of your own, a mixture of our world, reality beyond illusions, and pure fantasy. All situations of stress and tension can provoke hallucinations in an insane person. The Gamemaster determines if the visions are fantasies or reality. An Ego roll is needed to avoid hallucinations in situations involving stress, and whenever you are in an exposed place.

Distorted Perspective

This is the type of hallucination that makes it possible for the insane to see the True Reality. Normal conceptions of Time and Space collapse. Different time periods mix in the same place. Space is distorted so that the distance between two places can be unnaturally short or unreasonably long. These distortions affect you physically. You really meet the other times. You really have to walk for a whole week to get from your bedroom to the bathroom; or you end up on the other side of the continent when you were just crossing the street to buy a pack of cigarettes. Sane people rationalize away this ability and simply don't see it. Anything that touches distorted perspectives is explained away by "normal" people. This is an ability, which strikes the sick person randomly. He cannot control it. In other words, the Gamemaster uses it for his own purposes.

Projections

Mentally ill persons can always do what happens to others only in terrifying situations: project their own fantasies so that they assume physical form. If your mental balance is -50 or lower, you always risk projecting your nightmares when you are terrified. An Ego roll is required to avoid this and keep the dark powers at bay in such situations.

Mental Institutions

Mental hospitals and institutions are gates to chaos. Madness breaks down the illusions and opens portals to the other side. It is more a rule than an exception

that reality crumbles in such places. There, we can see into Inferno, or Metropolis, or be drawn into Achlys, the original entropy that was before Chaos.

Mental hospitals are exposed places. The environment is disturbing to anyone who is sensitive. If your mental balance is already on the negative side, and you begin to work in a mental institution, it will drop by one for each week you work there. There are plenty of insane analysts and psychiatrists.

Sometimes, the hospitals can help a madman get back to his senses. It's not very common, but it does happen. A good hospital with an effective therapy can raise the mental balance by one point per month, to a maximum of zero. But there aren't that many good hospitals. State-run institutions in particular are more likely to hurt than help.

A bad asylum is more destructive than constructive. In such places, the patient's mental balance drops by one point per month. The Gamemaster can roll a die to determine the standard of a hospital; 1-10 is a bad hospital, 11-18 is an average one that has no effect on mental balance, 19-20 is a good one.

In order to be healed by mental care, your balance should not be under -50. Those who have lost their minds because of a too high (positive) mental balance cannot be 'helped' by any hospital.

AMENTORAZ

Amentoraz is a creature that is attracted to mental institutions and other places where many psychotic people are assembled. It gets nourishment from the confusion and fear of mad people. Amentoraz devours a human's willpower and thoughts until the victim is reduced to a vegetable. For every day in the creature's grasp, the victim loses one point of Ego. When it reaches zero, Amentoraz leaves to seek new food elsewhere.

Amentoraz has no definite form. It is a shadow that sneaks into hospital wards and hides there, waiting for nightfall. It can assume the shape of people from the victim's past, of strangers, or of people the victim has around him every day. It only assumes human form at night. In daytime, it appears as a shadow, slightly darker than natural shadows and with two bloodshot eyes that occasionally open and seem to gaze out of nothing.

When it attacks, it assumes human form, ties the victim to the bed or locks the door to prevent escape. Apart from that, it never uses physical violence. Instead, it summons up the victim's feelings of guilt, fear and confusion by reminding it of unpleasant memories that the victim had suppressed, or by projecting discomforting thoughts into the victim's mind, or by assuming the shape of people who frighten the victim. It can change shape at will and conjure illusions of all kinds. The victim cannot prevent this (there is no Ego roll), and the victim loses one point of Ego per night as long as Amentoraz is present. The following description pertains to its human form.

Arcanum Metropoli *: In the dead of night the shadows emerge. The poor Sebastian was right. Slowly the shadow took the shape of a human being, insanely grinning... in its eyes stars flashed... schackles its victims to their beds... assault the sleeping mind...*

AGL	10+2D10 (21)	EGO	30+10D10 (85)
STR	10+2D10 (21)	CHA	VARIES
CON	N/A	PER	2D10 (11)
COM	VARIES		

Terror roll modification : +10
Senses : Sees auras and mental balance
Movement : 10 m/combat round
Actions : 4
Initiative bonus : +9
Damage bonus : +5
Damage capacity : Cannot be physically hurt. Assumes shadow shape and vanishes if attacked intensely.
Endurance : Unlimited
Powers : Telepathy, Telekinesis 100 kg 10 m/sec, Change shape, Lower Ego-can lower a victim's Ego one step per night, achieving an equal increase in its own Ego.
Limitations : Can only attack people with negative mental balance.
Attack modes : Can attack physically, but seldom does. In such cases, damage is according to weapon. No special weapon skills.
Home : Unknown. Wanders between mental institutions.
Number encountered : One. There is probably more than one of these creatures, but they always appear one by one.

Therapy and Analysis

Psychoanalysis and various types of therapy are used to make people understand themselves better. It is possible to improve your mental balance by going through analysis or therapy, but it is taxing. Few people are truly capable of facing their own weaknesses.

You must make an Ego roll every time you begin going to therapy or analysis. A failure means you will stop going there, and are unable to try again within six months. A person who has lost control over his emotions as a result of a terrifying experience, and has not regained it, must roll for Ego once per week while undergoing therapy or analysis. This applies until he or she manages to regain control over the emotions. After that, only one throw per month is required. Successful therapy or analysis increases the mental balance by one step per month. This method can also help those with a very low balance, as well as those with an unusually high one.

The Realm of Madmen

This is not one place but several. It is an abandoned industrial block, an empty village, the tall vaulted chambers underground, any place outside the control of ordinary authorities.

In such places, the madmen and outcasts gather and build their own world. They elect a Prince of Fools from amongst the incurably insane. They create their own laws and rules, often incomprehensibly complicated and meaningless to outsiders. A pidgin language develops, impossible for outsiders to understand.

The inhabitants live by begging, stealing and small trade. The proceeds are distributed among the group. The solidarity in the group is absolute, and the punishment for renegades is death.

"Normal" people blame the fools for all kinds of crimes and disappearances that occur in the vicinity, accuse them of cannibalism and other heinous deeds. But in fact, the society of madmen is rarely less moral than any other society. Realms of madmen exist in Czezowic, a small village outside Warsaw, in Milthof, a run-down suburb of Frankfurt, in dozens of American country villages, in the abandoned industrial town of Dewing, south of Manchester. We will describe the largest of all known realms of madmen, the Halls under Frankfurt.

The Halls

The Halls is an underground airplane factory under Frankfurt which has been abandoned since the Second World War. At the end of the 40s a group of young madmen gathered there, having been driven away from various parts of the bombed city that were under reconstruction. They broke into the abandoned factory, which are adjacent to some bomb shelters in the northern parts of the city. They named their hideout "Die Hallen" after the designations painted on the walls in the factory; Halle 1, Halle 2, and so on. In the beginning, there were only ten of these psychotics, but within a few years people from all over southern Germany had joined them and their numbers have increased to several hundred. The war made more people insane than ever before and the quick rebuilding of the cities at the start of the fifties made them homeless.

The leader of the people of the halls; as they call themselves, is a young man who goes by the name Maximilian. Born on the German-French border during the war, he became an orphan in childhood. In 1959 he was crowned Prince of the Halls. The population continued to grow and in the 70s, the people of the halls began to excavate new halls and tunnels. They have appropriated the old shelters under northern Frankfurt, and are extending their territory north.

One can still see that the Halls used to be an airplane factory surrounded by bomb shelters. Bits of machinery and airplane parts lie here and there, though most of it has been taken away, sold or rebuilt into something useful. Tallow lamps that hang from the ceiling or oil burned in old barrels light the halls. A thick, sweet smell comes from herbs that are placed in the tallow. Weeping, crying and harsh wails always echo in this place. Weird symbols have been painted all over the walls and the ceiling, on old machinery and parts of the floor. Certain sections of the Halls are closed. The inhabitants are careful to go the right way when they move from one place to another, the right way is seldom the shortest. Signs of protection, incantations and small rituals must be performed to move from one room to another.

These rituals help prevent the illusions from breaking spontaneously, as they would do otherwise in a place so full of madness. Sometimes, one can see a flutter in the air and the machine parts seem to turn into something else, the walls change color and shape. When this happens, one of the madmen will come running, waving a stick or something else that makes a whooshing sound, and performing some ritual to restore order.

Beneath the Halls are the old sewers of Frankfurt, maintenance tunnels for the factory, and some new tunnels dug by the madmen. The Furies, psychotics whose mental balance is so low, or whose appearance is so distorted that they are not allowed in the Upper Halls, inhabit those parts. They are kept away from the Halls by protective signs and rituals. In the lower levels, the illusions break down regularly. Tunnels can suddenly end in a burning furnace or in Metropolis. The world can be so twisted that a lost wanderer never finds his way out. These parts are connected to the Subterranean Labyrinth further down.

In Halle 1, the largest of the factory halls, the Prince of Madmen holds court surrounded by his clan. Halle 1 has been extended with further levels under the original floor. A broad gangway leads down to Maximilian's throne, five levels down. The throne itself was constructed from an old Messerschmitt. Around the prince stand his closest advisors, his 20 wives and about a hundred of his children. The rituals that are compulsory for anyone who wishes to approach the Prince are very exact, and take three days to perform. Maximilian never leaves Halle 1.

There are thirteen entrances to the Halls, all guarded. Before entering, all must be ritually cleansed by extending their hands into a fire and having signs painted in soot on their bodies.

The language spoken in the Halls is a pidgin German with traces of French and Czech. It's about as close to German as Yiddish, and very difficult to understand for outsiders. The most elevated maniacs speak a private dialect of the language, which the lower ranks do not understand.

The Clans

At present, some 6000 madmen inhabit the Halls. Their mental balance lies between -50 and -150. A few children may have a higher mental balance, but it will drop when they grow up. Beneath the Halls are Furies, people with mental balance under -100, and bodies so racked by their tantrums that they are almost non-human.

About half of the inhabitants have physical changes brought on by their madness. It can be anything from pussy boils or nails that have grown into claws, to inhuman shapes with extra limbs, eyes that open in unexpected places, and grotesquely swollen bodies. All are mutilated by scar tattoos and burn-marks.

The madmen are divided into clans of 20-50 individuals. At present, there are 42 clans. The clans stand in a hierarchical order with the Firstborn, Maximilian's clan, being the highest. Each clan has its own territory in the Halls and its own part of Frankfurt for begging, stealing or scavenging for food and equipment.

The hierarchy is rock hard in each clan, and new clan members must submit to painful initiations in order to be accepted. Ambitious madmen can advance themselves through ritual combats, tests, or by using the complicated rules of inheritance.

Clan membership is denoted by scar tattoos and burn marks. The most elevated fools are very mutilated by burns and scars all over their bodies.

The Way of the Insane

The madmen sometimes have the ability to see through the illusions, into Metropolis, Inferno and other worlds beyond ours. They must surround this ability with rituals and artificial meaning to make it endurable for the rigid human consciousness, much like magi-

cians do. But they can pass through the illusions and bring others with them.

The Realm of Madmen is a portal to other worlds, usable for anyone who can convince the madmen to act as guides and is prepared to suffer the often painful rituals that surround the journey. Maximilian's high priest Katze is able to walk through illusions to Inferno, Metropolis and other worlds. The madmen sometimes have sacrificial ceremonies where Katze brings human sacrifices to Nepharites in Inferno, in exchange for knowledge and protection.

Walking through illusions with Katze is difficult and time-consuming. First, the walker is purified with fire, water, earth and smoke, then isolated for ten days and branded with Katze's mark. Then follows a long walk through corridors where candles are lit and extinguished at uncountable altars, signs are drawn and erased on the walker's bodies, water and blood is sprinkled on walls and floor, chickens are sacrificed, their own bodies are cut, noisy flutes and drums are played to place the journeymen in trance. After an indeterminate number of days the illusions crumble, and the tunnels open to true reality.

The advantage of walking through the illusions with madmen is that they have ways of determining where they get and how to get back. They are as skilled as the best magicians at walking through the illusions.

MAXIMILIAN, PRINCE OF FOOLS

Maximilian came to the Halls as a seven-year-old orphan, at the end of the 1940s. He has lived among psychotics for as long as he can remember. His body began to warp in his teens and he is one of those who are able to walk through the illusions by using rituals. But he seldom leaves his throne in the inner Halls.

Maximilian is grotesquely fat. His skin is bluish, which makes him look ill. He is covered with scar tattoos which make his bluish skin vary from almost black to almost white. He is bald and large protrusions and an extra eye in his forehead deform his head. His hands are small and lack nails. He dresses in multicolored sheets of plastic foil.

Already as a child, Maximilian showed sadistic tendencies. Over the years, they have been honed to precision. He enjoys other people's pain. Prisoners and enemies of the Halls are tortured to death before his throne. He has a vampire-like craving for human blood that he satisfies by drinking small amounts from his subordinates or by emptying prisoners.

He is also a raving megalomaniac and demands blind obedience from his subjects. He often orders them to perform meaningless and disgusting acts, just to show their devotion. He has acquired his position by playing others off against each other and keeping everyone terrified. His bodyguard consists of 40 privileged young madmen who obey him without question.

***Arcanum Metropoli** : As I entered the halls my attention was caught by the Prince of fools... he filled the throne, fat and bloated... sickly blue skin, covered with scars and tattoos... white spots... bald and deformed... the third eye staring wildly at the ceiling...*

AGL	6	EGO	35
STR	30	CHA	30
CON	30	PER	15
COM	3	EDU	5

Height : 190 cm
Weight : 350 kg
Senses : Normal
Movement : 3 m/combat round
Actions : 2
Initiative bonus : -2
Damage bonus : +4
Damage capacity :
7 scratches = 1 light wound
6 light wounds = 1 serious wound
4 serious wounds = 1 fatal wound
Endurance : 180
Mental balance : -150
Powers : Eternal youth, Telepathy, Invulnerable to firearms, Insensitive to fire, Bewitches everyone with mental balance between -30 and -75. Ego roll required to avoid becoming his obedient slave.
Limitations : Bloodthirst-must drink one liter of human blood every day.
Skills : Dagger 15, Whips and chains 15, Survival 20, Diplomacy 20, Interrogation 20, Net of contacts: insane people 25, Rhetoric 15
Attack modes : According to weapon
Magic : Lore of Madness 30 (special variety), All spells up to 20.
The Dark Art : 10

MADMEN

Common madmen have a mental balance around -75 and minor physical alterations like protrusions, boils, open wounds, parasites that live in symbiosis with them, or skin diseases. They speak incoherently, their eyes flicker, and they make a very untrustworthy impression. They all have at least some burn mark or scar on the face, on the arms and the torso. Their clothes are usually rags. Inside the Halls, many go completely nude or with just a loincloth.

***Arcanum Metropoli** : Their bodies were twisted by the powers of insanity... open wounds in which parasites crawled... scars from countless battles, tattoos that twisted and changed colors... naked bodies...*

AGL	2D10 (11)	EGO	1D10 (5)
STR	2D10 (11)	CHA	1D10 (5)
CON	2D10 (11)	PER	2D10 (11)
COM	1D10 (5)	EDU	1D10 (5)

Movement : 5 m/combat round
Actions : 2
Initiative bonus : None
Damage bonus : +1

Damage capacity :
4 scratches = 1 light wound
3 light wounds = 1 serious wound
2 serious wounds = 1 fatal wound
Endurance : 85
Mental balance : -50 -5d10 (-78)
Powers : 25% of the madmen have powers and limitations from "Beyond Humanity." Roll 1d20; a result of 1-5 means that the madman has 1d5 each of the powers and limitations described in the section "Beyond Humanity."

Skills : Climb 10, Sneak 10, Dodge 10, Dagger 10, Throwing weapons 10, Impact weapons 10, Unarmed combat 10, Hide 15, Search 15, Survival 15, Burglary 10
Attack modes : According to weapon
The Dark Art : 0

Furies

The Furies are the most extreme of the psychotics, those who have gone far beyond what we call human. Their mental balance is -100 or lower, and they have severe corporeal alterations. Maximilian is in fact a Furie, but he manages to keep up the appearances of humanity and exist in a society. Most Furies are so crazy that they can't communicate with others, much less live together as a group.

Furies have non-human bodies, usually larger than a man's. They walk on all four extremities, or bent forward. They have sharp teeth, claws, tentacles or other natural weapons that help them survive in the harsh environment under the Halls.

Furies are unable to control their ability to see beyond the illusions. They have no rituals or signs to protect them. In their minds, they perceive different realities at random, and are hurled between different worlds. The madmen keep the Furies at a distance with rituals they can accept. Some madmen can control the Furies and use them for their own purposes.

Arcanum Metropoli *: The most deeply entrenched in the quagmire of insanity... they have stepped beyond humanity... claws, fangs and teeth, to survive in the unforgiving world of Halls... like the other madmen their bodies were covered by scars and living tattoos...*

AGL	10+3D10 (26)	EGO	1D10 (5)
STR	10+3D10 (26)	PER	2D10 (11)
CON	10+3D10 (26)		

Terror roll modification : -5
Height : 200-500 cm
Weight : 150-500 kg
Senses : Night vision
Movement : 13 m/combat round
Actions : 4
Initiative bonus : +14
Damage bonus : +6
Damage capacity :
7 scratches = 1 light wound
6 light wounds = 1 serious wound
4 serious wounds = 1 fatal wound
Endurance : 160
Natural armor : 2
Mental balance : -100 -10D10 (-155)
Powers : Infravision, Insensitive to fire, Invulnerable to firearms, Protective skin
Limitations : Hunting instinct, Cannibalism, Non-human appearance, Uncontrollable shape changing
Attack modes : Bite 15 (scr 1-6, lw 7-13, sw 14-22, fw 23+), 2 Claws 15 (scr 1-7, lw 8-14, sw 15-25, fw 26+)
Number encountered : 1d10
The Dark Art : 5

Servants of Cairath

The Servants of Cairath is a cult among the madmen. They worship a creature of steel, bone and blood that hunts the tunnels beneath the cities and eats all flesh. The faithful believe that Cairath is a deity, and bear sacrifices to him. But Cairath is more probably a race than a single creature. There seem to be several of them spread over the world. The Servants capture lonely people at night, drag them down into the sewers and tie them up in a place where they know that Cairath often comes. The most fanatical Servants even sacrifice themselves in order to merge with Cairath.

In the Realms of Madmen, the Cult of Cairath is kept under control, and it is forbidden to sacrifice any citizen of the madmen's realm.

Cairath

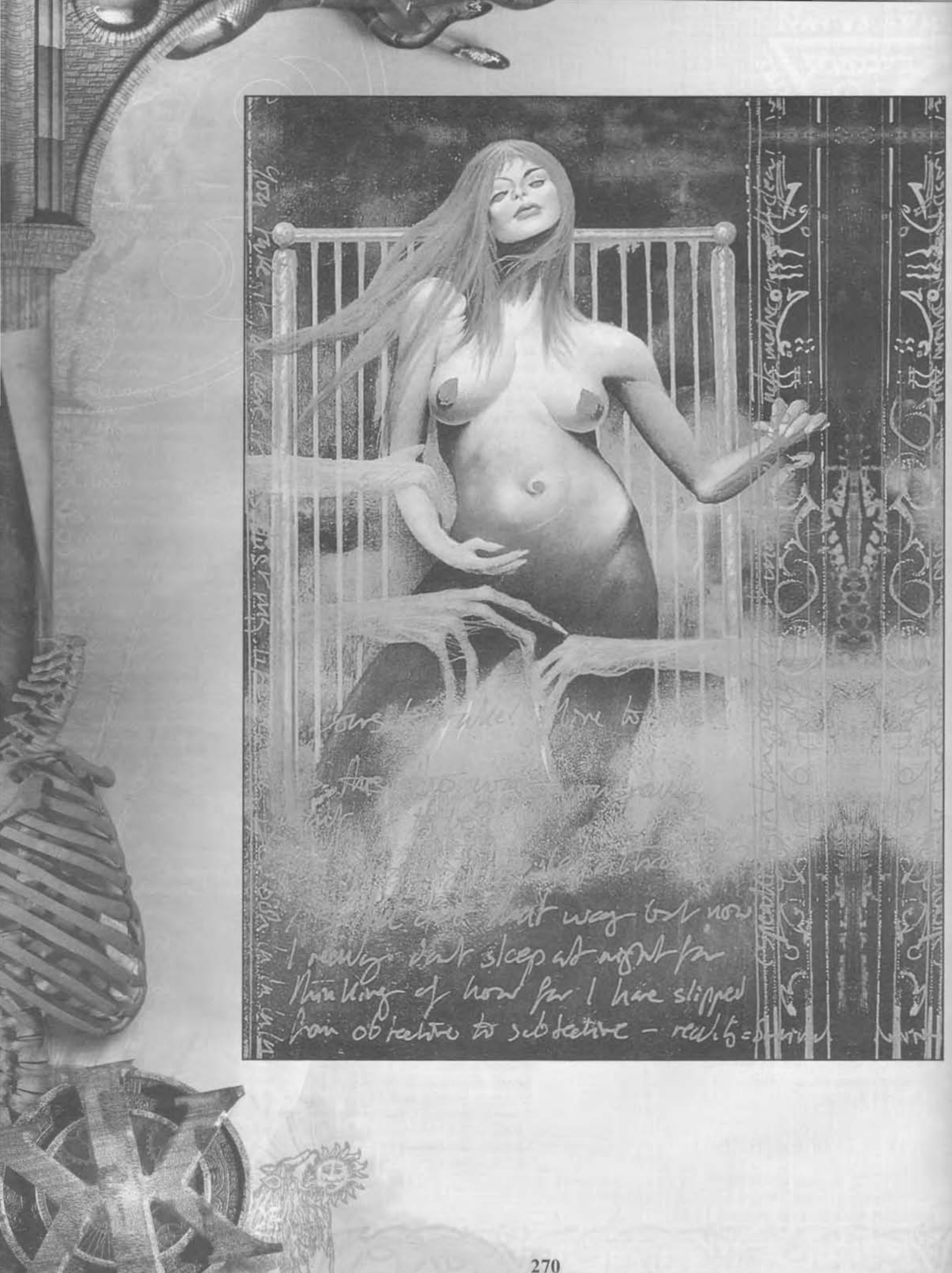
Cairath are large predators that live in sewers and catacombs underground. They look like something that has been assembled from the sort of stuff one might expect to find down there, a twisted frame of metal covered with rotting flesh. They don't eat their victims, but attach them to their own bodies, where they are slowly absorbed and merged into the metal and the earlier remains of flesh. It seems that Cairath must constantly add new parts to their bodies in order to live. Their victims can survive for several days, painfully joined to Cairath's body. The presence of this creature is revealed from far away through the wails of the still living bodies attached to it.

Cairath normally have two legs and between 2-5 arms. They have some form of metallic head but no eyes. The bodies of humans, rats and other denizens of the underworld can be seen, half dissolved, merging into the creature's body. The creature hates light and never pursues anyone who manages to get out of the subterranean places.

Arcanum Metropoli *: These beasts hunt in the sewers and the catacombs... devours both the living and the dead... merges with its victims and objects found in its hunt for food... the creature attached the screaming man to its already ungainly body... the pain was obvious and the screams and shouts from the terrifying beast echoed in the narrow passage... only with fire cold I keep it at bay, for a short while...*

AGL	10+1D10 (15)	EGO	1D5 (3)
STR	30+2D10 (41)	PER	10+1D10 (15)
CON	20+2D10 (31)		

Terror roll modification : +5
Height : 400-600 cm
Weight : 500-700 kg
Senses : Vision depends on a sort of radar, not light. Acute hearing, no sense of smell.
Movement : 7 m/combat round
Actions : 2
Initiative bonus : +3
Damage bonus : +7
Damage capacity :
8 scratches = 1 light wound
7 light wounds = 1 serious wound
5 serious wounds = 1 fatal wound
Endurance : 190
Natural armor : 5
Attack modes : 1d5 claws (scr 1-6, lw 7-10, sw 11-14, fw 15+), Bite (scr 1-5, lw 6-12, sw 13-19, fw 20+)
Home : Sewers and tunnels just under the ground surface
Number encountered : 1
The Dark Art : 5



Beyond Passions

I dipped my fingers in the red paint and drew circles and waves around my eyes and over my cheeks, down over the arms, around the breasts and belly, across the thighs. I extended the lines over the floor in a wavy pattern around me. The last rays of the sun bathed the room in a red light. I closed my eyes and mumbled the right words. Everything became dark. A wave of heat and acrid smells hit me.

Soft steps could be heard and I opened my eyes. A large, panther like body was silhouetted against the window, then moved into the shadows. Claws scraped the floor. I did not see him, only felt the heat of his body quite close. The raw tongue touched my foot, continued up the leg, caressing me. I hugged his velvet body and pulled it close. Heavy paws pressed my chest. I was intertwined in his strong muscles, let them push me to the floor, penetrate and caress me, fill me with undulating heat.

The floor rippled under me. The acrid smell was dissipated, his soft fur melted away and was replaced by human skin. I opened my eyes in a dim room lit by wax candles. His male body lay heavily over me. His cold eyes told me that my power over him was broken.

Sexuality is original. It was within us before the Demiurge captured us in reality. Now we are blind to how it affects us. Sigmund Freud and his disciples have sensed that the instincts are important, but failed to explain how they control us.

Passion is not love, but a selfish urge to satisfy our lust and to multiply. We are living creatures. Our desire to live on in our progeny has made us what we are. No human, not even in his primeval divine form, can control this urge. Only the mentally blind are so stupid that they attempt to control desire instead of being guided by it.

Darwin, and later Freud, began to realize what this means; that passion is the whole origin of our existence. It controls everything we do and all we are. This was no secret before we were captured in the present reality. In those times, we were not embarrassed by truth. But today, our wizened minds make us afraid of our own instincts.

When we were gods, all sexual actions were harmless games. None of us had power to force ourselves upon another. Now, things are different. We think that we can dominate or be dominated. The old games are now taken seriously.

Death is a lie, Madness is an attempt to escape, and Dreams are an imprint of our minds. But sex is greater than we are. Passion is the surest, but also the most dangerous way out into the True Reality. It can give us a hint of our divinity.

Attraction

The Comeliness and Charisma of a character determines how attractive he or she is. An attractive character will find it easier to seduce others than one with lower attraction. But it is difficult to depict this in clear rules. The behavior of the player means at least as much as the character's scores on the game sheet. If the player doesn't produce a convincing act of seduction, the Gamemaster should not let it succeed. Automatic success because of scores and die rolls, regardless of behavior, destroys the role-playing aspect of the game.

Passion

Passion is both a physical and a mental desire, an unquenchable lust to join with another person. It is the most insistent form in which our imprisoned sexuality is expressed. Most of the time, we attempt to suppress it so that it should not disturb our lives. A person with a mental balance around zero will avoid sexual passions at all cost.

Desire first makes itself known as an attraction to some person, or more rarely to another creature. It develops gradually, during a few weeks, into a blind craving. Everything else becomes unimportant. To love, own and join with the object of desire is paramount.

A beginning passion can be suppressed with an Ego roll, with a modification of +1 to the die roll for every five points of mental balance, positive or negative. One throw per week can be made, but for every week it gets one point harder. After a number of weeks equal to the character's Ego score, the infatuation is complete. There is no longer any escape.

A person who is caught in Passion is prepared to follow the object of admiration through death. He or she will accept no excuses.

It is when Passion has reached this stage that our illusions begin to dissolve. Obsessed with the object of our desire, we see nothing else. Other things become unimportant, including the maintenance of illusions.

A passionate person can suffer the same kind of distorted perspective as the insane, and can warp Time and Space around herself. This is always coupled to the object of the Passion. If it is far away, the obsessed person can twist Space to get there or to bring the desired one here. It happens without any design on part of the obsessed person, and cannot be controlled by him or her.

Even the borders between life and death are not absolute to people who live under a sexual obsession. The obsessed can open a gate to Inferno or other realms of the dead where the desired person is, or imprison the soul of the desired one in a dead body in order not to lose it.

All of these things happen without conscious effort by the passionate person. It is a part of our divine nature that awakens and acts, without our control. The Gamemaster decides about all such events.

EXAMPLE

Harry has been seized by a passion. He is obsessed with Natasha, a young actress from Istanbul. They met a few times before Natasha was driven into a destructive relationship with Karl and became physically changed by her low mental balance. Harry has sought her desperately all the time. One night, as he roams the streets, the world around him alters form. A side alley off the boulevard becomes a spiral staircase that really ought not to be there. He climbs the stairs and sees other alleys, which wind their way further up. Dark vaults cover the streets, and it looks more like an Arabian souk than central Paris. From a small door oriental music pours out. He enters, and finds himself in a smoky room among pale, twisted people. They all fall silent and stare at him. Natasha steps out from the shadows. He hardly recognizes her. She has changed, her skin shimmers like steel and her eyes are dark and cold. When she sees him, she turns and runs through a dark opening in the back of the room. Harry follows, still obsessed with his passion.

Perversions

Instinctively, we sense that sex is the key to what we are and what we could be. This frightens most of us. It has caused sex to be surrounded by more taboos and rules than any other part of life. By perversions, we mean everything that does not follow the rules. When we break sexual taboos, something inside us becomes free and we lose control. Taking part in perverted acts can produce a shock reaction. Innocent games where you flirt with the forbidden have no such effect. But experiences that the participants perceive as truly revolting, horrible or lying beyond the thinkable, can make reality shatter.

Those whose mental balance is close to zero are the most sensitive to perversions. They are balanced within the frames laid down by the Demiurge, and do not break them in any direction. They are extra sensitive to meeting their own inner forces of motivation.

The higher or lower our mental balance is, the less probable it is that sexual perversions will affect us. People with a mental balance of zero must make an Ego roll not to be shocked when they take part on perverted acts. For every five points of mental balance, positive or negative, one point is subtracted from the die roll.

What exactly constitutes perversion depends on the character. A moralistic person from a religion that disapproves of sex, may perceive even a little hanky-panky as perverted. A sadomasochistic individual frequenting the sex clubs in Hamburg will not be so easily shocked.

When we are sexually shocked, we not only see through the illusions; we also glimpse our ancient divinity. For a moment, we have power over Cosmos and unlimited insights into the nature of our existence. We are gods. But the insights fade quickly when the shock is overcome.

Mystics and sexual magicians describe this temporary Awakening from captivity, and say that it is a unification with God or with the Cosmic All. Sexual magicians attempt to achieve it through controlled magic, but have small chances to succeed. Those who have the greatest chance to temporarily regain divinity, are humans with a mental balance around zero who are exposed to sexual experiences far beyond what they could imagine. A sexual magician always has a mental balance of ±50 or more, and is not so easily affected by sexual actions.

A small group of sex magicians have realized that they can channel other people's shock experiences to themselves, to gain a temporary Awakening. One such magician is described below.

The Universal Church of Love & Fulfillment

Fulfillment Church was founded by the Haitian magician Papa Beauchamps at the end of the 1970s. Beauchamps studied sexual magic when he was a young man, under the direction of a tantric guru in Kerala, southern India. He realized, however, that the path to divinity does not lie in the magic, but in the dramatic confrontation with sexuality beyond our control. That path was practically closed to Beauchamps, with his low mental balance and vast sexual experience. To circumvent this, he began to develop techniques for channeling other people's experiences to himself.

In his youth, Beauchamps was given a glimpse of his own divinity, at his first meeting with the Indian guru. That brief experience made him determined to achieve it again, even if it is through someone else's emotions. He hopes that this will show him the way back to divinity. But of course it's a lie. He doesn't realize that he has already channeled his own sexuality into a perversion, from which he cannot extract himself.

He left his guru and founded the Church of Fulfillment in Miami 1978. Through the Church, Beauchamps got a group of people from whom he could channel sexual experiences. He also discovered that it was good business to own a

sect. He could now live in luxury. The Church of Fulfillment quickly spread and now has 40,000 members across the North American continent and in Europe.

The Fulfillment Church is a sect inspired by Hinduism, and preaches love and fellowship. Members live in collectives and leave all their property to the sect. "Free" sex is one of the pillars in their teaching, and simple sexual Magic is taught to the members.

The Church leadership is hierarchically organized in seven Grades. The highest Grade is for Papa Beauchamps himself. The lowest Grade is that of the Group Leader, who heads a collective of 15-30 members. Those of lower rank must obey higher-ranking members. Teenagers are lured into the Church by the prospects of free sex, but soon find themselves in a degrading bondage under the leaders and older members of the group.

San André

Papa Beauchamps himself lives on the island of San André, south of Haiti. Since ten years ago, the Church of Fulfillment has had its headquarters there. Beauchamps owns the whole island, and only a small fishing village remains of the original population. The rest of the houses have been demolished. The remaining fishermen and their families look with horror on the activities of the Church and are attempting to leave the island whenever they get the opportunity.

About two years ago, Papa Beauchamps intensified security on the island and now forbids any outsiders from landing. He has not been off the island for these two years. This is partially due to an increasing paranoia. Also, his Indian guru has found out what he is doing, and is looking for him.

The teaching of the Church depicts San André as paradise on Earth, where the most faithful may come, to live in luxury and perfect, abundant sex. The truth is that the island center only exists to help Beauchamps realize his plans, by provoking moments of divine insight in his "children." This is done by exposing them to grave sexual abuse and endless orgies. Sect members of higher rank, who are totally depraved, lead the proceedings. Some of the participants are high-ranking members who must be hardened; others are specially chosen youngsters with no sexual experience and rigid concepts of sexual morality. It is their experiences of Awakening that Papa Beauchamps channels to himself through telepathy, while having intercourse with them.

The Fulfillment Church has been involved in some kidnappings, in order to get the right kind of innocent young people for the experiments on San André. But this is risky and Papa Beauchamps prefers, as far as possible, to use members who have enlisted of their own free will. New members who are deemed sexually innocent and having a mental balance near zero, are kept shielded from sexual experiences in as far as possible, and are sent to San André forthwith.

Papa Beauchamps

Papa Beauchamps is a tall, muscular man of about 40 years. His skin is light brown and his eyes are brown and soft. He makes a very trustworthy and fatherly impression when it suits his purposes. He lives only to regain his divinity through other people's experiences. He is completely devoid of empathy and can subject others to literally anything, as long as it gives himself a glimpse of immortality.

AGL	15	EGO	25
STR	15	CHA	30
CON	16	PER	10
COM	18	EDU	16

Height : 185 cm
Weight : 80 kg
Movement : 7 m/combat round
Actions : 2
Initiative bonus : +3
Damage bonus : +3
Damage capacity :
5 scratches = 1 light wound
4 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 110
Mental balance : -65
Skills : Handgun 15, Dagger 15, Whips and chains 15, Unarmed combat 15, Swimming 15, Scuba diving 15, Astrology 20, Poisons and drugs 20, Hypnotism 20, Information retrieval 20, Meditation 20, Occultism 20, Yoga 20, Man of the world 20, Etiquette 20, Seduction 30, Net of contacts: porn industry 20, Rhetoric 25, Drive vehicle 10
Attack modes : According to weapon
Magic : Passion magic 40 (All Passion spells to 20), Special spell that enables him to experience a temporary Awakening of another person with a skill score of 20.

Coq Rouge

Coq Rouge is a worldwide network of porn producers and sex clubs. It is involved in film and magazine production, prostitution, slave trade and sex tourism. All the large porn producers in the world belong to it.

The Fulfillment Church and Papa Beauchamps are part of Coq Rouge, and some of the sect's members are supplied through the network. The church finances some of its activities by selling pictures that have been produced within the sect itself, and by selling "used-up" members into prostitution.

Coq Rouge encompasses a huge industry. Pornography is one of the ten most profitable types of enterprise in the world. The network operates partially as a Mafia. Big producers who try to stand outside get trouble. Blackmail, intimidation and violent settlements are common.

The leadership of the network consists of the leaders of the largest porn companies and prostitution conglomerates. Among them are several advanced sexual magicians. Some of them, like Papa Beauchamps, use other's experiences to glimpse divinity. Others perform traditional Passion magic. An Incarnate of the Death Angel Gamaliel, Nathan Comrath, is one of the most influential leaders of the network. Comrath is on the board of Comrath, Inc. which deals in slavery and sex tourism.

On the outside, Coq Rouge is mostly known for a chain of sex clubs that has branches all over the world. The clubs are knots in the web, where other groups are attached, especially right wing extremists and satanists who are used as hit men and couriers.

Libiths

Libiths are creatures from outside our world. Perhaps they were our playmates before the Demiurge ensnared us. They are attracted to humans with strong sexual frustration. They provoke a passion in their victims and then play cat-and-mouse with them until they go mad, commit suicide or degrade themselves utterly.

Libiths can change their appearance freely. No one knows what they originally looked like, if they even have a particular form of their own. The standard behavior is to contact the victim in human form, seduce it, and then gradually change shape to become something inhuman and revolting. The victim is unable to break the bondage of his passion, and remains bound to the warped and perverted Libith until death or insanity.

AGL	10+3D10 (26)	EGO	3D10 (16)
STR	10+2D10 (21)	CHA	10+2D10 (21)
CON	10+2D10 (21)	PER	2D10 (11)
COM	2D10 (16)	EDU	1D10 (5)

Terror roll modification : No terror roll
Height : 100-500 cm
Weight : 60-400 kg
Senses : Can see the sexual energy in a person. Otherwise as humans.
Movement : 13 m/combat round
Actions : 4
Initiative bonus : +14
Damage bonus : +6
Damage capacity :
6 scratches = 1 light wound
5 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 135
Natural armor : None
Powers : Create Passion. The victim needs to make an Ego roll with higher effect that the Libith to avoid becoming the thrall of a Passion.
Skills : varying
Attack modes : According to weapon

Darthea

Darthea are creatures without bodies of their own who have a fixation with all forms of sexuality. They possess humans in order to live out their sexuality. Unlike other possessive creatures, the Darthea do not suppress the mind of the victim. The possessed person is conscious of what he is doing, and has control over all his actions except the sexual ones, which are controlled by the Darthea. It takes all opportunities to engage in sex, in all thinkable forms. The victim can avoid doing something by rolling less than 1/3 of his Ego and then getting a higher effect than the Darthea.

Darthea don't take the body's need for rest and recuperation into account. The victim doesn't notice that he is possessed, because Darthea does not feel like an alien presence in the body. Rather, it seems that the victim suffers from a serious sexual neurosis (nymphomania; satyriasis) that is running amok.

AGL	AS VICTIM	EGO	10+3D10 (26)
STR	AS VICTIM	CHA	10+1D10 (15)
CON	AS VICTIM	PER	AS VICTIM
COM	AS VICTIM	EDU	AS VICTIM

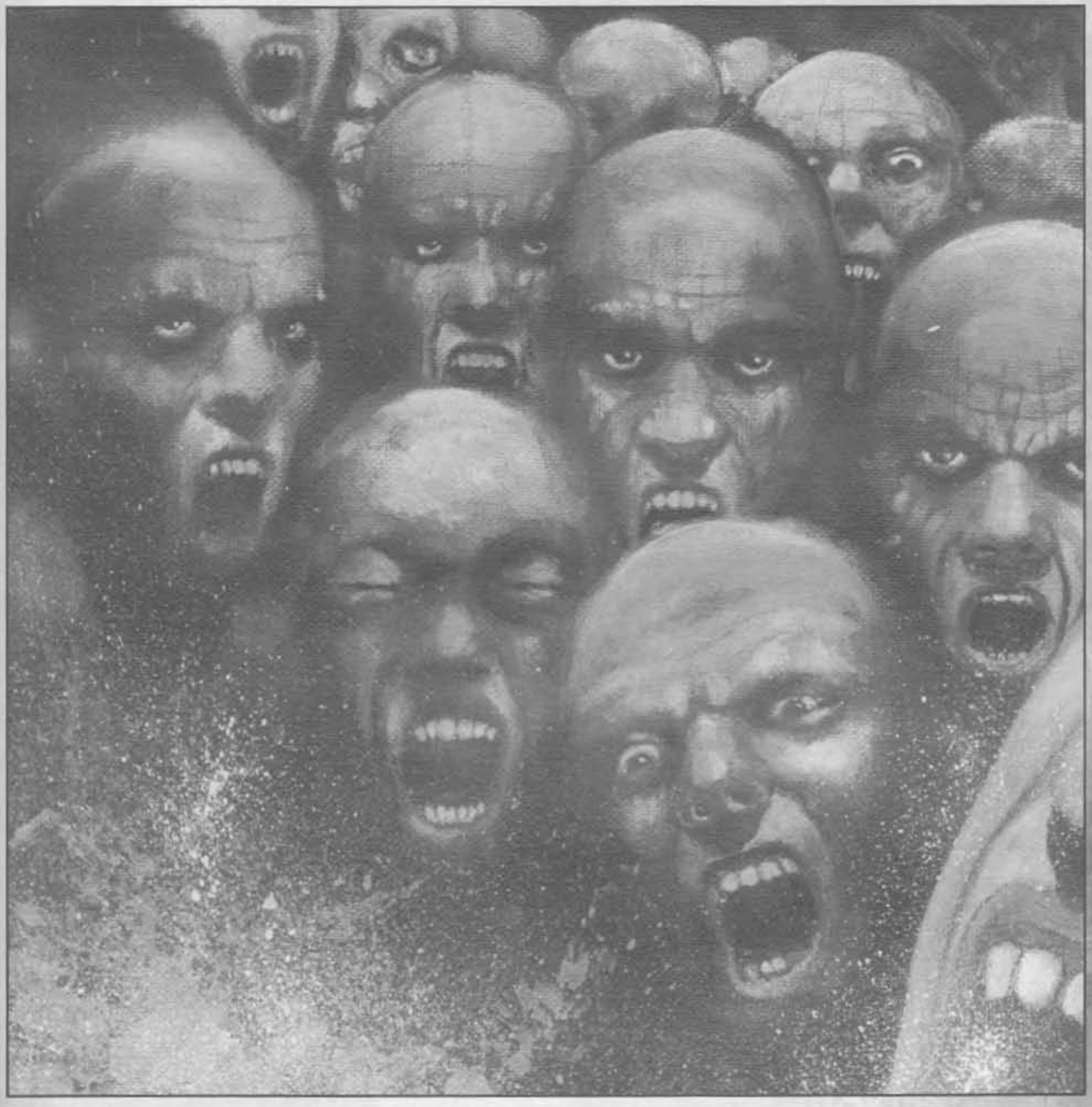
Terror roll modification : No terror roll
Senses : Can sense the presence of a suitable victim. Otherwise, uses the senses of the possessed body.
Damage capacity : Cannot be wounded. Leaves the possessed body if it dies.
Powers : Possession. Can possess any human by rolling for Ego with higher effect than the victim. Darthea find it easier to possess people with a mental balance near zero. For every five points of mental balance, positive or negative, the Darthea's effect is reduced by one.
Home : Unknown. Beyond illusions.
Number encountered : 1

Gynachides

Gynachides are creatures who live in symbiosis with humans. They cannot give birth to their own children, but place their embryos in a human surrogate mother who gives it birth. Gynachides are vaguely humanoid creatures who can walk upright or on all four extremities. Their skin is rough, grayish-black. Bones and teeth are made of a very hard, metallic substance. Their eyes are rudimentary.

Gynachides are solitary carnivores who hunt in Metropolis and other places beyond the illusions. Since humanity was imprisoned, they have entered our reality to find hosts for their children. The Gynachide mates with another of its species but cannot bring the child to birth. It seeks out a woman and plants the fetus in her womb by means of a tube-like organ. Then it leaves the woman. After six months, the little Gynachide is born. During its first months of life it resembles a human infant. However, after three months it begins to develop Gynachide characteristics such as fangs, grayish and rough skin, tail, a habit of walking on all fours. Between six months and one year of age, it grows rapidly to full size. Some time in this interval, the mother Gynachide usually collects her baby to bring it up in a different part of reality.

As thanks for the help, Gynachides usually leave strange objects of crystal and unknown metal alloys for the foster mother. Sometimes an adult Gynachide seeks out his human foster mother and brings her to Metropolis. The description below is for an adult Gynachide.



AGL	20+1D10 (25)	EGO	10+1D10 (15)
STR	20+2D10 (31)	PER	20+1D10 (25)
CON	20+1D10 (15)		

Terror roll modification : -5
Height : 200 cm
Weight : 130 kg
Senses : Infrared vision, radar to gauge distances
Communication : Can't communicate with humans. Have body language resembling that of a dog.
Movement : 12 m/combat round
Actions : 4
Initiative bonus : +13
Damage bonus : +7

Damage capacity :
6 scratches = 1 light wound
5 light wounds = 1 serious wound
3 serious wounds = 1 fatal wound
Endurance : 155
Natural armor : 2
Attack modes : Bite 20 (scr 1-5, lw 6-11, sw 12-19, fw 20+)
Home : Metropolis
Number encountered : 1



The Awakening

It was early spring. The first swallows were flying over the rooftops: I don't know how many years had passed since I withdrew to the "penthouse" on top of the skyscraper. Twenty, or perhaps thirty. I watched the sunrise from the north side of the house. My sleep had been restless, full of dark dreams and evil shadows.

As the sun climbed over the roofs, something happened. A shadow fell over the disk of the sun; the clear sky grew dark. I was filled with a terrible premonition and swiftly returned to my rooftop hovel. The snow squeaked under my feet, and the cold felt a hundred times worse than it should be on an early spring morning. A cloud of steam came out of my mouth.

At a distance, I saw the hovel as if it was under a shadow. The rays of the sun somehow avoided it. The door stood ajar. My eyes found the path to the fire escape at the edge of the roof. No one had gone there since the snow fell. But now there were footprints leading to the hovel, prints of large, inhuman feet.

An icy cold spread through my body. My head filled with thoughts I had never imagined possible. Evil thoughts, full of rage and degradation. As I approached the door, it slowly opened. Inside was a vast darkness. A living darkness. It sensed my presence and extended a hand of shadow at me. I knew beyond any doubt that not just my life, but my very soul was in peril. All that I was could be wiped out forever, here and now. I turned and fled for all I had, towards the fire escape.

Now I know that I was running from my own salvation. But all things must pass. Then, escape was the only alternative.

What we call the Awakening is the liberation from the fetters of this world, the regaining of human divinity. All religions hint at its existence, but none has grasped what it means. When Buddhism talks about Nirvana and Hinduism about joining the Brahma, they are not describing Awakening, but rather the last and most difficult phase of existence, that comes just before Awakening and liberation. Awakening is not entering something bigger and losing yourself, but becoming the god that every human is.

An Awakened person has powers and insights beyond what we can imagine, and can see the world as it really is. But very few people have ever achieved this.

There are two different roads to Awakening. You can admit your animal, bodily nature so totally that you break through the illusions and see truth. In order to do this, you must lower your mental balance under -500. This is the Dark Road. The other alternative is to refuse the body and give yourself completely to mental training until you reach a mental balance of over +500. That is the Light Road.

It's difficult for player characters to reach Awakening. Already at a mental balance of ±100, the character becomes very hard to play. There may be exceptions, but the rules about Awakening are meant mainly for NPC's. Awakened people make excellent side characters that can aid the player characters or use them for their own purposes. Mature and experienced players may give role-playing characters with extreme balances a try, all the way to the Awakening if they think they can handle it, but it is not normally recommended.

Altered Mental Balance

The only way to achieve Awakening is to get an extreme mental balance. This can be done in several ways. Acquiring advantages and disadvantages can change the balance. The Gamemaster decides if and when someone has had an experience that should give a new advantage or disadvantage. Advantages cost experience points. Even if the character gets the advantage as a result of some event that occurred, the experience points must be paid retroactively.

The balance can also be changed when advantages or disadvantages disappear. When a disadvantage disappears, the mental balance is increased by the same number of points as it was lowered by that disadvantage. And vice versa, when an advantage disappears for some reason. Experience points can be used to gradually "buy off" disadvantages, making fewer and fewer minus points. In the same fa-

shion, advantages can be bought to increase the mental balance.

It's more difficult to lower your balance the further away from zero you are. Below -100 every point of mental balance costs two points to lower and four points to increase; and vice versa for positive balances over +100. Below -200, lowering the balance one step takes three points, increasing it takes six. Correspondingly, three points to increase and six points to lower a mental balance over +200. After -300, lowering costs four points per step and increasing eight points, below -400 it is five to lower and ten to increase, with similar cost increases on the positive side.

At death, the mental balance is usually reset to zero. There are rituals, which may prevent this and enable you to retain some of what you achieved in your most recent life. The Hindus have experimented extensively with magical rituals to retain the balance between rebirths.

The Shadow

The inertia that makes extreme balances so difficult to reach has an added effect, besides making changes harder. Your fear of the balance level also takes physical form as the Shadow, your twin soul. The Shadow is a mirror image that is formed by every human who reaches a mental balance of ±100 or more. For those who follow the light road, the Shadow is dark, for those who wander the dark path, it is light.

The Shadow is a reminder that you are taking one side of yourself too far. It is your own subconscious attempting to become a whole person, but it's doomed to fail since you still see reality in black and white.

The Shadow is a physical creature that looks like you, but with emphasis on those traits you lack. If your mental balance is low, the Shadow is a bright, angelic creature, full of harmony. If your balance is high, the Shadow is a grotesque, twisted image of you. It has a mirror image of your mental balance. If your balance is +140, the Shadow will have -140. It has all your skills and abilities.

At ±100 the Shadow appears and begins to haunt you. It always reminds you that what you do is extreme, that there is another side of your personality which you are suppressing.

At ±250, there will be a confrontation. The shadow attempts to stop you from sinking lower or climbing higher, with all the means at its disposal. It goes to any length to persuade you to turn around. You are drawn into a prolonged fight with your shadow, which is only terminated when you reach Awakening.

The Dark Road

The Dark Road is physical and aggressive. It leads away from other people and all social ties. It seizes on your basic instincts and emotions, those that you had even before your identity was formed and you learned to speak. Gradually, you strip your life of human associations. Here is what happens at low mental balances :

-25 You could not pass a health check-up without being found "abnormal". You may have magical intuition.

-50 You could not pass a mental examination without being pronounced "insane". When in shock, your disadvantages will take control of you. When in shock, your sense of Time or space may become distorted. When in shock, there is a risk of projections.

-75 You may have limitations. When in shock, you may suffer physical changes. You become unable to retain deep emotional relationships, and will break off any contact that gets too personal. When in shock, there is a risk of projections. You will avoid all people with mental balances of +75 or higher.

-100 Your advantages begin to disappear by one point per step of lowered balance under -100. You lose control over your disadvantages entirely. Your Shadow begins to haunt you. You begin to manifest permanent physical changes. You will avoid all people with mental balances of +100 or higher.

-150 Permanently schizophrenic. You mesmerize all people with a Mental Balance between -40 and -100. You are able to change your sense of Time and Space.

-200 Your disadvantages become contagious. Others with negative balance in your vicinity suffer your disadvantages at 1/4 of your number of points.

-250 You confront your Shadow, and a long battle begins. Sophisticated disadvantages such as Greed and Reckless gambler lose their power over you. You are ruled by hunger, anger, fear and sexual desire. Your physical shape becomes grotesque and you no longer look like a human being.

-300 Your control over your sense of Time and space increases. You approach Chaos. You can sense evil, pain and fear from a distance, and you are drawn to places where negative feelings are concentrated.

-400 You now have full control over Time and space, and are able to teleport yourself, increase or decrease distances, and travel in Time. You enter chaos and risk being trapped there.

-500 You merge with your Shadow and reach Awakening.

The Light Road

The Light Road focuses on analysis, knowledge and control. It proceeds from the assumption that the world is an ordered and comprehensible place, that your consciousness can fathom everything and understand the whole of the universe. You gradually assume control over all your emotions and desires, analyzing them and structuring them until they no longer have any power over you. Social contacts and relations to other people become unimportant. You avoid conflicts at all cost and seek harmony. Here is what happens when your mental balance increases :

+25 You may have magical intuition.

+50 You have natural empathy, People feel safe in your presence. You avoid all people with a mental balance under -75.

+75 You could not pass a mental examination without being pronounced insane. You cannot become possessed by anyone with a higher mental balance than -250. When in shock, your sense of Time and space may become distorted. All people with negative mental balances down to -100 avoid you.

+100 You automatically get the advantage Body awareness. Altered Time/space perception can occur any time. All people with negative mental balances down to -200 avoid you. Above 100, your disadvantages become weaker, one point per step of increased balance. You are unable to use force except in extreme self-defense. You are unable to feel destructive aggression, regardless of the situation. Your Shadow begins to haunt you.

+150 Your awareness is always enhanced. You are able to manipulate your perception of Time and space. People with mental balances between +40 and +100 become mesmerized in your presence.

+200 The advantages become contagious. All people with positive mental balance who are near you, acquire your advantages, with 1/4 of your score. You lose your coarser emotions and no longer feel fear, joy, anger or sexual desire.

+250 Your struggle against your Shadow becomes a long, hard-fought battle. You no longer need to eat, drink or sleep. You become thinner and more "transparent".

+300 Your ability to affect Time and space increases. You no longer have any physical or emotional needs. You feel no desire to accomplish anything, and you seek perfect peace away from disharmonious people.

+400 You can teleport yourself, increase and decrease distances, and affect the passage of Time. You approach Nirvana and slip into an introverted, peaceful state of mind where you are preoccupied with meditating on your own thoughts. There is a substantial risk that you be trapped in this state.

+500 You merge with your shadow and become Awakened.

Chaos and Nirvana

Chaos and Nirvana are the final stages, just on the threshold of Awakening. When you reach these stages, you experience a feeling of having become united with something larger than you or being part of a greater mind than your own. This may be called the Absolute Dissolution, or the Cosmic Order. But this feeling is deceptive and seductive, and it's easy to get caught in Chaos or Nirvana. To proceed to Awakening, you need an impulse from without, a push in the right direction. This can come from another person, an Awakened human or some other creature. Without it, you are stuck.

The Awakening

Those who have Awakened can see the whole of reality; Metropolis, Inferno, dream worlds and other worlds which are beyond normal human vision. You are free of Death and no longer lose your memories when the body dies. Your body regenerates when it has been wounded, just like the Legionnaires of Astaroth. If your body is completely destroyed, you will be reborn as an infant, regaining all your memories within one year. The reborn body will be identical to your old body, and will have the same powers, abilities and skills.

As an Awakened person, you are able to manipulate matter and dimensions in the same way as magicians, but without any rituals or spells. You master all Magic Lores without needing incantations or any sort of props. Casting the "spells" takes no time, and you don't lose any endurance. You are also able to learn spells from the Lore of Reality, the art of manipulating reality itself, instead of just the illusions. This, however, is not automatic but a skill that needs to be learned.

The Magic Lores are described in the "Magic" chapter, but the Lore of Reality is not described in these rules. It entails rituals to alter true reality, and to see even beyond the worlds which originally were inhabited by humans. Time and Space are of little consequence to you, you are able to travel at will through both.

As an Awakened person, you regain your full strength. All your ability scores are multiplied by ten.

Advantages, disadvantages, limitations, special powers and physical alterations disappear. You no longer have a mental balance and can never be shocked, what ever happens.

The Awakened

A handful of men and women have tread the long and arduous way towards enlightenment. They are but a few and their existence are unknown to most other humans. Even our keepers, the Archons and the Angels of Death, are not sure of the powers possessed by these Awakened gods.
They walk the shadows of the illusions, on paths known only to them. No one knows exactly how many they are, and no one will ever know.

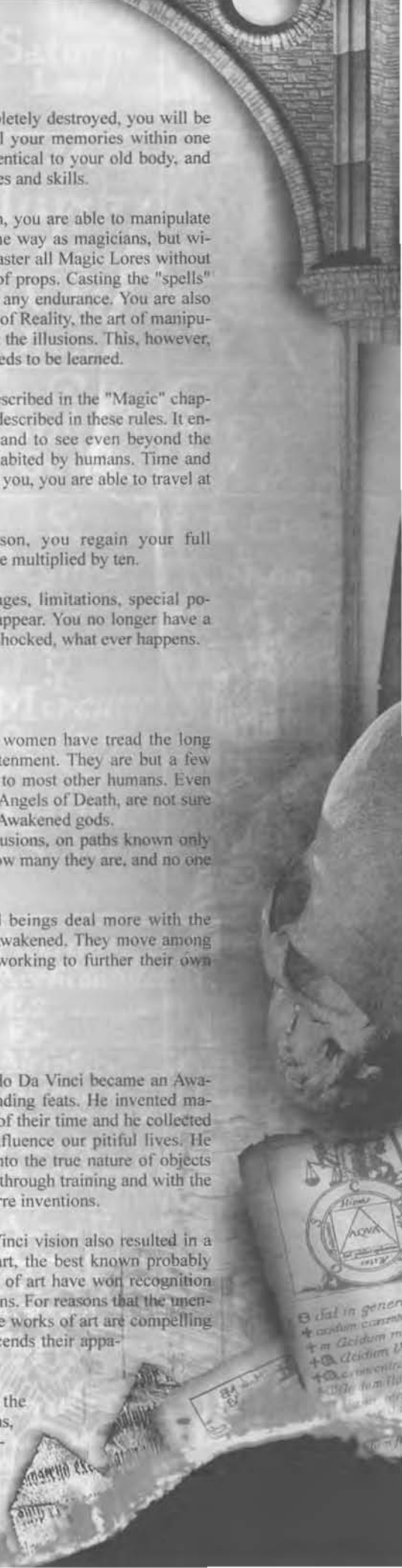
Two of these powerful beings deal more with the fate of humanity than the other Awakened. They move among us, protected by our ignorance, working to further their own inexplicable goals and wishes.

Leonardo Da Vinci

Already before Leonardo Da Vinci became an Awakened he performed many astounding feats. He invented machines that were centuries ahead of their time and he collected scientific discoveries that still influence our pitiful lives. He was also gifted with an insight into the true nature of objects and souls. This skill he perfected through training and with the help of research and his own bizarre inventions.

The clarity of the Da Vinci vision also resulted in a number of prominent works of art, the best known probably being "Mona Lisa." These works of art have won recognition even among the unknowing humans. For reasons that the unenlightened cannot understand, these works of art are compelling and beautiful in a way that transcends their apparent visible appearance.

For those who have the ability to see beyond the illusions, Da Vinci's art reveals a more disturbing reality. Beneath the beautifully composed surface loath-



some truths about the depicted objects lurk. That was what Da Vinci saw, and that was what he painted.

This ability to see through the illusions did not pass without attracting attention from the watching powers. They observed his accomplishments and even tried to eliminate him, but he was always one step ahead of his pursuers. Finally the aging Leonardo decided to enter the Path of Light. He disappeared from the world and was assumed to be dead.

But in truth he walked the Path of Light and quickly raised his mental balance. He soon confronted his own Shadow and defeated it. Soon after he emerged from the shadows, a true Awakened. He lives still, beyond the power of Time and Space.

Da Vinci's call

Of the Awakened, Da Vinci is the one who has shown greatest interest in the battle between humanity and the slaves of the Demiurge. He is determined to help all humans to see the Truth, without them being fooled by the veils obscuring it.

To this purpose Da Vinci has spent many years documenting the Machine and the illusions. Already before he entered the Path of Light he recorded the influence of the Archons and the glimpses of Metropolis he was shown in confusing and inexplicable visions.

Arcanum Metropoli

His greatest achievement is the Arcanum Metropoli. This document was prepared while Da Vinci was treading the Path of Light and during the immediate time following his Awakening. In this enormous book, Da Vinci recorded all he learned about the Machine and the creatures he met. He made sketches and took notes, he copied books and drawings from other sources, he included diagrams of mysterious weapons and machines.

It is from the pages of this book that humanity has gathered a few precious gems of knowledge about the nature of the illusions. The Arcanum Metropoli only exist in three copies, apart from the original tome. Where these books are hidden is unknown to all but a few.

Da Vinci kept the original Arcanum Metropoli and is now walking the obscure paths of the Machine in order to reveal the illusions and unmask our captors. He is constantly amending his manuscript and is probably the only being with such an extensive knowledge of the workings of the Machine, apart from Astaroth and of course, the Demiurge.

Damon Blackraven

Damon Blackraven was born in the 15th century, among the smoke from the witchfinders' pyres and the screaming of the condemned. His father was a man of Puritan faith and raised his son according to the strict rules of the church. This did much to strengthen the young man and he grew up to become a staunch believer in the Word. He proudly chose to walk the path of the witchfinder.

He pursued this career with such a zeal that he was rapidly elevated within the ranks of the witchhunters. He persecuted and prosecuted more witches than any other witchfinder, and wherever his task would take him the cleansing fires licked the sky.

But this butchery left deep marks in Blackraven's soul. His mental balance started shifting and visions from Metropolis and Inferno haunted his waking and sleeping hours. He followed darker roads and his doubt and confusion grew. He soon lost all grip on his actions and was caught in a spiral of violence and hunting. Finally he turned his back on Heaven in his holy quest to destroy the servants of the devil.

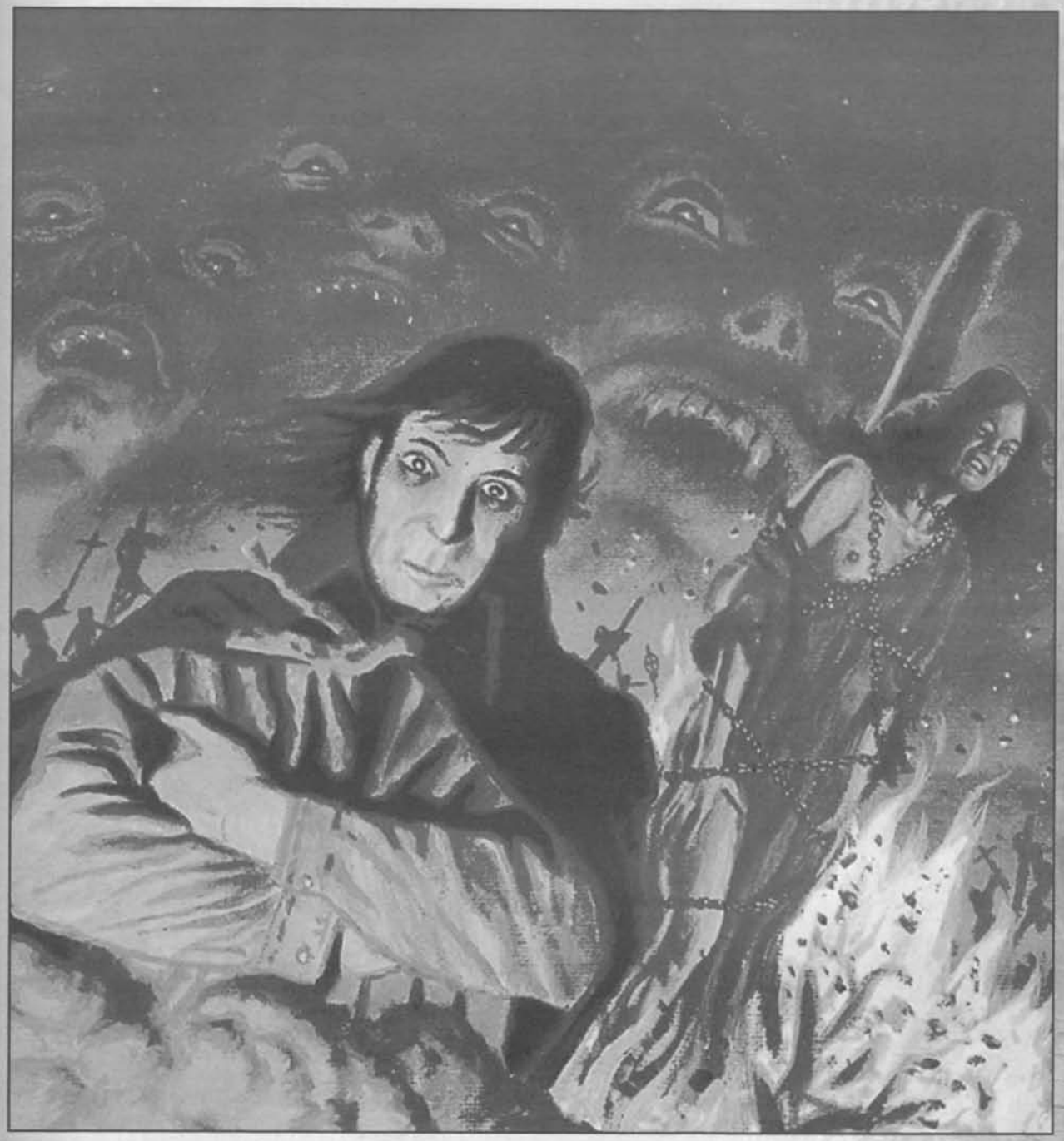
He took up the ways of the Dark Path and stalked the dark alleyways of Elysium in search of the creatures that befouled the true creation. He realized that the evil could only be fought using evil means, and with his heart and soul filled with anger and sorrow he took up the hunt. In his way stood innocent and guilty, and he took their lives with the same eagerness. His mind was twisted and the illusions surrounding him came tumbling down. He followed the winding corridors of the Labyrinth and entered Metropolis, where his solitary quest continued.

After a long hunt, during which Blackraven underwent startling and horrifying changes, he confronted his Light Shadow and was Awakened.

Blackraven's call

Blackraven has continued his original call even though he has become an Awakened. He has declared a holy war against the Demiurge and his Machine and is doing everything in his power to physically destroy the slaves and servants of the Archons and the Angels of Death. Lictors and Razides fear him.

He walks the Machine alone, forever in search of the servants of the Demiurge. With the zeal of a hunter he tracks down his prey and brings them down with cold precision. He is himself fugitive from the forces of the Archons and the Angels of Death and is forever involved in a game of tag where the cost of losing would be to forfeit his soul.





The Gamemaster

"I hold no malice towards Richard now. He will kill me, this I know. I accept this to the very depths of my being. Fair is fair. I did kill him first.

My husband was not the most wonderful of men. I married him for his money and the fact that he was somewhat talented in the matters of lovemaking. Still, his tempers were cruel and painful. He drank too much, and slept around with girls that were half his age. I never really cared him, and soon grew to hate him. So, finally I had enough and killed him. I cut his throat while he slept. The look of shock on his face made me laugh. I made love to him and slept beside him as he cooled. It was wonderful to finally be in control. I liked it, and the thought still warms me. I disposed of him in a few garbage bags that I dumped into a shallow grave. That was the last time I thought I'd see him. I was wrong.

He came back again and again, never hurting me; just leaving me to my terror. Richard liked being in control. So, he did it slow. Returning when I least expected it. A glimpse in a window. Scratching against the bedroom door. Moans and shuffling from the dark. He enjoyed watching me come apart.

So, I wait. Wait for him to finish the job. I don't care very much anymore. I'd do it myself, but somehow I don't think he'd let me. So I wait for him to come for me. To cut my throat. I will finally love him then, I think. How could I hate him for relieving me from this hell?"

It isn't difficult to be a Gamemaster. All you need is an ability to plan ahead in detail, to act it out with reckless abandon, and to chuck all plans out the window and improvise when needed. And most important of all: never to forget that the enjoyment of the players is the only thing that really counts.

What follows is a collection of helpful hints for those who think that being Gamemaster is a bit tricky. It is far from certain that our advice suits you; if you think this is nonsense, just ignore it. Only you and your players know what makes the game enjoyable for you.

Our first suggestion is not to despair if things go badly. Admit that you made a mistake, and that changing something may improve things. Everyone fails now and then. Wise people use their failures to gain knowledge and strength so that they become better at what they are doing.

Players should have some patience with their Gamemaster. It isn't easy to be exciting and entertaining all the time. Players should speak out if something annoys them in the way the Gamemaster conducts the adventures. But do it in a friendly manner so that you don't crush the Gamemaster's confidence. The purpose of this game is to have fun. Don't take it too seriously.

The Rules

Rules may easily become a source of endless bickering. Some Gamemasters prefer that the players don't know all the rules; "If they do, they will just make a lot of fuss when they have a different interpretation." To avoid all such fighting, it is best to leave all interpretation of the rules to the Gamemaster. If he makes a ruling, it stands; regardless of what is in the rules. Of course, there should be room for a sensible discussion, but bickering about the rules should not be allowed to ruin the game.

This presupposes that the Gamemaster knows the rules adequately, at least the rules he is using. He has complete freedom to add, remove or change any rule, as long as the players are informed of what is going on. If the players agree, the Gamemaster may even take the liberty of cheating a little every now and then; in this way, useless deaths can be avoided and failures can be made blameless. You will have to decide whether such stretching of the rules is what you want in your group. A Gamemaster who is absolutely objective and follows the rules exactly can also be advantageous for the game. It may give a creeping sense that things just may go wrong, even if you think and act absolutely right.

If you focus on role-playing and are less concerned with skills and combat, you can virtually ignore the rules. The Gamemaster can decide freely what happens in different situations.

Suspense

Adventures can be humorous, exciting, action-filled, or horribly gruesome. One and the same adventure can contain different moods and atmospheres. The important thing is that there must always be an atmosphere of some sort. This makes the game interesting.

Non-player characters environments and the plot of the story create suspense. Unexpected incidents and an unpredictable storyline make the game challenging. The player characters should never be really sure of what is going on, what they are really doing or who ultimately benefits from it. Always let them wonder and be afraid of something.

Kult is partially based on paranoia. The characters should realize that they are being used by unseen, malignant powers; that nothing is quite what it looks like; that their actions can have unforeseen repercussions. Adventures of the "crime story" type are a good way to get suspense and action into the game. When the characters are searching for something, worrying about something and looking for clues to the truth, they will not be idle.

Letting the player characters be hunted and threatened is another way to create suspense. Don't let them snail their way through the story; send in the bad guys with a blowtorch, keep the players on their toes.

Irrational and unthinkable events will create confusion and excitement. Time and space may become distorted. The player characters' personalities may be affected; they may meet their own worst nightmares. It can be terrible.

Action and Combat

But suspense isn't everything. Even when the players have mysteries to figure out, player characters whose personalities develop, and who are chased by dangerous enemies, it is still possible for the play to get slow and boring. This is when you need some action. You create action by not letting the players control the rhythm and pace of the game. Move just a little faster than they can handle. Throw them into surprising situations and don't give the players more time to think than their characters would have.

Keeping as much of the play as possible in real time is a good way to keep things moving. The players should not sit for five minutes and try to figure out whether to fly the helicopter above or under the bridge to escape their pursuers. They have three seconds to decide; if they hesitate, they crash into the bridge. Boom.

Some tricks can be used to create action. Chases are always fast, if they don't deteriorate into die rolling and rule discussions. Make sure all the players see the chase happening in their minds. Describe what happens vividly. Let unexpected things happen.

It's efficient to keep the player characters pressed for time. Use events to keep the action fast-paced. They should feel that the situation is just about to slip out of their control; almost, but not quite.

Don't make the mistake of thinking that combat automatically means speed and action. On the contrary, it's difficult to make combat interesting. It always tends to consist of too much die rolling and too little role-playing. Since people's lives are on the line, you do need the die rolls; but do them fast, or the fight will become an abstract chess game. It takes a very skilled Gamemaster to make combat realistic. Violent situations are full of blood, tight nerves and fear. If you are able to impart this to the players, your combat sequences will be exciting.

Role-play much of the combat. Roar as you attack, cry out in pain and fall down when you are hit. Cock imaginary guns, aim, shoot, swing imaginary swords. This makes it easier to do the combat in something that resembles real time, and the atmosphere will be more charged.

In order to maintain the feeling of violent action and a fast pace in combat, you need to know the combat rules very well. If you have the system memorized, you can take over the rule interpretation from the players and all you need is to roll for hits. This gives the players more room for role-playing and imagination. Learn the combat rules by heart.

Horror Effects

Kult is primarily a game of horror. The players should be frightened, or at least feel disturbed and a little queasy. Everyone who has seen a second-rate horror movie knows that it's easy to frighten with simple means. Surprisingly many of the techniques from movies can be used in a role-playing game.

First, create an atmosphere that invites horror. Dim the lights, or play by candlelight. Try playing suggestive music in the background. Then follow through in the playing. Darkness always works; terrible things can hide in it. Vast, deserted buildings are also efficient. Closed places, mazes of corridors or machinery where horrors can lurk behind any corner. When the mood is right, you can use straight horror film effects, objects that fall over for no apparent reason. Being chased like rats by masked killers, in subterranean passages where all exits are welded shut.

Horror works best if it begins with small things and gradually becomes worse. Begin with just a slight feeling that something frightening will happen. Let there be small events to indicate that everything is not okay; slamming doors, things that aren't where they should be, people who have vanished mysteriously. The suspense is at a maximum right before something happens, when everyone knows that the professor's dead body is somewhere in the house and will probably fall out of a cupboard or stare at them from the shower. And that the killer is waiting for them, somewhere.

Use the player's own imagination. Nothing is as loathsome as the images you make up in your mind. The player's own mental images of doctor Schneider's rotting face are much worse than anything you can describe with words.
The mechanisms of horror are well known to writers and filmmakers. We will give you a few examples that you can use. Frightening situations often involve :

Loneliness and isolation. Being alone in a huge old house far out in a dark forest is much more frightening than being among people. When the phone lines are down, it's even worse.

No one believes you. You know that something terrible is about to happen, you try to alert people to the danger, you call for help, but they laugh at your preposterous fantasies. Or they pronounce you insane and lock you up in an asylum.

No escape. You can't get away. All the doors are jammed. You are trapped like a rat, and the water is rising! Being a helpless victim faced with approaching agony is very frightening.

Normal, "safe" situations suddenly turning out to be horrible. You go to bed with a beautiful person of the opposite sex, and suddenly find that you are embracing a decaying corpse.

Turnaround. You stay in your room all night because something is clawing at the front door. The noise stops. Shotgun in hand, you warily sneak down the stairs and look out the door. To your relief, there is nothing there. You close the door, and discover that the claw marks are on the inside! Whatever made them was in the house all the time; and is probably still there! Any situation where you; suddenly or only slowly; realize that the situation is totally different from what you thought, is terrifying.

Things you trust turn nasty. Your pet suddenly attacks you with vicious ferocity, and you are forced to kill it. Your car speeds up when you step on the brake. The telephone works okay when anyone else uses it, but when you try to make a call, you hear only a hissing noise.

Unstoppable foes. You have killed the enemy, burned his body to ashes and buried them under 10 feet of concrete, only to meet him again next morning. Evil grin: "I'm back!"

Non-Player Characters

It's a good idea to play adventures as if they are happening here and now, not to tell it like a film of something that has happened. Act out all your NPC's. Identify with the role, become the person you play. Make faces, use your whole body. Exaggerate the NPC's characteristics a little. The players usually have weeks to develop their characters into unique personalities. You, on the other hand, are expected to present NPC's that the player characters meet, with only minutes of preparation. A too fine-tuned play makes all NPC's seem alike. Overdo it a little, to help the players understand what sort of person they are talking to. It's also easier to be humorous if you exaggerate a little.

Use the NPC's to give the player characters information. This makes the game real role-playing. If they collect all knowledge from books, computer files and clues, the game will soon resemble a computer adventure game. Interaction with people is important to make it feel real.

When you create NPC's, invent a personality for him or her. Make notes of it. It's not enough to create a taxi driver or a desk clerk who only fulfill their professional function. Make them like real people, with individual traits. This also makes them easier to play.

Don't hesitate to role-play long conversations. This is often the most enjoyable part of the game, provided that both players and Gamemaster know what they are doing. A persistent Gamemaster can draw even the most shy and reticent players out, by having the NPC's speak to him or her all the time.

The Environment

Describe the environment to the players. Knowing what things look like and where they are makes it easier for them to identify with their characters. It's harder to play a person who exists in a vague nothing. A good mental image of the surroundings gives them firm ground to stand on. Use the other senses as well: don't forget smells, sounds and textures.
A good description of the surroundings also helps avoid misunderstandings like "What? Isn't it summer? You never said anything about it being cold outside!" Make an image of the place you will describe in your mind. Register colors, forms, smells, sounds and atmosphere. Describe it vividly so that the players can see it, too. This is a good way to create suspense in a horror adventure.

But don't overdo it. The players want to play, think and talk themselves. They aren't interested in a ten-minute lecture about insignificant details that their characters would not even notice. Nor do they want to hear your half-hour dissertation on the 100 most famous buildings in Metropolis.

The Adventure

The adventure is the most important thing of all. If nothing fun or exciting happens, the players will get bored. Few players are here to experience the endless tedium of a long winter on the Siberian taiga (even though there are exceptions). Most of them want the story to go ahead.

Don't leave the train of events up to the players. They will choose their own leisurely pace, and that's always too slow. Go ahead with events so that they are always in difficult, funny or horrible situations where they must make quick decisions. The characters will develop into personalities when they are pressed to make decisions and act fast. The world of the game molds them while they also affect it.

This doesn't mean you should force things. A fast adventure can have room for long and thorough discussions, wild arguments and a lot of role-playing. Just make sure that it's the characters that are talking, not the players.

The adventure story itself can be carefully planned ahead or made up as you go along. For beginners, we recommend a story that has been planned ahead. Very few people have a natural talent for improvisation, it's something you only learn with experience.

A planned adventure doesn't mean that the Gamemaster should dictate the actions of the player characters. They live their own lives and choose what they do. If they don't act the way you had hoped, you will have to adapt and change your adventure to accommodate them.

Always try to observe how the players are feeling. If they seem bored, cut down on the slow, lengthy parts and insert a side story with some action. If the players like to role-play slow events, you can expand these and give them greater importance.

If the characters do something that threatens to ruin the adventure entirely, give them a prod in the right direction. Send in an NPC with guiding information, or invent an incident that points to where you want the action to go. If the players fail to figure out the direction of the solution, give them some help. Role-playing isn't fun if you are stuck. But remember that all guidance must be gentle and discreet; at all times, the players must feel that they are in full control of what their characters choose to do.

Even if you don't have a definite story made up in advance, you will need carefully prepared NPC's and environments. If these are made with thought and imagination, interesting and exciting events will be easy to find.

The Players

Players should have fun. This is Rule One for Gamemasters. If you regard the players as an obstacle in your attempts to make a good adventure, you have missed the point of the game. You must play with the players, not against them. Don't moralize over the player character's actions. It isn't your task to decide what is "correct." Players play their parts. If they create a credible personality, they are doing a good job. The character may be stupid or nasty. That's beside the point. It's possible that a player character may be unable to perform the actions required to make the adventure work. The reason may be that this particular character simply wouldn't do such a thing. A Buddhist monk will not accept an offer to serve as a mercenary. If the player accepted such an offer, he would be playing his character badly. In such cases, the Gamemaster will need to adjust the adventure so that it works anyway.

Don't punish characters for behaving stupidly, by killing them or letting unrealistically nasty things happen to them. Follow the plot of the story, and if you adjust it, do so in the player character's advantage. After all, it's they who are the heroes of the story. It's exciting to have tough assignments and encounter stiff resistance. But a happy ending usually gives you happy players.

At least, be wary of these things with beginners and with players who don't know each other very well. Avoid putting the characters in embarrassing situations unless you know the player well and are certain that he or she can handle it. Experienced players who know each other, will be more ready to accept having their characters killed or subjected to terrible things. But if really bad things are going to happen to the player characters, make sure that you have a group of mature players who know and trust each other.

Counteract bad role-playing. The players should not take "time-outs" to discuss what to do. They should play their roles. They should not use knowledge, which their characters don't have. Bad players may need to have it pointed out to them; what it means to play a role. A good way to get a slow player moving is to have other characters talking a lot to his character. This will force him to act out the person, and (hopefully) it will help him overcome his shyness and discover that role-playing is fun.

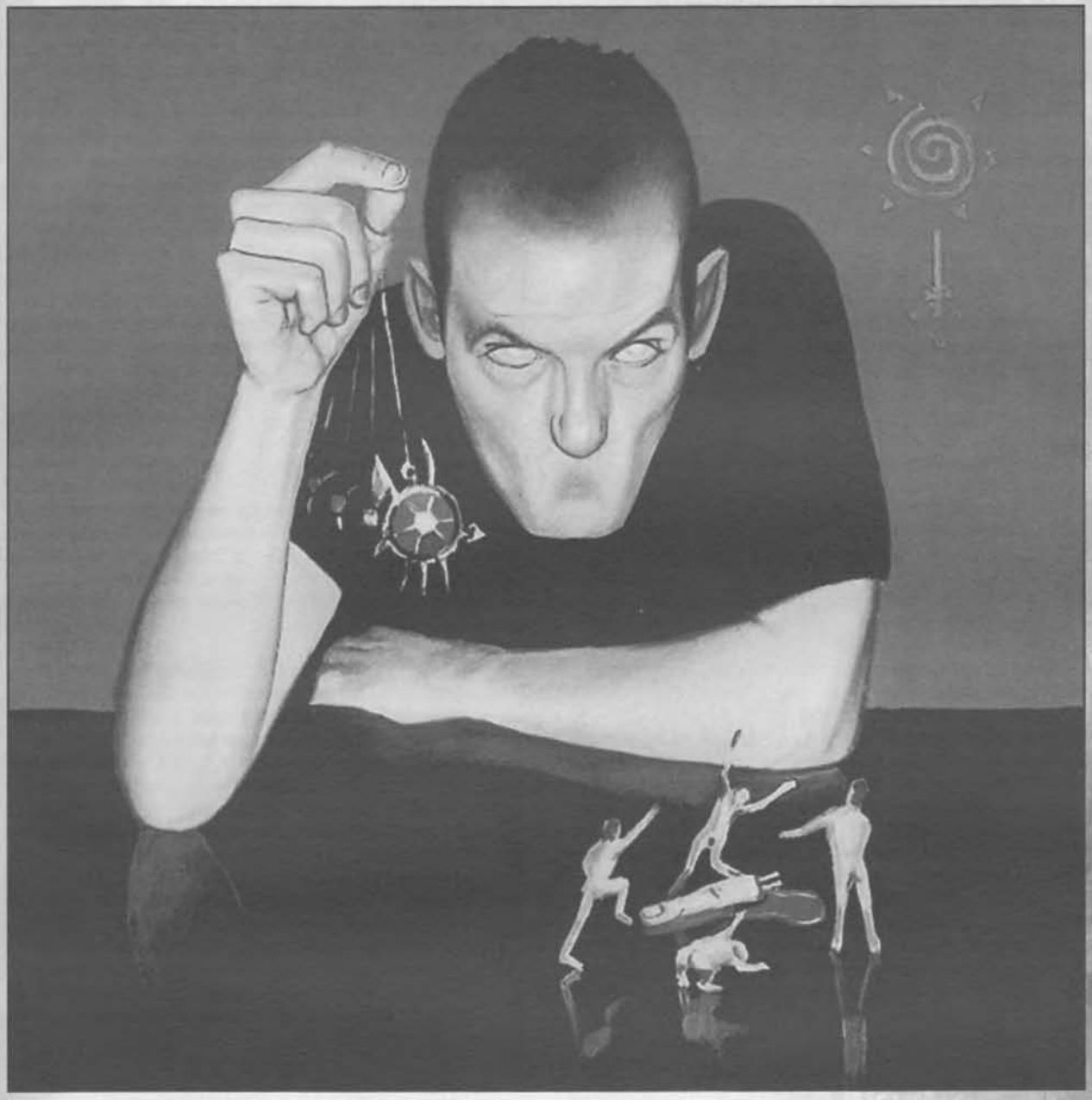
Avoid playing to win. There are no winners or losers in a role-playing game. Some players desperately try to make their characters succeed with the adventure, even if it means a lousy interpretation of the role. This is a deathblow to those who really want to play their roles. The game switches from role-playing to a jumble of strategic and tactical considerations, feints and risk calculations.

If all of the players act that way and enjoy it, then it's OK. But when an individual tries to sub-optimize and play for maximum efficiency, it tends to drive those away who are trying to act as personalities with both weak and strong sides. Players whose main purpose is to win will do better to try some strategic board game, where it is really possible to gain a total victory.

Give the players time to play their roles. In general, let the characters talk as long as they please. Let them wander outside the story, as long as all enjoy themselves. Sometimes, an episode where the characters get in trouble with the natives in a small village, or where they are trying to buy a camel and are seduced by the Egyptian guide, are the best in the whole adventure. But as soon as the play starts fading and slowing down, the Gamemaster should give it a kick and get it moving. Don't allow hopeless combinations of player characters. It may sound fun to have a group consisting of a Palestinian activist, a dedicated Zionist, a Latin American macho type and a militant feminist; but there is a big risk that they will all kill each other before you get past the foreword. If the players want a character group with this type of inherent conflicts, they must help you explain how it can work. There must be other bonds that keep them together. Strong ones. It's not feasible to demand that the Gamemaster alone should make such a group function.

Make sure that all players participate in the game. A strong-willed person can easily take command and dominate the others. Nobody likes to be dominated, so you should watch out for it and counteract it. If one player is insufferably dominant, you can let your NPC's explicitly address other characters instead. This will give them a chance to speak for themselves.

All participants must be able to make themselves heard if they are to have fun. If there is some kind of hierarchy between the characters, making one of them a leader, you should remember that this does not apply to the players, only to their characters.



Connected Adventures

In general, it's an advantage if the players can keep the same characters through several adventures. This gives the characters time to develop. It's a good reason to try to keep the characters alive; they become more enjoyable and more personal the longer they are in the game.

In connected adventures, which may span up to several years, the players will have time to see their characters change and develop. Always let the characters affect the world and be affected by it. If they do something extraordinary, they become famous or infamous. Give them friends and enemies. Let their past catch up with them and get them in trouble every now and then.

Several adventures can be joined together by a common theme, making them all part of a longer story. The common theme doesn't have to be very strong. The important thing is that the characters move naturally from one adventure to the next.

The world around the characters should live its own life. It's not a stagnant place where nothing happens until the player characters stir things up. It wasn't created for their sole benefit. It wasn't made to fit their abilities and desires; it's just there, and they will have to adapt to it. Events move along, the world develops and changes, with or without the player characters. They can jump on the train and be part of it. But if they're not there, the train will depart anyway.

This does not mean that the world can change at random. Changes happen as history moves along, but the world must be coherent, or the characters will not get any feeling for where they are. An incoherent world is impossible to play.

Long series of adventures can involve the characters in a great mystery, which can't be solved in just one or two adventures. They may delve deeper and deeper into a great mystery. Gradually, they discover that the small group of criminals they were investigating, was just a cover for a worldwide conspiracy.

In such long stories that span over many adventures, you should not let all the events be directly related to the main story. Small side adventures and false clues will make the game less predictable and more varying.

The players will feel more at home in the world of the game if their characters have some sort of "home base," a fixed place. Let them buy houses (but don't be afraid to burn one or two down under mysterious circumstances.), become members of clubs and societies, involve themselves in politics and intrigues. This gives them a place in the world, and the whole game will become an adventure, even without the Gamemaster running the story all the time.

Adventures and Campaigns

When everything goes well, an adventure becomes a good horror story. The characters go from a safe, familiar, normal life into situations where they are face to face with terrifying and unknown things. Their world slowly falls apart, and is revealed to be much darker and more dangerous than they ever suspected. They feel threatened, exposed and helpless, but they finally manage a narrow escape, and a return to some sort of normality.

An adventure usually consists of a main plot, events that take place within the main plot, places you describe and persons whom the player characters meet. Every event corresponds to one chapter in a book, or a single scene in a film. The place descriptions are the environment where the action takes place. The persons are those who make the story happen. We have tried to sort out and describe the structure of an adventure, to show you how it is constructed from various ideas.

The Plot

This is the framework of the story, the way that the player characters will go if you take away all side events and detours. There are a limited number of plots that can be varied indefinitely by changing the places, people and details. We give a number of suggestions for intrigues and events. These are very rough outlines, which need to be set in an environment and to be filled out with details in order to work. But they may help you figure out how to make an adventure. Some of the outlines are related, and may be merged so that a single adventure can have two plots. And several plots can be merged into a longer campaign of role-playing adventures.

Stop a Bad Thing From Happening

The player characters can be bodyguards who try to protect someone from getting assassinated, or who guard a sacred object from fanatical thieves belonging to a cult. They can try to stop a Death Angel from incarnating on Earth, by fighting cultists and Razides. They can stop an evil prophecy or a curse from coming true.

The adventure takes an unexpected turn if you allow the feared event to happen, but the story goes on and the characters discover that the thing they were trying to prevent was only a small detail in a much larger and more fiendish threat, that they now have to deal with.

Find Someone Or Something

Something has been lost. A person, an object, even a place, has vanished. This is the classic detective story. It can develop into a different plot when the characters find what they were looking for and discover what is going on.

Revenge

A friend, family member or other close person has been murdered or injured. The player characters seek the guilty to wreak vengeance on them, or to bring them to justice. Or some one else is out to get revenge, and uses the player characters as agents.

The revenge motif can be developed into a different plot if the characters discover that there was more to the killing or the attack than they thought. Perhaps the victim was not as innocent as they thought. The good guys may become the bad guys, and vice versa. Or perhaps the crime is only one out of a series.

Solve a Riddle

A "whodunit" story. Someone has been murdered. Something has been stolen. Someone has been turned into a monster. Someone buys a whole town and evicts all the people. Someone pursues the player characters and tries to kill them, and they don't understand why. There are an infinite number of mysteries. The players may solve one, only to discover that there is yet another, bigger riddle behind it.

Travel

A journey can be a plot in itself, though it may require some side stories to become interesting. A journey from our world through the illusions, into Metropolis of Inferno, can be a whole adventure.

Gather Information & Wisdom

The characters gradually learn more and more about something, either about the reality beyond our world, or some occult phenomenon. In their search for knowledge, they are hurled into various situations and have to face threats and problems. By solving these, they learn more. They change and get new ambitions, as their knowledge increases. Combine this with an action-packed but simple plot, to make it more lively.

Expose & Stop a Cult

The player characters stumble on forbidden knowledge, a jealously guarded secret, which belongs to an evil cult. Or maybe the cultists just suspect that the characters know too much. The cult has vast powers and its sinister agents will stop at nothing to eliminate the player characters. Their only chance is to expose the cult to the authorities and the general public. They must infiltrate the cult to gather evidence.

Make Something Happen

The player characters need to make an event happen. The magical ritual must be performed at the right time so that Menethon can get back to Metropolis in time to stop the Lictors. The character's enemies try to stop them.

Run for Your Life

The player characters are in mortal danger. Non-human creatures are out to get them. They have been infected with an unknown disease or a curse that will kill them unless they find a cure. They need to find the source of the threat and eliminate it.

They can also be compelled to save others, friends or relatives, who are in mortal danger or are prisoners, somewhere.

Motivation

The plot isn't always enough to explain why the player characters choose to get involved, why they do all those things that are needed to make it an adventure. They need some sort of motivation, a kick that sets them in motion, compels them to act. This should be connected to the plot and the story in a natural way. Here are a few examples of motivations that you can combine and embellish to your taste :

- False accusations; the player characters need to find the truth in order to avoid taking the blame for some thing.
- Prevent something that the characters don't wish to happen.
- Revenge
- Loyalty to a person or an organization
- Curiosity
- Money
- Religion
- Owing someone a favor
- An advantage or disadvantage compels them (a chivalric man may act to save a woman, etc.)
- Achieve some desired objective
- Blackmail

The Player Characters Meet

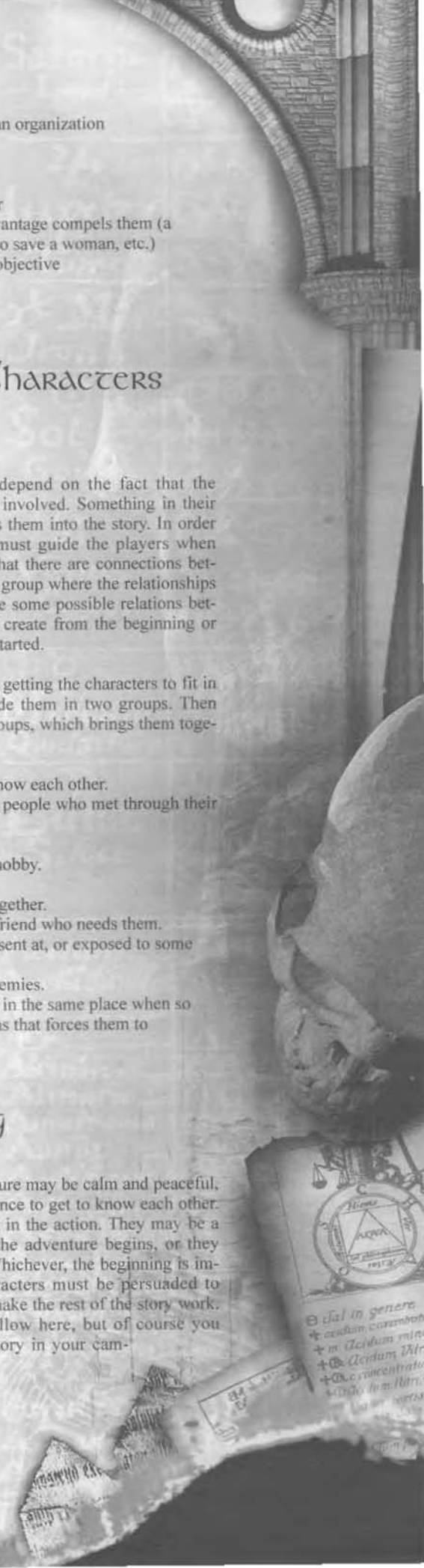
The best adventures depend on the fact that the player characters are personally involved. Something in their personality or background forces them into the story. In order to create such adventures you must guide the players when they create their characters, so that there are connections between them. They need to form a group where the relationships are natural and realistic. Here are some possible relations between characters, which you can create from the beginning or bring into the game when it has started.

If you have difficulties getting the characters to fit in a plausible group, you can divide them in two groups. Then you invent a link between the groups, which brings them together.

- They are friends and know each other.
- They are colleagues or people who met through their jobs.
- They are neighbors.
- They have a common hobby.
- They are relatives.
- They went to school together.
- They have a common friend who needs them.
- They have all been present at, or exposed to some event in the past.
- They have common enemies.
- They just happen to be in the same place when so mething drastic happens that forces them to cooperate.

The Beginning

The start of the adventure may be calm and peaceful, so that the characters have a chance to get to know each other. Or you can just drop them right in the action. They may be a group that has formed before the adventure begins, or they may meet as part of the story. Whichever, the beginning is important. This is when the characters must be persuaded to move in the same direction, to make the rest of the story work. Some suggested beginnings follow here, but of course you must adapt everything to the story in your campaign.



- They witness a murder, or a friend of theirs is murdered.
- A friend or a near relative disappears.
- They get a commission.
- They are attacked, cursed, have mysterious dreams, are stricken by an unknown disease or something else that draws them into the plot.
- They are tricked into doing something, without realizing the consequences.
- They find a mysterious object, meet a strange person, or go to a weird place.
- Someone asks them for help.
- Someone thinks they know too much and starts to pursue them.

Events

In role-playing games, the actual situations are often more important than the underlying plot. The game concentrates on what happens here and now. If one or more dramatic situations are good, this can make up for a less sophisticated general plot. But no matter how good your plot is, it can never make up for boring episodes. The events below can occur in any type of adventure. Adjust them to the situation. Some events are calm, others are fast and full of action. Mix slow and fast events to make the game varied and interesting.

- Ambush
- Possession
- Surveillance (of a person or a place)
- Car chase
- Forensic investigation at a crime scene
- Dreams
- Deaths
- Escape from enemies
- Curse
- Captivity
- Interrogation of prisoners or player characters
- Love and seduction
- The illusions shatter
- Burglary
- Infiltration
- Searching for information in archives.
- Being chased by monsters or killers
- Hijacking
- Commando raids
- Confrontation with enemies
- Magical rituals
- Meeting new NPC's
- Disasters and accidents
- Travel
- Sex
- Illness
- Combat
- Lost

Side Plots and Complications

A plot should never develop in a perfectly linear fashion. That would make it too easy for the players to figure out what is going to happen next. There must be side-stories, wild goose chases and complicating circumstances that make for unexpected events. Here are some suggestions:

- Possession
- They look for the wrong person
- Persons are torn between different goals and impulses
- False information leads in the wrong direction
- The enemy finds them
- Love or passion changes someone's loyalties
- The group becomes separated
- The illusions fall apart
- The problem becomes more complex and new levels are uncovered.
- Physical changes in the player characters
- Mental changes in the player characters
- New enemies or friends are acquired
- New information is revealed
- Someone lies
- Outsiders are drawn into the story

The End

A too tame ending may become an anticlimax to an otherwise excellent adventure. The players generally expect some sort of final confrontation with the enemy, a battle or exciting climax when the world is narrowly saved, or the great secret is finally revealed. Adventures should not fade away, nor should they go on forever like a bad soap opera. They should have a resounding finale. Try to tie up the loose threads in the final episode, and leave some great revelations until then.

Places

Describing places is very important to the adventures. The environment sets the mood. Horror stories are often set in safe, recognizable home environments, where the cozy places turn into something terrible, as the horrors come creeping out. Kult is set in a harsher environment. Our adventures usually begin in slums, callous institutions, sterile offices, shady nightclubs or empty factory halls full of large, rusty machines. From there, they can move even further away from the everyday reality where we feel safe, into the worlds beyond the illusions. You are of course free to use a more domestic setting, but it will be more difficult to combine a happy suburban middle class idyll with the background world of the game.

Moving the action to a different place when a new episode starts is a good way to change the atmosphere and get variation. This doesn't mean you have to send the characters traveling around the world. A city can provide most of the different environments you need.



In how much detail you describe the places depends on how you will use them. A place that the player characters only pass through does not need much detail. You can improvise it. Atmosphere-creating environments need more attention. You can create expectations by describing a peaceful, normal place extensively, but adding ominous details, e.g. the curtains are moving but there is no wind, or the shadows are creeping up the walls.

Some places need a very detailed description. If you expect the player characters to break into a room and search through it, you must be prepared to answer all their questions. When you expect a burglary or a commando raid, it's wise to prepare the places carefully.

In places outside normal reality, it is your descriptions that will guide the player's imaginations. If you are unable to give lively descriptions of the clanking gangways, misty alleys and winding fire escapes in Metropolis, you can't expect the players to identify with the environment and act in it with any conviction.

NPC'S

People make the story move forward. Interesting NPC's can save an otherwise boring adventure. The rule is the same as for places; important persons must be described in detail. Side characters and extras can be improvised. In the chapter "Disciples of the Dark," you'll find a template for describing important NPC's.

To make a person interesting, you must see to it that he or she is not one-dimensional. An interesting person is one that has invisible depths and layers of personality which are gradually revealed as the player characters get to know him better and meet him in different situations. A multi-faceted person creates excitement because the player characters can never be certain of what he will do.

Campaigns

A campaign is a series of several adventures that revolve around a common theme. The adventures can be combined in different ways. They can be chapters in a bigger, overlying plot. In such cases, they range from simple adventures with harmless opponents, to complicated intrigues where the player characters meet terrible enemies at the climax. It may be too a sequence of separate short stories, which are, held together by a more remote common theme, and which gradually build up toward a grand finale of the whole campaign.

The first of these types is easiest to use with the world of Kult. It begins innocently, with the player characters meeting relatively harmless opponents, but soon they discover that a more dangerous enemy is hiding behind these. Examining this threat, they find something even more sinister and horrible. In this way, you can guide them from a simple youth-gang murder in their neighborhood, to worldwide conspiracies instigated by powers from Inferno.

The parts of the campaign can be fitted together in various ways. The simplest is to make a single, contiguous story that the player characters must follow. Adventure #1 gives them information which they follow up in adventures #2, where they are told things that propel them into adventure #3, and so on.

A more complex, but also more rewarding method, is to use modules. The campaign has a precise beginning and a precise end. But all the adventures in between can be played in any order. Which road the campaign takes depends on what the player characters elect to do. They receive information at the beginning, which can lead them to any of several episodes. Which one they choose first determines how the rest of the plot unfolds.

Such a loosely structured campaign demands more improvisation from the GM, but it's more satisfying for the players because it makes them feel that they have more control over the story.


And for this reason some old things are loved
warm still with the life of forgotten men who made
them
things men have made with wakened hands
and put soft life into are awake through
years with transit and touch and go on glowing
for long years
And for this reason some old things are loved
warm still with the life of forgotten men who made
them

Frozen Moments

The man before him wasn't even worthy of a trial, thought Creed. "How do you plead, Connor Radcliffe?" spoke Creed; his Southern accent thick as a humid day in Louisiana. The man gibbered madly, his words lost in hysterics. Creed sighed, and nodded to the bailiff. The defendant squealed in pain as the bailiff shattered his knee with a mallet. The next squeal wasn't as loud, so Creed could hear the beautiful sound of the man's other knee disintegrating under the blow that followed. "Contempt of court!" growled Creed, "Now answer the question lest I judge yea now." He had to lean forward a bit since the defendant was now curled up in a ball on the floor.

Somehow, the man managed to wheeze out "Not guilty". Creed looked at the Defense attorney, and gave him a toothy smile.

"Connor Radcliffe, I Judge Creed, do hereby with the power invested in me, sentence you to be punished for the most heinous of crimes. May whatever god you worship grant you the forgiveness I cannot." He turned to the guards and nodded. "Crucify him."

Prelude

This is a scenario primarily designed for the use of first-time Kult Gamemasters. We hope that this scenario will help you and your players grow more use to the rules and feeling of the game without delving too far into the Reality or being too combat oriented. It can be used as the first step into an in-depth campaign, or as a simple stand-alone adventure.
The mood of this scenario should be one of confusion and anxiousness. The players should feel that they are out of their league, and are dealing with forces far beyond their comprehension. Even after they have completed their goals, they should have a sense of confusion as to what actually transpired. The questions that are raised are not so much answered, as they are deepened in mystery.

Do not use this as the end-all and be-all. Players will never follow the same path as is listed out in a module. Be prepared for them to go off on tangents, and allow them to do so. However, don't let them just walk all over you. Try to keep things under control, but don't be overbearing while you do it.

Introduction

A well-known tabloid reporter, Robert Bullis, has been following a strange series of serial killings for the past two years. Since one of the early victims was his half-brother, Leland, he has been working almost obsessively on it. During his search, he has uncovered quite a few strange things about the case; things that seem to have been overlooked by the police. Indeed, after reviewing a great deal of the evidence, he began to wonder if the police were protecting someone. Still, he couldn't prove anything conclusive, so his theories were usually dismissed.

Recently, the case has come to a close with the arrest and amazing conviction of a man, Christopher Nairn; a charity coordinator. Having followed the case for so long, the reporter was aware that the conviction had to have been reached through some sort of shady dealings, as the evidence was overwhelmingly in the man's favor. Thinking there might have been a cover-up he looked into the background of the proceeding official, Judge Creed. A judge from the Deep South and known for his heavy-handed decisions, Jeremiah Creed was both feared and respected by the city judicial system. Looking into his background, Bullis was shocked to discover that each victim, including his brother, had been convicted and sentenced while Judge Creed was overseeing the court. Thinking this was just too much of a coincidence, the reporter tried to set up an interview with the man. After badgering Creed for weeks, he finally received that interview.

Not known for his subtlety, Bullis immediately began asking very pointed questions on Judge Creed's proceedings and decisions during the trial. Creed grew more and more agitated as allegations flew. When the reporter finally pointed out that each murder victim had a connection to him, the judge finally ended the interview screaming for the guards to toss the man out on the street. Just as Bullis was about to be thrown from the office, he snapped off a quick series of photos of the irate judge with his camera. Pleased with his success, Bullis headed home to his darkroom and began processing the film. What he found both shocked and utterly perplexed him. In the last series of photos, Judge Creed no longer looked like a human being, but a bloated and hideous parody. He ran the film through again and again, and each time the last few photos showed him as a nine-foot tall creature. Check after check, he could not find anything wrong with the camera or film. What ever he had managed to capture in that photo was terrifyingly real.

In the past few days he has also noticed that shadowy men are following him. Three nights ago his home was broken into and his photolab ransacked. Having been slightly paranoid, he had already hidden the negatives elsewhere, so they were not stolen. Last night he received videotape from persons unknown. The tape showed in graphic detail Judge Creed committing one of the serial murders. Confused and afraid, Bullis has decided to contact some of his closest friends in the belief that maybe they can help him

puzzle this all out. He doesn't know where else to turn, and feels that he must let people he trusts know what's going on before something happens to him. He is terrified for his life and needs back up.

What he is unaware of is that Judge Jeremiah Creed is in fact a Lictor in the service of the Archon Geburah. He is indeed responsible for the serial killings, all of his victims convicts and criminals that he believes had to be punished further. His desire to provide 'justice' and his bloodlust have grown to warp his already fevered mind. His self-control has begun to deteriorate to dangerous levels. For this reason, Creed's concentration faltered for a few seconds, when Bullis confronted him, allowing the camera to gaze through the Illusion and see his true form. As he had Bullis followed and his home broken into, he discovered the copies of the photos of his true face. He is desperate now, and is taking every step to retrieve the negatives and end the lives of anyone that might have come into contact with the film.

He is also terrified that one of his minions has turned against him. The man, growing fearful for his life, gave a copy of videotape that the Judge had made during a killing to his sister as insurance in case he disappeared or died. Sensing his disloyalty Creed murdered him. Using the body and 'evidence' his minions had collected from Bullis' home in an attempt to setup Bullis and kill two birds with one stone. Knowing her brother was now dead, the sister sent the video tape to the one person she knew could use it the most, Robert Bullis; after all, she couldn't give it to the police in case one of the Judge's spies intercepted it.

What even Creed doesn't realize is that the forces of the Archon Tiphareth are watching him. The Nakamura Corporation, her major influence in Elysium, has come under judicial attack over some of its American acquisitions. The main person behind this is Judge Creed. Tiphareth needs him removed or she will lose a great deal of influence within the city, if not the States. When her contacts within the police force hear about the shady dealings revolving around Creed and Bullis, she sends her minions in to learn more. By the end of her investigation, she has found a way to remove Geburah's Lictor... permanently.

Plotline

The PC's are called by their friend, Robert Bullis, a tabloid reporter. He is desperate to meet them, saying he needs their help in trying to figure out something of vital importance. He will not tell them what it is, saying that he has to talk to them face-to-face or they won't believe him. He asks them to meet him at a local cafe. When the players arrive he begins to explain what has transpired and showing them the photos. He is lost and confused, not sure where to turn. Before anything solid can be planned, a tactical team charges into the cafe, and arrests Bullis for a copycat killing based on the same case he has been following. The players, hopefully, play it cool there, or there will be a gunfight since the officers have been told they are dealing with a very dangerous and psychotic individual. Bullis is dragged off to jail, but before he is thrown into the cruiser, he turns to one of his friends and says a cryptic message that refers to the location of the negatives and the tape. He is taken to jail, charged with murder in the 1st degree, and refused release on bail. This also goes for any players that interfere with the arrest. One way or another they spend the night in an interrogation cell, being grilled over there involvement with Bullis.

One of the players will not be grilled, but is instead left alone in his cell so long that he will finally doze off. During the slumber he will have a startlingly vivid dream of the murder that Bullis is supposed to have committed. He sees the murder through the eyes of the killer as he goes about his grisly work. At the end of the dream, he sees the killer's face in a mirror and awaken when it slowly begins to change into something monstrous. However, before this change takes place he realizes that the killer is actually Judge Creed, and that the features match those of the photos Bullis took.

By this time the PC should realize that they and their friend have been set up. The PCs must find someway to prove their innocence. They are all led into a room where they are contacted by a lawyer from the Nakamura Corporation. She offers them a possible solution to their problem. One of the police detectives under her influence has given her the photos retrieved at the scene of the crime, and an audiotape of the conversation taken with a shotgun microphone. She knows that the players know things that may assist her cause, and will offer them and Bullis protection in exchange for the tape. If the evidence can be retrieved, she assures the players they will have the backing of the entire Nakamura Legal department, and hints at the support of the police.

Hopefully using the clue Bullis gave them before he was taken away, the players go to his downtown office, and uncover a key to a bus station locker. The locker contains the negatives, remaining photos, and videotape in an envelope. However, before they can leave the station, a group of people accosts them, and attempt to take the envelope and kill them. After a brief but violent struggle, the players get away and contact the lawyer. Good to her word the legal division of the Nakamura Corporation step in and present the tape and other evidence to the police. Judge Creed is quickly arrested, and Bullis freed and cleared of all charges. The scenario wraps up as the players discover that the Judge has apparently committed suicide in his cell leaving them with a load of questions, but few answers as to what really happened.

Robert Bullis Write-Up

This is Player information, and should be given to the players at the beginning of the session. For the best effect, it should be given to the players on a photocopy or written out sheet so that they might refer back to it when they need to. Though the players may not be able to recall what is written below, their characters can. They have known the reporter for years, and free access to the information below will help reflect that.

Robert Bullis has never been one of your most normal friends as a reporter for The Whole Truth, a local tabloid, he is constantly following the most grisly and disgusting stories that he can find. His gawky, 5' 9 frame, lanky legs, long arms and pale skin makes him look very much like Death in a cheap suit. Still, his bizarre sense of humor and charming personality has won over many a heart. Now if he would just stop talking about all those serial killings over coffee things would be fine.

He studied Journalism at University and minored in Literature. His favorite author of all time was Edgar Allen Poe, and he has every book the man has every written lying around his apartment and at the private office he uses when he has the urge to write a novel. As he is embarrassed by his

constant failing to ever publish any of his more serious work, only his closest friends know of or have even seen his downtown workplace. While a great writer, he has never had the willpower or attention span to finish something as lengthy as a novel, but maintains the office for when he gets his creative spurts.

Over the past two years you haven't really seen much of him, usually only the random phone call or a brief lunch or dinner. He's been wrapped up in a series of grisly slayings that have been plaguing the city. You suspect that he may have known one of the male victims somehow because his normal jovial attitude towards death and his job has been somewhat repressed over the past little while. So, when he calls you desperately asking for your help, you must admit you're a little surprised.

The Hook

The adventure begins with each player receiving the information above. Inform each player that they know Bullis in some manner. Take the time and effort to sketch out their involvement with him, so that there will be a greater emotional attachment to him. How they know him is decided by you and the player. After they have read the above carefully and you have worked out their relationship with Bullis, play out the phone call each of them receives.

Over the phone Bullis seems desperate and shaken. He says he needs to see them immediately. He won't explain much more than that it has to do with the Jigsaw Murders, a series of killings that have been plaguing the city over the past few years. If asked questions, he will try to defer them to the meeting; being as vague as possible. He has something in his possession that has to be seen to be believed, something that just cannot be discussed over the phone. It might have to do with the murders, but he isn't sure. He sounds very confused when talking about it. At no point will he mention the Judge's involvement. He needs to meet them in a public place, and suggests The Mortal Coil, a cafe downtown and his favorite haunt. He sets a time at night, and says that others will be coming. If it has been decided that the players know each other, he will confirm that each will be present.

If the players refuse, he will express his disappointment. He will use guilt and flattery. He needs their ideas, perceptions, and intelligence. He will stroke their egos, or twist their arms depending on which would most likely be effective. This is a friend after all, and he will be rather disturbed if they should turn their backs on him. Still don't strong-arm the PC's into meeting Bullis at the cafe, they can easily be brought into the situation later by having the police contact them in regards to his arrest; taking them down to the station for questioning. They have put a phone tap on the reporter, so the police know that the players were in contact with Bullis the night of the arrest. They will wish to talk to the players about their involvement with the man, and why he wanted to talk to them so desperately. They will just have sit it out while you run the other players through the events at the cafe.

The Mortal Coil

The Mortal Coil is more of an enigma than an actual cafe. It is the home for aspiring novelists and poets, goths, musicians, and just about everyone else that doesn't fit into the cut-and-dry normalcy of society. The coffee and food is some of the best and cheapest in the city, but the strangeness of the clientele prevents it from becoming a hot spot for college students and yuppies. This is just what the owners seem to desire, enjoying their quiet success. The place is dimly lit and has a suppressed atmosphere. Smoke makes the room slightly hazy and adds to the mysterious mood that surrounds the place.

Upon entering, you see that it's a slow night; only a few people reading paperbacks and drinking coffee here and there. With a quick glance around the room, you easily pick out Robert sitting in the shadows of a booth near the back, sipping coffee nervously. He looks worse than usual. His gaunt appearance has paled even more, making him seem almost wraith-like as he sits there. He has his back to the wall, so when he looks up with tired eyes he immediately notices you. A thin smile forms on his lips, and he gives you a weak wave in greeting.

Robert has chosen a booth that will fit all the PCs with some comfort. Its position also gives him a good view of the front and back doors, which he constantly casts a glance at. When he sees the players, he is somewhat relieved and will greet them warmly. Use this initial meeting as a chance to introduce the players to Robert and to each other. Let them keep the small talk going until you feel that it is time to move on, but don't rush things. It is important that the players are given the chance to bond with each other and Robert.

When you are ready, have Bullis sigh and pull out an envelope. He doesn't open it yet, but rests his slightly shivering hands on it. Now that the initial feelings of relief have past, he slips back into being a very confused and terrified man. His voice is shaky, and he talks without stopping; as if getting the words out are vitally important to his existence. He will answer questions only after he has finished.

Bullis smiles lightly and begins to talk in an unsteady voice, the words escaping his lips quickly. "Two years ago, I started looking into a series of bizarre killings for my newspaper. They were called the Jigsaw Murders because the killer used a hacksaw to cut his victims up and rearrange the pieces. No one, especially the police, could find anything out about the killer. He was smart as a whip, and left nothing behind that could be used as evidence. He seemingly killed at random, taking about nine victims all told. One of them was my half-brother. We were never very close, but it still hurt to know that he was gone. He had finally gotten his life back on track, but this ended any chance of him making up for his checkered past." He bites his lip, tears brimming.

Finally, after a deep sigh he continues, "It looked like no one would catch this maniac. Had even me stumped, and I probably did more digging than the cops. I always wondered if it wasn't a cop or something, because every time the police got close to a lead it just never went anywhere. Anyway, when Christopher Nairn was arrested for the killings, people were pretty amazed, me especially. He had picked a bad time to get arrested because it was near an election or something, so the case was rushed through the courts, and the guy was convicted in a week. Thing was that the trial stank of manipulation of the evidence. This guy was a charity coordinator. Nice, single, quiet guy. They had nothing on him, but somehow they convicted him of murder one. Hell, the guy didn't even look like he could have picked up the saw, let alone be able to overpower a full-grown man. It didn't really matter though. They found him hanging in his cell the very next day. Case closed.

"I didn't buy it for a second. I suspected someone just

wanted to get reelected; namely the Judge. Judge Creed, a hard ass from down south. The Deep South. It surprised me the guy didn't wear a sheet instead of a robe to work. Anyway, that guy threw out evidence left, right, and center. I swear he was just trying to have Nairn go down for Murder One no matter what. So, suspecting that something was up, I looked into the Judge's background and found out that he was connected to every single victim. Each of them had gone through his courtroom during the past few years. I was just running on hunches, but decided to hear things from the horse's mouth so to speak. I arranged an interview with him to get his side of the story. I got a little more than that let me tell you." He seems to grow more anxious and nervous at this point, staring down at the envelope with scared eyes.

"The meeting went just how I planned it at first. I threw everything I knew about the case at him. Poked so many holes in the trial it would have sank like a rock if put into water. I never accused him of suppressing evidence to his face, but he got the gist. When I started questioning him about his connections to the murder victims, he went nuts and had me thrown out of his office. Before the guards were able to, I snapped these off." He opens the envelop and hands you five photos. They show what looks like an office, but most of the room is hidden by the seething bulk of something not quite human. It is a tall, massively built humanoid. Fat hangs from its body in rolls, a long tongue drooping from it enormous maw. You can just make out it organs through its seemingly translucent skin. You thank god that it is only a black & white photo; adding color to this thing would only make it more grotesque.

"I don't know what the hell it is, but I do know it wasn't a problem with the camera. I ran those negs through six times, and each time they came out like that. The other photos are fine. As far as I can tell, that is Judge Creed." He looks at you with terrified eyes.

Give the players a few minutes to ask questions of Bullis. He will answer them as best he can, but doesn't know much. That's why he asked them here in the first place. He needs their advice. He's scared and confused. He also wants to confirm to himself that he isn't crazy. When the players confirm that they also see the creature in the photo, he will become quite relieved, almost to the point of tears.

Over the next few minutes, he will tell the players how he has been followed by someone for awhile, that his apartment was broken into and most of the photos stolen, and then the scariest part of the past week. He tells them that he received videotape that showed Judge Creed committing one of the Jigsaw murders. He has no idea where it came from or from whom. He's not sure who to turn to, or what to do. The players are the only people he trusts and that's why he has come to them to ask them their advice and suggestions.

Allow the players to role-play out this scene for awhile. Play very close attention to what is being said, as the conversation is being taped through a shotgun mike by one of the police loyal to the Nakamura Corporation. Indeed, some of the patrons here are actually police watching the players' every move. Let their banter go on for a few minutes, but don't let any serious course of action be decided upon. If the players look like the are about to leave or when you feel it is appropriate, the police show up.

The Arrest

Before the players can react, a fully armed tactical team bursts into the cafe from the front and back doors and surround their booth. Some of the patrons join in, and pull out weapons; identifying themselves as police officers. All are highly trained individuals and there is little the players can do against them after being surprised in such a manner. Since they have been informed that they are dealing with a potentially dangerous individual or individuals, the officers are more than willing to use deadly force. If it seems like your players are going to draw weapons, warn them once that such a course of action might be lethal to them and their companions. If the persist, shoot to maim if you possibly can. Killing the players off here would be a serious let down, but don't allow then to get away with acting rashly.

As the players are being arrested, one thing that they quickly notice is that one of the officers immediately retrieves the envelope and photos. These are handed to a man who seems to be a plain-clothes detective or someone of authority though he does not wear any kind of identification (The Nakamura operative). This seems to take president even before they slap the cuffs on Bullis and the players.

The police will inform Bullis of his rights and tell him that he is charged with the murder Joseph Martens. Since this is a very sick serial killing that Bullis is accused of, the police will be fairly rough with him and his companions during the arrest, almost begging them to give them a reason to shoot.

The lights and yells and chaos confuse and assail your senses. The police push and prod you, screaming orders and questions in your face without really any apparent reason. Across from you Bullis looks utterly confused and terrified, his left eye swollen up from a sharp blow he received from one of the police officers. His pale features are outlined by the harsh lighting of the flashing lights of the police cars, making him look very much like a dead man. His sad eyes brim with tears of frustration and terror. Then he seems to get a moment of clarity, his entire face lighting up with the idea now going through his head.

He turns to you and smiles gently. In a very calm and almost hopeful voice, he speaks to you *"Seek revelations within the wings of The Raven. It rests in the place of my most guilty secrets. Edgar holds the key to my salvation. Find him and our troubles shall be 'never more, never more"* He suddenly howls in pain as a police officer grabs his hair and roughly throws him into the back seat of a cruiser, slamming the door shut on your friend. The slam of the car door seems to have a dreadful finality to its sound.

Having realized that he is probably being set up, Bullis has just given the players a clue as to the location of the negatives and his files. 'The Raven', 'Edgar', and 'Never more, never more' are hints to the poem by Edgar Allen Poe, his favorite author. The location of his 'most guilty secrets' is the private office he uses to write. This is where he hid the key to a bus locker containing the negatives. If the players can't figure that out from the write-up on him, then have one of the PCs make a Perception roll, with a good effect to figure it out.

Anyway, before they can react with this information, the players are taken of to a police station. Players not involved already will be contacted and asked to come to the station immediately by uniformed officers at their homes. There they are separated into individual rooms and interrogated about

their involvement with Bullis. The questions will be very personal and asked in rapid succession. Make this event as uncomfortable as possible for the players. If at all possible, interview each of the players individually; allowing the others take a break for food or whatever. Talk as quickly and loudly as possible. Hit them with questions one after the other, and never let them think about their answers. A good technique to use is to record their answers (a simple tape recorder will do; and it'll probably be good for a laugh at the end of the session). If anything seems different in the next person's responses tell them that they or their friends are lying. Trip them up as best you can, and always threaten them with arrest for possible involvement with the crime. In general, make the players lives a living hell for a few minutes. Don't drag it out though, or they will lose interest.

If they ask about Bullis, the players will be informed that he has been arrested for the murder of a 37-year male Caucasian, whose name is still not being released. The reporter's camera was found at the scene of the crime with his prints on it. Hairs and fibers found at the scene match those found at his apartment. (GM Note: Creed's henchmen took these during their break-in at Bullis' apartment for the soul purpose of framing him later on) The killing matches the M.O. of the Jigsaw Murders and the police believe that Bullis has committed a copycat killing. They will explain that Bullis is the half-brother of one of the victims and they suspect he has cracked under the strain of his work. They are well aware of his obsessive involvement with the case, so weren't too surprised when they discovered the prints matched his perfectly. He is being held without bail, and is scheduled for a full psychiatric evaluation tomorrow morning.

The Dream

The chaotic nature of the night will help lower the walls between Reality and the Illusion, as will the general depressing atmosphere of the police station. Look over your player's character sheets and find out which would be the most likely candidate for the following event. This player is left unattended in a sitting room for hours on end, with no end for the wait in sight. He or she will fall asleep before realizing it. Entering a dream of the murder that took place, slipping back in time and into the mind of Judge Creed. Have fun with this dream sequence, and use the below more as a guide than a rule.

You stand in the living room of a large house. From the look of your surroundings the owners are quite rich. It looks like you have been doubly betrayed, as not even the money you gave the owner could have bought him this luxury. The furniture is all new and brand-named. There is an entertainment system of the finest quality, and hundreds of CDs stacked in a polished oak cabinet. The coffee table has magazines like Forbes and Fortune on it. Everything here is of the highest quality, their presence angers you like a slap in the face. But you not here for theft, there are other vastly important matters to attend to this night. Your heart pounds within your chest in anticipation. Justice will be done tonight, and the wrong things set right.

Your faceless companions follow you closely as you quietly climb the stairs to the second floor. You pass the guest bedroom and study, and through their open doors you can see more signs of wealth that just should not be. Maybe he has taken to the Bitch, you think. The signs of disloyalty are everywhere and fill you with hatred. Before you let your feelings bubble to the surface and give yourself away, you find the master bedroom and slip inside. There he lies in the darkness, your Judas.

After a quick nod from you, your minions grab him and drag him down to the floor effortlessly, covering his mouth with tape. His muffled screams and pleading excites you, but the thought of his blood spilling excites you more. The hacksaw blade cuts through his muscular arms and legs with little effort, the sound of steel on bone a symphony of beautiful pain and sorrow. It is the sound of justice being done. The sentence is death. You can find a new sheep to pluck from the fold, so you feel no remorse for wasting the years of work you have devoted to helping this man. Let him learn the final lesson. The guilty will not go free. Your master has spoken, and you are his instrument. You take it slow, relishing in the work you do. It still ends far too quickly for your liking.

As you begin your work of placing the man's limbs about the room, your companions place the pieces of evidence that will link your night's work to that reporter, Bullis. Damn interfering creature. But he will pay soon enough, and you savor the chance at tasting his blood upon your lips. Soon, you think, soon. The traitor's head is the last thing to place, and you position it upon the dresser at just the right angle as is dictated by the ritual's requirements. His soul is now yours to play with forever.

You grin and look up at yourself in the dresser mirror. You detest this human body of yours, and let your disguise drop for but a moment to gaze upon your beautiful bulk. Your bluish tongue flickers across your razor sharp teeth as you smile. Maybe you will allow the reporter to see this before he has his... accident. You nod, and the decision is made to do so. He'll appreciate the gesture in the end. Serves the bastard right for insulting you and taking your picture. His death will be slow, even slower than the traitor's. The hacksaw in your pudgy hand feels warm, and you grow anxious to hear the man's screams in your ears.

The player jerks awake to find him back in the waiting room. If he were present at the viewing of the photos, he will recognize the same creature that Bullis captured on film. The face of the man just before the transformation took place was that of Judge Creed. Of course, if he tell any of this to the police he will be laughed at and ridiculed by the officers (though it will get to the Nakamura operative fairly quickly). Having no evidence to support such a theory, he is just left with the terrible knowledge that their friend is innocent, and that the Judge will probably murder him quite soon.

He will not be interviewed by the police like the others. Hours have pasted, and he will be escorted to the next scene not long after waking up.

The Offer

After you have finished interrogating the players and running the dream sequence, read the following out to the group.

The evening has grown into morning, and all of you are feeling the pulls of exhaustion. You've been at the mercy of the police for hours upon end and you are just about to give up hope of ever getting released when a guard comes for you and escorts you into one of the conference rooms within the gray and banal building. The room is large and quiet. A large wooden table dominated the room, along with relatively comfortable-looking chairs. A television and VCR sit in one corner of the room collecting dust. You see the others have also been

brought here, though Robert is nowhere to be seen. You are all left alone, fresh coffee and donuts sit on the conference room table.

Give the players a little while to exchange information and talk amongst themselves. Much has happened to them, and this is a chance for them to slow things down for a moment and gather their thoughts. Also, the dreamer will be given the chance to relate his story during this period. In general, this is a period for the players to get to know each other better and think of a possible course of action for the near future. Again, keep track of what they say to each other. The room is bugged by the Nakamura operative, and being recorded for Shiko Sukeban. Just as things really start to get rolling or when they look completely stumped, read the below.

The door to the conference room opens and an oriental woman steps in. Her dark business suit must be hand-tailored to fit that well to her lithe form, showing off her shapely curves. Her long dark hair flows down her slender back. Her eyes glitter with a deep sense of power. Though she moves and looks like a jungle cat, she is the optimum of professionalism. She heads over to the head of the conference table and opens her black attaché case, putting it down in front of her. She bows in prefect etiquette and sits down.

"Greetings," she says with a voice like music; her accent does not affect her obvious complete understanding of English. "You may all be wondering who I am and why I am here. I am Shiko Sukeban, a lawyer working for the Nakamura Corporation. I am here to help in anyway I possibly can. I promise that I will try to answer all of your questions to my full capability, and to help you and your friend, Mr. Robert Bullis, out of these most unfortunate matters that have occurred this evening." She smiles softly, and somehow from the grin you know she can help you; but at what cost?

She will provide the players with identification to prove her identity, and assure them that the Nakamura Corporation is here to help them. She suspects that Bullis is innocent, and that he may have been set up by Judge Creed to silence him before he can reveal the judge's involvement in the Jigsaw Murders. In fact, she will reveal a great deal of the information that is listed in the Introduction, as long as it has nothing to do with the Reality. The police are working with her to uncover the Judge's influence and corruption with the judicial system and police department. They believe that Creed finally has made his first major slip, and they would like to capitalize on that. Shiko explains that she believes the players may be of vital help to the police, especially since they might be in possession of evidence of crucial importance. If the players ask why the legal firm of Nakamura is assisting the police, she will explain that he has caused Nakamura many problems in the past due to his bigotry, and he and the corporation are bitter enemies. So this is the perfect opportunity for them to finally get rid of the judge.

Shiko will provide both the players and Bullis with full legal aid, free of charge. She can also guarantee that Bullis will remain safe from any unfortunate accidents that might occur to him during his stay in the local jail. She knows that the players have access to more information that will help put Creed away forever, and is willing to help them if they should retrieve it for her. She will show them the photos if they say they don't know what she is talking about. She will also quote any information they may have shared during their incarceration, their talk in this room, and the conversation at The Mortal Coil that may seem strange or related to the current case. Use this as a weapon to trip them up if they try to lie to her. Make them paranoid as possible.

When she has suitably intimidated and scared the players with her knowledge, Shiko will offer them a deal. If they agree to retrieve the negatives and the tape for her, she will make arrangements for their immediate release from custody and put Bullis into protection. Should the tape and negatives be handed over to her, she can assure them that Bullis also will be released and that Judge Creed arrested immediately. Otherwise, the judge will get away with framing Bullis for the crime. If threatened in anyway, she will indicate that the players pose little danger to her and that the deal is non-negotiable. If they refuse, she will inform them Bullis will be found guilty and they themselves will be arrested as accomplices. She can easily fulfill this promise. By the end of the discussion the players should see that they have little or no choice but to retrieve the negatives and the tape for her. At no point will she discuss why the negatives are so important to her, or what Judge Creed really is and why he appears that way in the photos.

After closing her briefcase, she hands them a card and tells them to call her the moment the negatives are in their hands. She bows again and leaves them. A police officer comes by a few moments later saying they are free to go, but are still considered under suspicion. If the players ask anyone about Shiko, no one will know who they are talking about or having allowed a woman matching her description into the room. As far as everyone at the station knows, the players were directed to the conference room by mistake; they should have been put in a holding cell. The number on the card reaches a simple recorded message asking to leave the caller's name, number, and current address. The voice is a monotone woman that is not identifiable.

The players are released without further hassle. What they do from here is up to them. Bullis is scheduled to undergo psychiatric evaluation in the morning. After that has been completed he is to be in court to arrange for trial. The proceeding judge for the case is Judge Creed.

Hopefully, the players will retrieve the negatives and the videotape. Looking into the Nakamura Corporation will reveal nothing other than that the company is currently under judicial restraints for business purchases in the city; the judge behind this being Jeremiah Creed. If they go see the Judge, he will gladly meet with them, wanting to glean information from them. Don't be surprised if the players run around chasing shadows, and don't force them to follow a path. Make them feel like they are doing something, when they in reality aren't advancing the plot. Have shady characters follow them, hint that their phones are tapped, have police watching them, and basically make them as paranoid as possible. Remind them time is running out for Bullis. By the end of their tangents, they should feel it is time to go looking for the tape and negatives.

The Office

Hopefully, the players have realized what Bullis meant in his cryptic message, and try to locate his downtown office. It is easy enough to find, located above a bus station in the downtown area. Make them aware that the bus station is one of the roughest places in the city. Use bits of the description listed in the next section, and maybe even include a hint about the lockers. Still do not draw their attention away from

their purpose. They'll be getting back to the station soon enough. Most of the players will know the address, as the writer sometimes met them down there. It is a small corner office on the north side of the building. Located on the fourth floor of the five stores building.

Entering to the building is simple, the front door and lobby being completely open to the public. During the days, the offices are fairly busy and the hallways constantly have someone going through them every few minutes. At night, a security guard walks through the building every hour on the hour. Otherwise, he is in the lobby and will take the names and purpose for entrance of anyone entering the building. The office door is locked tight with a deadbolt and the glass is shatterproof. Trying to pick the lock should be difficult and time consuming. Breaking the door down at anytime of the day will alert a security guard that will be there in a few minutes...after he calls the police.

Though there is a fire escape outside the window, it can be seen from the street quite easily during the day. At night it is concealed by shadows, and impossible to see from the street below. Still, a mass of people standing up on the platform might attract someone's attention so players should use some common sense here. Climbing it, day or night, is a simple task of jumping up and pulling the sliding ladder down. The sliding bars on the window are solid, but the lock on them has seen better days and will provide less of a challenge than the deadbolt. The window latch is simply opened with a credit card or similar object.

Once the players are inside they can feel free to turn on the lights, as these offices are open 24 hours a day. The security guard will only investigate if he hears voices when the lights are off, or the door looks damaged. With the messy condition of the office, turning on a light would be a good idea as wandering around in the dark would be treacherous in the extreme. Once the players are inside, read then the following, changing it in relation to how they gained entrance to the room.

Bullis' office looks like something out of a Boschian nightmare. Not a single centimeter of the wall not covered by some kind of newspaper clipping, photo, poster, or drawing. All of them show and detail stories of terror and pain. The walls of the room almost seem to drip with blood, as if their aura will somehow instill new ideas into the writer's work. The clippings pertaining to the Jigsaw Killings are the main focus of this display. Every article ever written on the subject can be found pinned to the wall, seemingly collected with some obsessive design. How someone could sit in this dimly lit room for more than a few minutes without getting the creeps is beyond most sane and rational people.

A large wooden desk takes up the wall opposite the only door into the room. It is covered with papers and books, looking very much like the aftermath of an explosion inside of a library. Reference books on poison, guns, forensics, and police procedure take up most of the desktop. The remainder is occupied by an old typewriter, at least 30 years old but well oiled and cared for. A light coating of dust rests upon everything, indicating no one has used the desk for sometime.

The other walls, with the exception of the one with a darkened window, have low bookshelves lining them. Books, papers, typing supplies and newspapers, sit upon these shelves in chaotic fashion. The shelves' contents seem to have spilt out onto the floor area, and lie scattered in small piles here and there in the room. One has to move carefully to not step on something as they traverse the room's length.

The thin layer of dust that coats everything seems to hint that the room has not been ransacked, as its messy appearance would seem to indicate. Indeed, it is probably just the owner's strange sense of order.

The players can search the room easily enough, and will eventually find a copy of Edgar Allen Poe's "The Raven" under a newspaper near the door. The sleeve of the book has recently cut, and a small key hidden within. It is numbered, and it shouldn't take the players too long to realize that the key is for a bus station locker, probably the one downstairs.

The Bus Station

One has to wonder why bus stations slowly become the center for some of the worst elements of city life. And the bus station you have just entered is no exception. The outside smells of old vomit and urine. The windows covered in filth and greasy fingerprints. A couple of bums have set up in the front lobby begging for spare change, or sleeping in their stinking rags.

The inside is somewhat better, but the faces of the people waiting at this crossroad to nowhere certainly don't help make one feel more comfortable. They sit on the broken and cigarette burned benches and wait to be shuffled onto their buses. Some smoke or sleep, or just stare hatefully at the other patrons. An occasionally frightened face can be seen here and there, people too poor to take a plane and forced to rub shoulders with the dregs of society. A security guard sits behind his desk and watches the place with an indifferent gaze: seemingly more interested in his miniature television that actually doing his job. Still, his presence keeps the small crowd relatively quiet and peaceful.

Lockers line the walls, their orange exteriors nearly blinding in the gray and dull interior of the station. Graffiti stain their nauseating surface, showing numbers, confessions of love, and filth that could make the blood run cold. You soon find the locker you're looking for at the back of a small hallway of lockers. The light bulb above it is broken, and the number is hard to see. The door is intact, and undisturbed.

This locker is at the end of a small row of lockers, open at one end. Pay special attention to where the players are standing while they open up the locker, as it will be important to know in a moment. The locker contains just what the players are looking for a large yellow envelope containing the negatives, the missing copies of the photos, and unmarked videotape. There is also a fully loaded Browning Hi-power pistol, a bag containing three changes of clothes, and a small roll of bills. Bullis knew that he was being followed and had prepared himself if he had to escape quickly.

Just as they uncover the contents of the locker, four men in long black trenchcoats and brimmed hats step into the bus station and without very much subtly head right at the players. All four look exactly alike in appearance from dress right down to facial features. Unless the players are totally involved with shifting through the contents of the locker, give them a warning as the four draw weapons and start opening fire on them. These are minions of Judge Creed, and they have been following the players since the beginning. Suspecting that the group has located the negatives, they are following their master's orders of disposing the evidence -- both the negatives and the players.

These men are not mindless idiots and will use the terrain and surroundings to their fullest advantage. Only their self-assurance has made them be so obvious in their approach. If the players return fire, they will jump behind the nearest cover and start acting more cautiously. If they can, they will give each other covering fire, and work together to pin the players down. They will even use the other patrons in the bus station as human shields if need be. These are trained killers and should be portrayed as such. They are totally ruthless and very cunning. Since they fear the Lictor's anger more than bullets, they will continue fighting until dead or they can see that they really have little choice but to retreat. One is armed with a Uzi, one has a Sawed-off shotgun, and the remaining two are armed with Beretta m 92Fs. Each has two extra reloads for their weapon.

The bus station will make for a wonderful place for a firefight. Cover behind lockers and benches is readily available. The exits are through the front door, or the loading doors out to the buses. Other people will run and scatter, sometimes getting in the way of the gunfight. Running between the buses as bullets fly, or hiding in the luggage areas while being hunted can make for some really tense moments. Don't just have this set up as a duck shoot. Run it for its greatest effect. Think of all your favorite scenes from action movies and try to add one or two of those elements to this. Make the players fear for their lives, but don't wipe them out just on a whim. Let them have some fun and think of crazy things to do to get out of here. Play it out for its greatest dramatic potential. In the end, the players should be able to get away with the negatives. If things are going badly for them, have the security guard help them out or have the police show up to save the day. The police will show up no matter what, but the time of their arrival is really up to you.

End of the Game

When the players call the number they've been given by Shiko and say they have the negatives and tape, she will come on the line and congratulate them. She will arrange a quick exchange at the earliest and most convenient time and location. Once they arrive, she will show up exactly on time to retrieve the items. Once again, she will assure the players of the Nakamura Corporation's desire to see justice done, and express her thanks for a job well done. She is not easily fooled and will check the negatives for their authenticity. If the players try to fool or threaten her, she will inform them that doing so will result in that their friend, Bullis, will be the victim of a most unfortunate accident. Throughout the conversation, she will be most pleasant and calm mannered; even her threats seem to be done in a polite way. If absolute forced into it, she will reveal her nature and crush the offending players before escaping with the negatives. She cares of little else than following her master's orders out and retrieving the negatives and tape.

If the firefight above went badly, she will make arrangements to have the player's medical bills taken care of as discreetly as possible. If they were actually caught by the police, she will meet them at the station instead to collect the items, and have them immediately released, all charges dropped and the records of their involvement destroyed.

Once the negatives and tape are delivered to the Shiko and the police, Bullis will be released. The police will seem quite open to accepting the tape as the truth, and an arrest warrant is issued for Judge Creed immediately. They will not even question where this particular evidence has come from, just thanking the players for their cooperation and assistance in finally clearing this case up. Bullis is released immediately and all charges against him dropped. He will be quite thankful to the players, and be overjoyed to see them again. He will inquire about how they got him out though, and might be disappointed that the negatives had to be given away. Still, his freedom in hand and the guilty party now behind bars, he won't complain that much.

Conclusion

Judge Creed is arrested and sentenced to five consecutive life sentences at a maximum security prison. He never serves a day, however, found dead in his jail cell. He has hung himself with his bed sheets. There is no autopsy or medical reports released to the press, and even the date of his funeral kept secret. The Jigsaw Killer is quickly forgotten, and life in the city goes on.

Having come so close to death or permanent imprisonment, Robert Bullis quits his newspaper job and starts writing professionally. His first contract is for a publishing firm owned by the Nakamura Corporation. He still remains close friends with the players, and can be used as a possible contact in future stories.

Shiko Sukeban disappears. Any searching for her fails, and no one in the law community recognizes her name or description. If you like, you can use her as the mysterious liaison in future dealings with the Nakamura Company. In fact, she is actually keeping track of the players, whom she believes might be useful pawns in her future endeavors. Any looking into the Nakamura Company will probably lead the players into another confrontation with her, and can lead to future scenarios.

Geburah will not be pleased with the loss of one of his Lictors, and will be both angered and intrigued by the players' involvement in the whole dealing. He wishes to know just how connected they are with Tiphareth, and will send some of his minions to investigate this connection further and to extract his revenge upon them. Again this can lead to future scenarios.

In the end though, the players should be left with far more questions than answers. What was Judge Creed really? Is he really dead, and why was the suicide covered up? Why was the Nakamura Company involved, and how did they get that information? Why has no one heard of Shiko Sukeban? The search for these answers can easily be the beginnings of a full-fledged campaign. Let your imagination run wild.

Robert Bullis

A driven man, Bullis always tries to uncover the truth about the word around him. He cares deeply about his friends, and will usually bend over backwards for them. Not an unattractive man, he has the unfortunate curse of looking very much like a personification of Death; tall, gaunt and painfully thin. He always seems to be thinking of story ideas, and takes about the most grisly and unsettling subjects at the most inappropriate times. Still, he has a great sense of humor (though a little morbid in content) and is generally a nice person to be around.

AGL: 12	EGO: 10	STR: 12
CHA: 15	CON: 13	PER: 15
COM: 10	EDU: 16	

Height : 202 cm
Weight : 80kg
Movement : 6m/rnd
Actions : 2
Initiative Bonus : 0
Damage Bonus : +1
Damage Capacity :
4 scratches= 1 light wound
3 light wounds = 1serious wound
3 serious wounds = 1 fatal wound
Endurance : 95
Mental Balance : -10
Skills : Handgun: 14, Sneak: 10, Search: 14, Net of Contacts (Police): 12, Photography: 16, Forensics: 10, Information Retrieval: 15, Man of the World: 12, Written Report: 17
Attack Mode : As per weapon

Judge Jeremiah Creed

A Lictor in the service of Geburah, Jeremiah Creed is slowly losing his mind. Though originally just wishing to punish the wicked, he has recently succumb to his desire for murder and is responsible for the Jigsaw Murders. So far he has been able to cover them up, but recently has grown sloppy. He allowed an innocent man to die for his crimes when the police starts to get close to him. When the reporter, Bullis, confronted him, he grew so agitated he lost control of himself and thus was seen for what he really was.

Terrified of his master's punishment, he sent his minions out to frame Bullis for another crime and to retrieve the lost negatives. When he finds out about the player's involvement, he marks them for death too.

He is unaware that Tiphareth has subtly dominated one of his followers, and that person is leaking information to her.

Since he will never really be met throughout this scenario his statistics are not listed here. However, if your players somehow go after him, play him as a cool and calculating person. He has a heavy Southerner accent, from his years as a judge Mississippi. He is also a bigot and will react badly to people of any ethnic minority, having long hair, talking peacefully, or anything that might be considered even remotely liberal in anyway. His statistics equal that of your typical Lictor.
Shiko Sukeban

A Lictor in the service of Tiphareth, Shiko has been observing Judge Creed's activities for some time. She has desired the chance to finally rid herself and the corporation of the Lictor's constant manipulations of the courts and his political contacts to damage their reputation within the United States. Now she has the chance. She is ruthless in the extreme, but always comes across in a professional manner. She is a beautiful oriental woman in her human form, and uses this appearance to sway those that react to such glamour.

Her current position is liaison and lawyer for the Nakamura Corporation. Though she will not appear anywhere on the personnel files, she is a very important person with the corporation's structure and wields vast amounts for power. She has access to a great deal of information and uses this to her advantage. She knows how to make people do what she wants, and is manipulative and flattering.

AGL: 30	EGO: 35	STR: 45
CHA: 30	CON: 30	PER: 40
COM: 30	EDU: 50	

Height : 155 cm
Weight : 55kg
Senses : Acute. Night Vision
Communication : Speech and telepathy
Movement : 15m/rnd
Actions : 5
Initiative Bonus : +18
Damage Bonus : +8
Damage Capacity :
7 scratches = 1 light wound
6 light wounds = 1 serious wound
4 serious wounds= 1 fatal wound
Takes 2 fatal wounds before dying
Endurance : 180
Natural Armor : 2
Powers : Commanding voice, See Magic and auras, Telepathy, Telekinesis 200 pounds, 10m/sec, Invulnerable to fire
Skills: Handgun: 30, Climb: 30, Dagger: 60, Throw: 40, Unarmed Combat: 40, Search: 30, Sneak: 30, Information Retrieval: 70, Computers: 40, Languages (all):30, Man of the World: 50, Diplomacy:50, Etiquette: 50, Net of Contacts (all): 40, Rhetoric: 50, Interrogation: 60, Forensics: 30
Attack Modes : As per weapon types
Magic : Lore of Dreams: 50, all spells at 40

Creed's Minions

These were free-thinking criminals until they came into Creed's court room. Then he used his powers over the mind to shatter their wills and force them to work for him. Using his Magics, he also changed their appearances to match each other, so as to destroy any sense of individuality in them. Now they are just pawns to be expended by him.

Ruthless killers, they are also very cunning and smart. While a little on the arrogant side, they will not take unnecessary risks to their lives, and think quickly in combat situations. Still, they fear the Lictor's anger and will rather die to fulfill his orders, than upset him with failure.

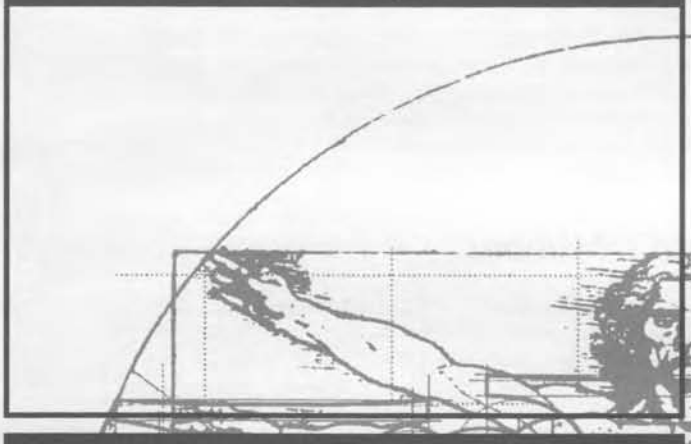
As they are almost clones, use the same stats for each of them.

AGL: 16	EGO: 5	STR: 15
CHA: 10	CON: 15	PER: 14
COM: 10	EDU: 10	

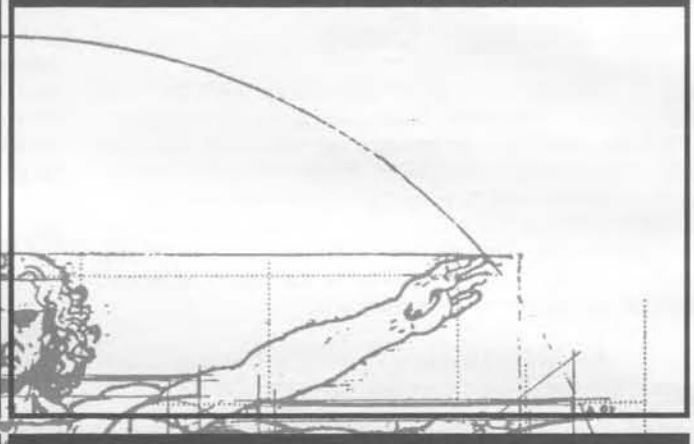
Height : 200 cm
Weight : 100 kg
Senses : Normal
Movement : 8m/rnd
Actions : 3
Initiative Bonus : +4
Damage Bonus : +3
Damage Capacity :
4 scratches = 1 light wound
3 light wound = 1 serious wound
3 serious wound = 1 fatal wound
Endurance : 105
Mental Balance : -50
Skills : Handgun: 16, Shotgun: 16, Sub-machine Gun: 16, Unarmed combat: 15, Dagger: 15, Sneak: 13, Dodge: 12, Search: 14, Shadow: 15, Security Systems: 13, Drive: 10
Attack Modes : As per weapon

Name		Standard of Living	
Birth date		Zodiac sign	
Birth place		Age	
Home		Height	
Address		Weight	
Profession		Hair Color	
Employer		Eye Color	

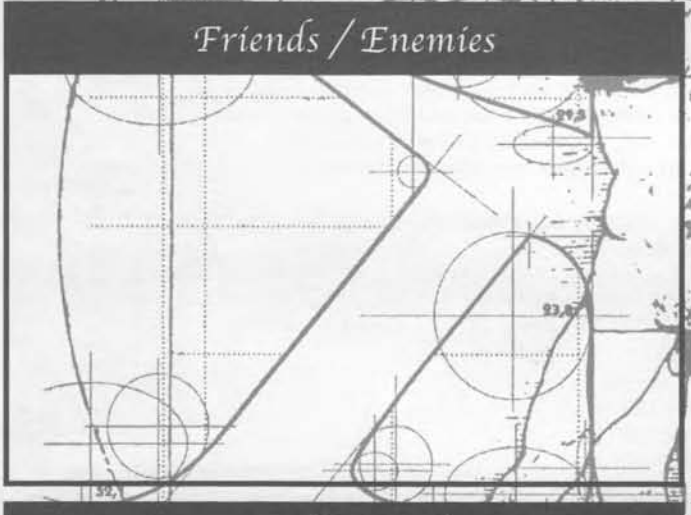
Family



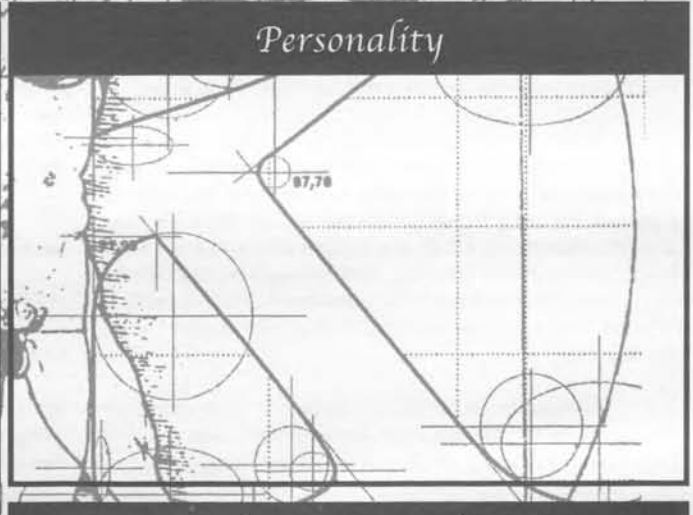
Income & Property



Friends / Enemies



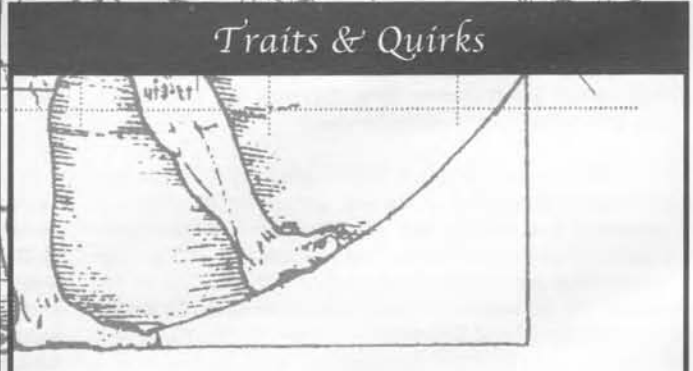
Personality



Background



Traits & Quirks



STR		EGO	
AGL		PER	
CON		EDU	
COM		CHA	

Load Capacity		Initiative Bonus	
Movement		Damage Bonus	
No. of Actions		Initiative	

BASIC SKILLS

Climb (AGL) ___
Dodge (AGL) ___
Hide (PER) ___
Read/Write Native Language (EDU) ___
Search (PER) ___
Sneak (AGL) ___
Swim (CON) ___
Throwing (STR) ___
Unarmed Combat (STR) ___

Melee Weapons & Throwing Weapons (STR)
Axes ___
Daggers ___
ImpactWeapons ___
Pole Arms ___
Swords ___
Throwing Weapons ___
Whips & Chains ___

Projectile Weapon (AGL)
Bows ___
Handguns ___
Heavy Weapons ___
Machineguns / Auto Weapons ___
Rifle & Crossbows ___

GENERAL SKILLS

Accounting & Bookkeeping (EGO) ___
Acrobatics (AGL) ___
Acting (CHA) ___
Administration (EGO) ___
Alternative medicine (EGO) ___
Area Secrets (EGO) ___
Astrology (EGO) ___
Bargaining (CHA) ___
Body artistry (AGL) ___
Bugging (EGO) ___
Burglary (PER) ___
Carousing (CHA) ___
Computers (EGO) ___
Counseling (PER) ___
Craft (AGL) ___
Creative writing (EGO) ___
Cryptography (EGO) ___
Demolition (EGO) ___
Diplomacy (CHA) ___
Disguise (CHA) ___
Drive Vehicle (PER) ___
Electronics (EGO) ___
Erotica (EGO) ___
Estimate Value (EGO) ___
Etiquette (CHA) ___
Falling Technique (AGL) ___
First Aid (EGO) ___
Forensics (PER) ___
Forgery (PER) ___
Fortune Telling (CHA) ___
Gambling (PER) ___
Haut Monde (EGO) ___
Hypnosis (EGO) ___
Information Retrieval (EGO) ___
Instruction (CHA) ___
Interrogation (CHA) ___
Languages (EGO) ___

Martial Arts (AGL)
Strike ___
Kick ___
Throw ___
Grip ___
Block ___
Dodge ___
Falling Technique ___
Weapon Skills ___

Man of the World (EGO) ___
Meditation (EGO) ___
Motor Mechanics (EGO) ___
Net of Contacts (CHA) ___
Night Combat (PER) ___
Numerology (EGO) ___
Occultism (EGO) ___
Parachuting (AGL) ___
Parapsychology (EGO) ___
Photography (PER) ___
Pictorial Arts (EGO) ___
Piloting (PER) ___
Play Instrument (AGL) ___
Poisons & Drugs (EGO) ___
Radio Communications (EGO) ___
Rhetoric (CHA) ___
Riding (AGL) ___
Scrounging (PER) ___
Scuba Dive (AGL) ___
Seamanship (EGO) ___
Security Systems (EGO) ___
Seduction (CHA) ___
Shadow (PER) ___
Sleight of hand (AGL) ___
Sport (AGL)
_____ ___
_____ ___
Streetwise (EGO) ___
Style (EGO) ___
Survival (EGO) ___
Two-handed Combat (None) ___

Weapon Maneuvers (AGL)
Change targets ___
Double shot ___
Fast load ___
Feint ___
Combine ___
Quick draw ___

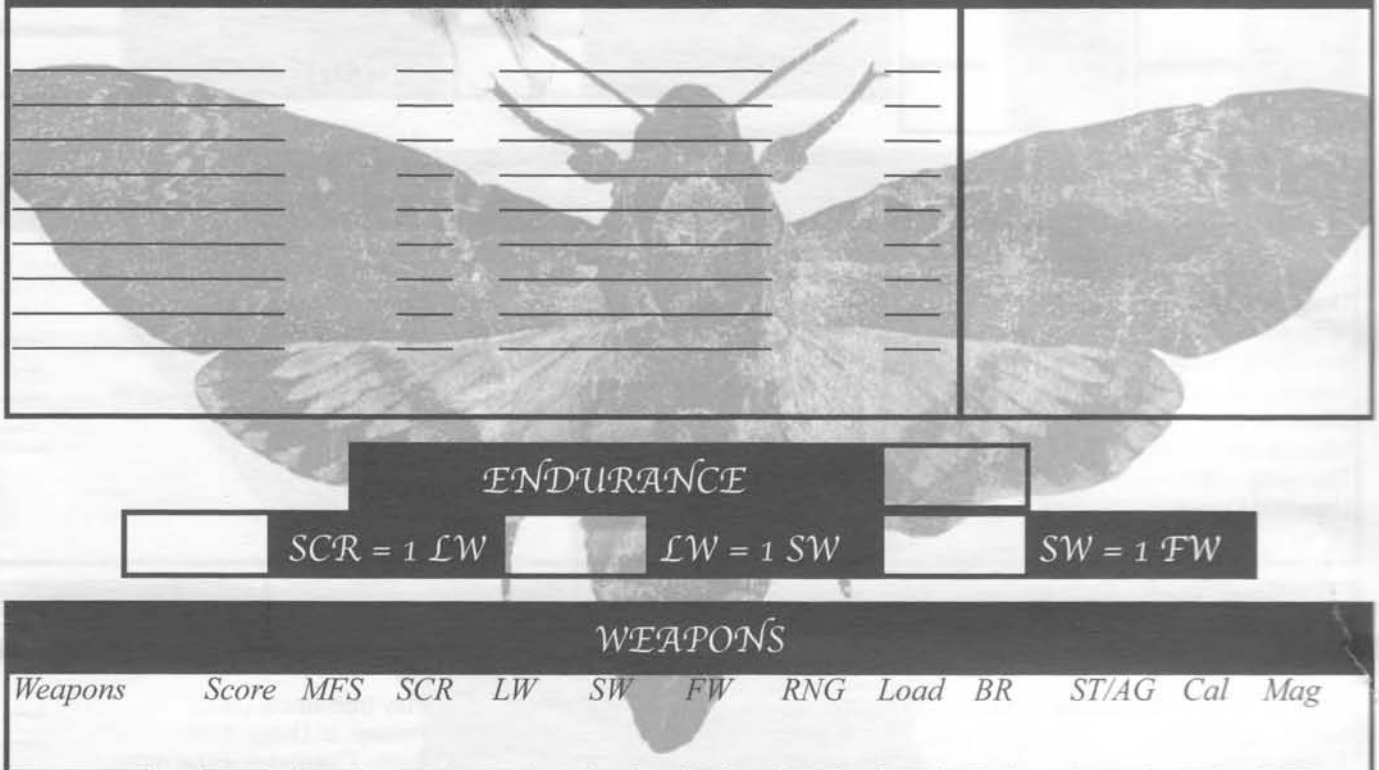
Written Report (EGO) ___

ACADEMIC SKILLS

Humanities Scholarship	*Medicine*	*Natural Science*	*Social Sciences*
_____ ___	_____ ___	_____ ___	_____ ___
_____ ___	_____ ___	_____ ___	_____ ___
_____ ___	_____ ___	_____ ___	_____ ___
_____ ___	_____ ___	_____ ___	_____ ___

MENTAL BALANCE

Disadvantages		Advantages		Dark Secret



ENDURANCE

SCR = 1 LW | LW = 1 SW | SW = 1 FW

WEAPONS

Weapons	Score	MFS	SCR	LW	SW	FW	RNG	Load	BR	ST/AG	Cal	Mag

EQUIPMENT

Equipment	Length	Weight	Location	Equipment	Length	Weight	Location

ARMOR

Armor	Weight	Location

HERO POINTS

EXPERIENCE POINTS

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Reality, as we know it, is a lie. An Illusion created to keep humanity at bay and prevent our Awakening. Behind its façade, something vaster and darker awaits the True Reality, where Heaven and Hell fight to replace a vanished god that may be dead. Humans are pulled into that struggle as the Illusion crumbles, weakened by Time and lost faith. More and more people gain the ability to see beyond the Illusion and start disbelieving old truths. The laws of nature prove to be weaker than what we once thought. Magic is a reality. And nothing really what it seems to be.

Kult is a contemporary fiction universe, set in the world of large, dark, industrial cities. It is a world where human wickedness is mingled with terrors from other parts of a true, unseen reality. Under the surface, primitive passions still held at bay by the morality of past civilizations grow and fester until they erupt in sick perversions. Occult teachings can be used to establish openings into different worlds, and tap power from the unknown. But few if any human know anything about the powers they conjure up. Sooner or later, they are all consumed by demons they cannot control.

Kult is a complete role-playing system written in three detailed sections :

The Lie *: This section helps players create detailed and unique characters with the use of advantages, disadvantages, dark secrets, and plenty of skills. Players are provided archetypes and a simplified creation system as well, so they can jump right into the game with little effort. An efficient resolution system along with a new, quick combat system helps Gamemasters run more enjoyable sessions with few interruptions.*

The Rumors *: With this section, Gamemasters can bring the real world to life with detailed chapters on dealing with accidents, time, and meeting with horrific events. They will discover suggestions on running adventures and campaigns, and create an atmosphere of horror. It also contains the entire Magic system and the Seven Occult Sciences.*

The Truth *: This section details the dark background of the world in which your players will live. Our jailers and their minions are detailed, as is their most dreaded power The Dark Art. Nothing is what it seems, and a hideous game is being played out just beyond our sight.*

We end this book where you begin. An introduction adventure...

This new US edition provides the complete Magic system, including "Beyond the boundaries" and "Heart, Mind and Soul", the Conjurer's guide.

You will find more information on our website : **http://www.7emecercle.com**

For mature players only.





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