

Adventures for **Kult**TM

#5002



Fallen Angels

A D V E N T U R E S I N N E W Y O R K

G U N I L L A J O N S S O N & M I C H A E L P E T E R S É N

N O T E

This is a limited English edition of "Fallen Angels."
Only 3,000 copies have been printed; it will never be reprinted in this form.

Fallen Angels

ADVENTURES IN NEW YORK



Authors

Gunilla Jonsson, Michael Petersén

Editor

Olle Sahlin

Cover Art

Paolo Parente

Illustrations

Patrik Magnerius

Translation

Henrik Nilsson

English Edition Editor

Terry Kevin Amthor

Additional Text

Matthew "Razor's Edge" Bluth,
Preston M. Bennett "Biff" Eisenhower IV

Page Design and Production

Terry Kevin Amthor

Special Contributions

Jerker Sojdelius, Fredrik Malmberg, Nils
Gulliksson, James Estes, Thomas Walker.

Special thanks...

to the Metropolis Editing Staff Reserves

Colophon

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Contacting Metropolis:

For Product Information:

Metropolis Ltd

C/O Heartbreaker

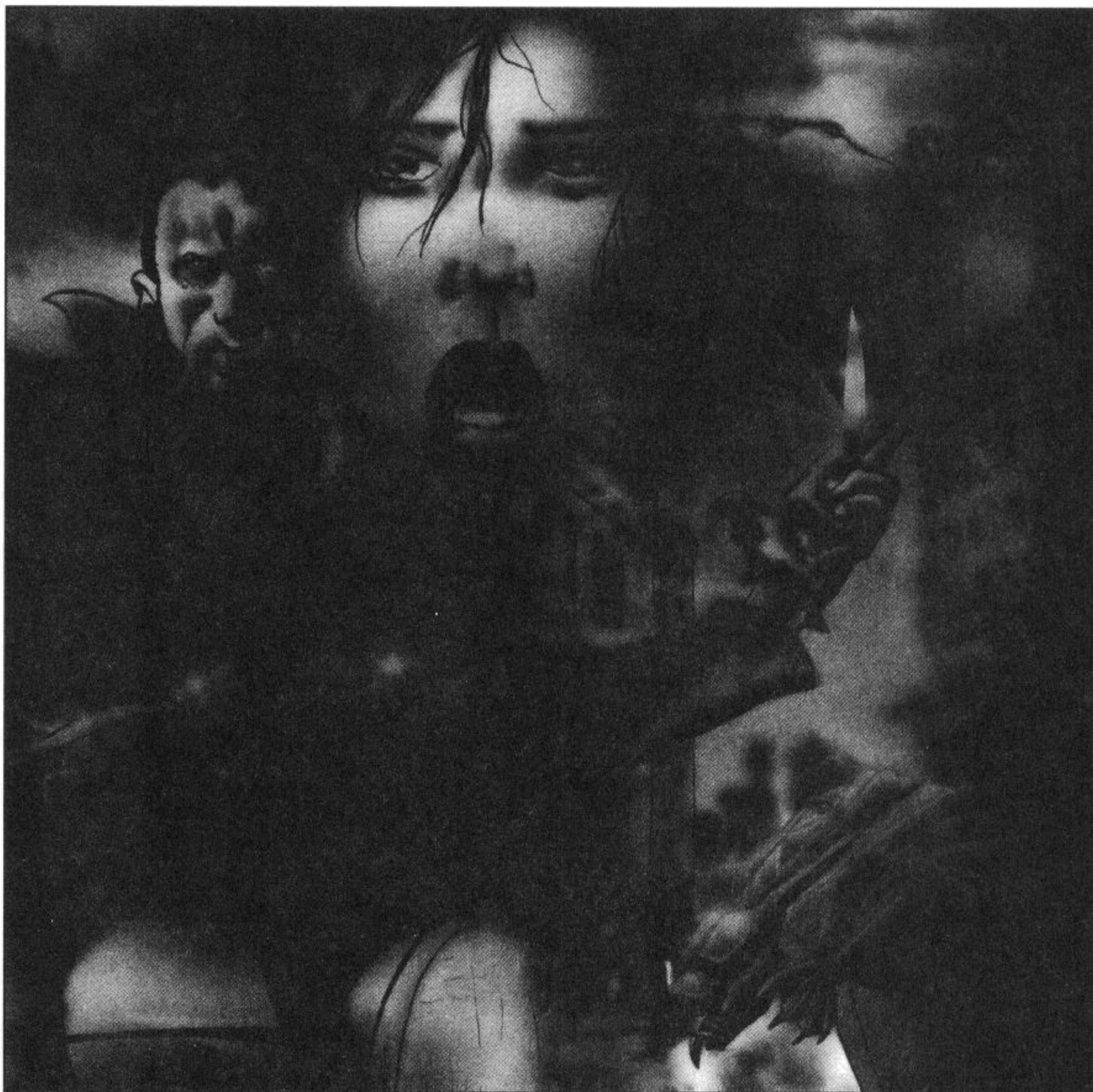
P.O. Box 105

Folsom, PA 19033

Voice/FAX 215.544.9052

For general information you can contact us
through **America Online**. Check out the
Metropolis Board in *Gaming Company*
Support under Keyword: *Gaming*.

Finally, you can E-mail us through the Internet at:
seraphim@illuminati.io.com
or Lictor@AOL.com.



Foreword

Fallen Angels consists of three adventures that take place among the Children of the Night of New York City, where the Illusory boundaries separating this city from Metropolis and the worlds beyond our own are breaking down. The Children of the Night in New York are described in the Background, where an overview of the city is also found. The Background can be used to create self-contained adventures in New York, or as a base for improvisations in which the characters mingle with the Children of the Night.

The three adventures can be played separately or together, as they are loosely connected by the characters' friendship with a theatrical director who plays a part in all three stories. "Elizabeth Seymor's Secret" describes the director's dark past and how the characters are drawn into the adventure. Places and people from these adventures are described in the Background, so read it before you play the scenarios.

Note: nothing described in "Fallen Angels" has any connection whatsoever to reality (except New York City and other cities mentioned here, which actually do exist). We have merely created a setting for a role-playing game.



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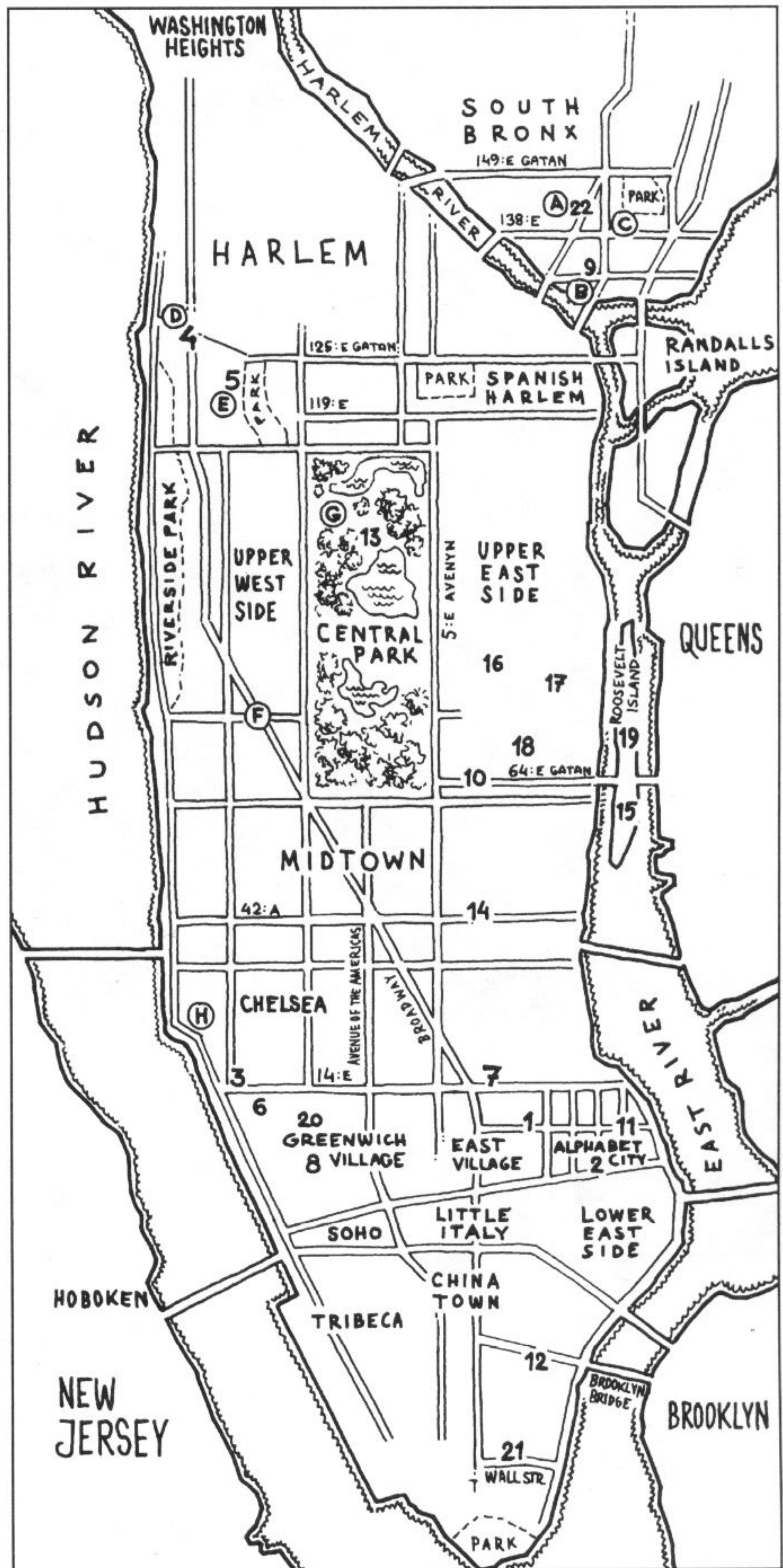
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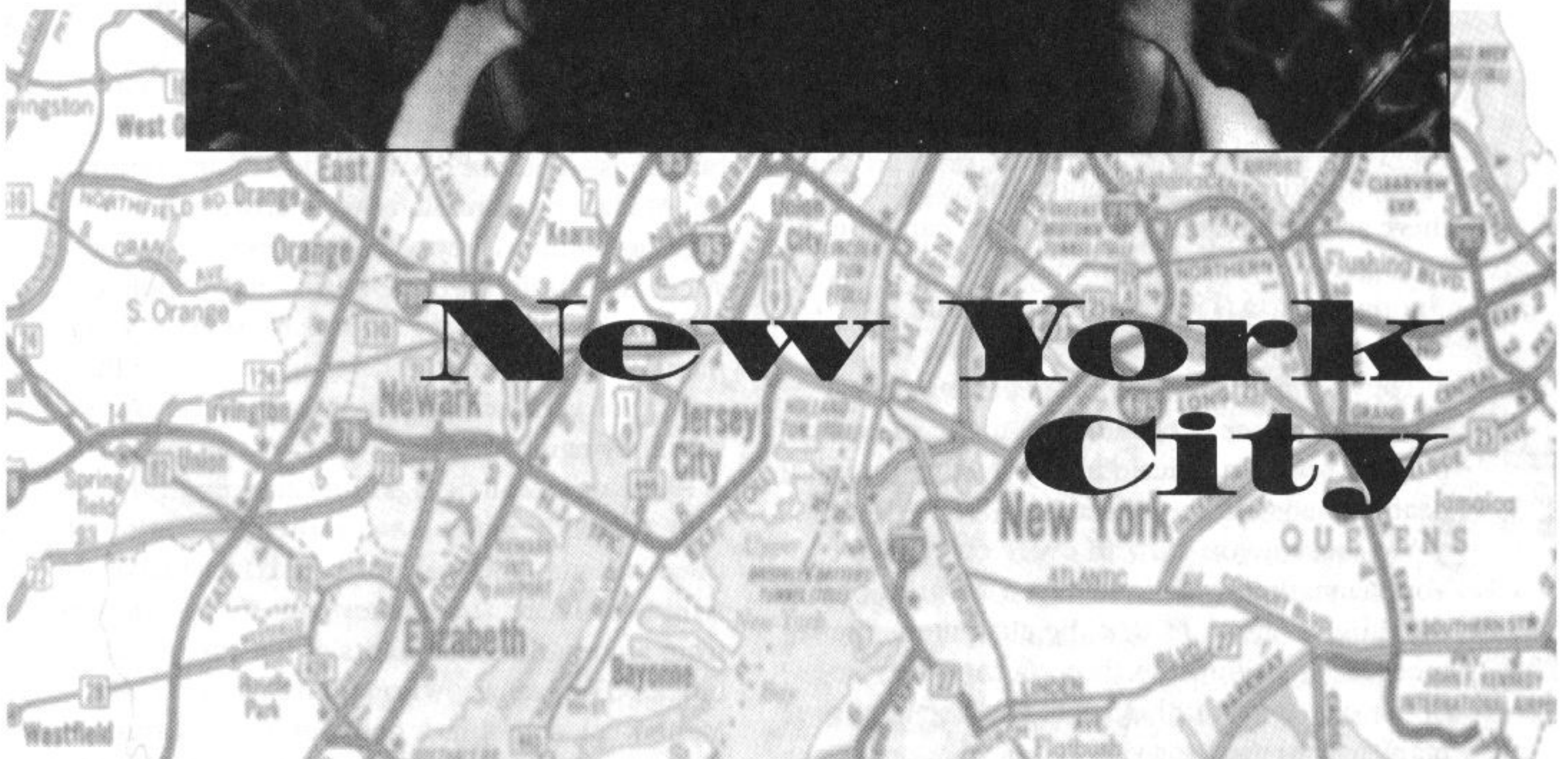
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My motorcycle roared like a hungry beast through the tunnel, and out into the dark New York night. I zigzagged between the few scattered cars and was met with anxious faces and frightened eyes behind the windshields. They felt my presence, but they had no need to fear this night—I was not hunting.

Something big was burning in the heart of the city tonight. The flames soared to the dark sky and gave the hori-

zon a bright red glow. My Harley shook with restrained anger as I slowly rolled through the Bronx along Third Avenue. Dark shapes lacking human faces hunted the streets around me. Chilling roars echoed through the burned-out buildings. A few stray human wanderers raced out into the light, away from the jaws of the hunters.

The Harlem River was rolling like a living, starving darkness beneath me when I stopped at the bridge to Manhattan. I had come home.



New York City totters on the threshold between Metropolis and Inferno. The homeless and starving of the streets, the violence of the slums, the explosive tension between the haves and have-nots, are pushing the city toward a shattering of the Illusion. It is a threatening place to which the Children of the Night have sought refuge from the smothering atmosphere of small-minded towns and suburbs. It is also a hopeful place, where those who dare can achieve what no one has during the millennia of captivity.

The Children of the Night gather wherever there are dark places in which they can hide. In New York City they are found in the ghettos, or among the artists and hangers-on of the East Village, Chelsea and Greenwich Village.

They form groups who fight among themselves for power over the city's night, in competition with drug dealers, street gangs and the death squads of the police.

We present you with an overview of New York City at night, followed by a description of the different factions that the characters might meet on their journeys through the landscape of the city. Our tour begins to the north on the mainland, in the Bronx.

The South Bronx

The Cross Bronx Expressway divides the Bronx into a northern and a southern part. Turn off from the highway at Third Avenue and continue south, and you get to the heart of the South Bronx. The six-story houses are built of brownish gray stone. A small flight of stairs leads up to each front door. The area is decayed, as the landlords wish neither to pay for repairs, nor let the city council take over the buildings—and the decay is allowed to continue. At least one building burns down every night as landlords try to collect on their insurance. Taxis will not drive here, and the police do not come for any reason—save to beat people up. People jump at the chance to leave the area; those who cannot escape try to get by as best they can.

Some powerful beings and Children of the Night dwell here, feeding on the desperation of the residents. The Servants of the Beast have a temple at 143rd Street; they gather their victims from among the inhabitants of the surrounding blocks. The Jackals, who are usually found on Manhattan, sometimes come up to the Bronx to hunt at night. Death Squads perform occasional

raids among the burned out buildings in their hunt for easy prey.

Only the strongest of the Children of the Night dare to hunt in the South Bronx, as they risk meeting armed street gangs here, human adversaries who do not flinch at the sight of them, hardened youths who shoot first and then ask questions. The bulk of the Bronx's faction of the Children of the Night are found in the far south, in the buildings south of 138th Street and in boxcars and containers at the big freightyard on the Harlem River.

Further to the north, close to St. Mary's Park, a tear in the fabric of the Illusion has existed since the 1980's. Azanja, a living Goddess, has created a refuge for her worshippers here. She was originally a Goddess of fruitfulness, but under the influence of her destructive surroundings has slowly begun to mutate into a Goddess of Death.

Harlem

Several bridges span the Harlem River from the South Bronx to the north part of Manhattan. Harlem has been a black district for the past century. Decaying and prosperous blocks lie side by side over most of the area. Lenox Avenue, the main street, runs northward from Central Park. In the far north is the decayed area of Washington Heights.

Spanish Harlem with its many run down buildings lies to the east, and is known as a dangerous area. Those of the Children of the Night who still possess sufficient humanity to blend with the crowd can be found in the bars of Spanish Harlem and the surrounding area.

Between 125th and 135th Street on the West Side, just north of Columbia University, is an area with many bars—also a meeting place for the Children of the Night. The region is infested with drug dealers and other criminals as well. A couple of blocks serve as a refuge for Death Magicians, and there Life and Death are mixed until no one is able to tell the difference anymore.

The Children of the Night and the Netherworld are found in the subway station in the far north, and it is from here that they venture into the tunnel system beneath the city.

There are also parks in the far north where the Jackals hunt at night: Inwood Hill Park on the northern tip of the Manhattan, and Riverside Park stretching along the west side of the island.

The Upper West Side

Further down the west side of Manhattan the more prosperous blocks are found, where the Darkness is hidden behind dark curtains instead of roaming the streets. Columbia University is situated at 116th Street, and experiments that shatter the borders to the worlds beyond are performed behind the gates of this esteemed institution.

Further to the south are Nosferatu, vampires, and other beings of a more sophisticated kind. A small colony of Nosferatu who moved up from Greenwich Village during the 80's is found on Sherman Square at 72nd Street.

The Upper East Side

A wealthy neighborhood where a striking number of very rich and very old beings hide in their princely apartments. Several very old Nosferatu live here, among them Franz Dvorak, who meets the characters in the first adventure. Two of the most prominent Death Magicians of New York, Richard Chesterfield and Mary Austin, live on 72nd Street. This is an area where deadly enemies can hide behind guarded gates, but Jackals do not hunt the streets, and no Children of the Night are seen. Beings of minor malevolence do not dare to come here.

Central Park

Central Park belongs to the Jackals at night—their hunting grounds are the bushes and the ill-lit promenades. They play hide and seek with heavily armed drug dealers and wait for lone wanderers to drag out into the Darkness.

The park also has a soul of its own—it is growing and changing. Parts of it are slipping into Gaia, the Living Earth. The Jackals have begun to avoid certain parts of the northern area of the park, where the bushes conceal gates leading to the endless Wilderness.

The New York Metropolitan museum is located on the edge of Central Park, and while not technically within the park's boundaries, it is under the influence of Gaia. Deep beneath the museum are vast storehouses of artifacts and treasures; many are powerful totems ready to be awakened in the wrong hands.

Midtown

South of Central Park is the center of Manhattan, where the avenues cut deep canyons between the skyscrapers. It is this part of town—not the slums as one might expect—that provides the best opportunity to blend with the crowds and disappear. Here the most twisted, most inhuman Children of the Night are found: those who cannot exist anywhere else. They mix with the down-and-outs lining the streets and avenues, they hide in the nooks and crannies of the Subway stations, and spend their days in the sleazy theaters around Times Square and 42nd Street.

High up in the air-conditioned offices of the skyscrapers along Fifth Avenue and the Avenue of the Americas, the Lictors struggle to maintain control of the city. The offices of all the multi-national giants are found in this area.

Chelsea

The old center of New York, that became a haunt for Conjurers during the 70's. A small colony of Passion Conjurers formed a community here in the 60's, but went too far in their experiments and underwent physical changes and bloodthirsty frenzies. Their home at 25th Street near Eleventh Avenue was turned into a private Purgatory when two of Conjurers panicked and summoned a Nephrite. The Children of the Night avoid the place. A Conjuror might feel an unpleasant aura around the house, where the Passion Conjurers still are tormented in their own personal Hell.

The warehouse area in the far south has become a meeting place for the sophisticated but bloodthirsty Children of the Night and the savage Jackals who would not normally dare to leave the slums or the underworld. The characters spend a most unpleasant night here during the first of the three adventures.

Greenwich Village

The streets of the old artists' district with its low, "European," houses do not form as strict a grid as the rest of Manhattan. The Village, like Chelsea, is a haunt for Conjurers and the more sophisticated Children of the Night. One of the oldest Nosferatu of New York, Jacqueline Sanders, lives here. There are also several famous bars and clubs, where the living and Nosferatu have met since the 20's. Jackals and other bloodthirsty Children of the Night take great care not to hunt in Greenwich Village. Too many old and powerful Nosferatu and Conjurers live in the area, beings who do not wish to be disturbed by rumors and investigations. Apart from the risk of getting in the way of an occasional desperate vampire, the Village is one of the safest areas to be found in the New York City night.

The East Village

It is here the Nosferatu and young Conjurers come when they first arrive in the City. Until the early 1980's the East Village was a creative melting pot where artists could meet not-wholly-human beings, and seek the borders of the Illusion. The area has undergone some repairs during the past few years, but the original atmosphere persists... and many Children of the Night migrate here after the setting of the sun.

It is in a theater in the East Village that the characters meet Elizabeth Seymor, the friend who shows them the way to New York's portals to Inferno and Metropolis.

Alphabet City

The area is named after the avenues that run through it north to south: A, B, C and D. It was from this part of town that the energies flowed to East Village during the 70's and 80's. The Alphabet City of those days was a ruined town where Jackals hid in the basements and Nachtkäfer and Wolven hunted by night. Renovation has driven most of them away, but there still are Jackals in some of the houses on Avenues C and D. Toward the river stand tene-

ment buildings that conceal gates to Metropolis.

SoHo

This is a wealthy district of art galleries and very expensive apartments, but beneath the polished surface are more gates to other worlds than in many other parts of New York. SoHo was—until the early 70's—a refuge for the city's organized mass murderers. They held meetings in abandoned warehouses and razed the walls of Metropolis. Many of these gates still survive, even though the area has been renovated. A striking number of the old murderers still live in the area—as yuppies and owners of the boutiques and shops found here. It is rumored that they still gather in some of their old meeting places from time to time, but if that is so they are keeping very quiet about it.

Little Italy

Not surprisingly, this is the main stronghold of the New York City Mafia. The Mafia, as everywhere else, is mainly controlled by Lictors. It wages a constant battle with the Children of the Night and the servants of Astaroth. Many of the powerful Lictors of New York meet in the small picturesque restaurants found here.

Chinatown

A world of its own, where the Triads of Hong Kong fight powerful Lictors, and ancient Chinese deities lurk in smoke-filled basements. No foreign Children of the Night are tolerated here; the other Nosferatu of New York have little or no contact with the Chinese Vampires who hide behind bamboo blinds during the day and slip out into the throng after the setting of the sun.

The Financial District

It is a teeming office-world during the day, and seemingly deserted during the night—but appearances are deceptive. Strange clubs and societies live a secret existence behind the mirrored glass of the skyscrapers.

Cannibals, murderers and Conjurers gather in the plush conference rooms after dark.

The characters can get acquainted with the Children of the Night of society's higher strata at a sophisticated club on Pine Street.

The Children of the Night

Some of the most important groups of nocturnal New York are described below. The characters meet some of them in the three following adventures. The rest can be used in adventures of your own making, or to enhance the background of the characters' quest through the city.

Nosferatu

New York is famous for its vampirism; Nosferatu have been coming here for centuries. Fleeing their hunters in Europe, many came here at the end of the 18th century. Newborn Nosferatu seek refuge in the city from narrow-minded towns and a countryside where they are hunted like animals.

Nobody knows how many Nosferatu there are in New York, as they are divided into warring factions and photophobic groups and hermits who want nothing to do with their own species. Nosferatu are seen most openly in Greenwich Village and the surrounding area; it is here that educated and proper Nosferatu are found. Those who are driven by an insatiable thirst for blood and hunt like wild animals are found in the slums. Many such wild Nosferatu lurk to the far north of the West Side, north of Columbia University.

Nosferatu who come to New York for the first time often make their way to the East Village and the bars and clubs of Greenwich Village. Some have a long history as meeting places for Nosferatu: Les Magots, Finnegans and Literoom. There they can learn which groups are found where, and in which areas they can settle in relative safety.

The characters meet a group of recently arrived Nosferatu in the first adventure. These have made their way to the East Village. It is at a theater there that the characters meet them. The characters also meet an old Nosferatu who

lives on the Upper East Side. A number of reclusive Nosferatu (nobody quite knows how many) have retreated there to their apartments.

Jackals

The Jackals are mass murderers (described in more detail in *The Legions of Darkness*). They roam the countryside and kill randomly encountered victims along the roads and highways.

Sometimes they meet at crossroads, and hold gatherings that degenerate into wild hunts during which they kill all who get in their way.

The Jackals of New York are unique in many ways. For the past fifty years they have been drawn to the city, and form a loose brotherhood. They no longer meet a few times a year at chosen meeting places; the Jackals of New York gather every night and hunt in packs under the darkness of broken streetlights and unlit park promenades. Lonely wanderers of the night are their prey.

The Jackals are seedy-looking, shabby men who live in decayed parts of the city. Many used to live in Alphabet City, but they have begun moving away. Some Jackals are found in the basements of tenement buildings, others in cardboard boxes in back alleys. Some live in the subway or in the parks.

Perpetual killing has transformed many Jackals into Wild Dogs, half human creatures with no conscience, filled only by insatiable hunger and aggressiveness. Some of these distorted Jackals are described in "The Daughter of the Jackals".

The difference between half-human killers (who hunt the streets without a thought in the nighttime), and cold-blooded mass murderers (who plan their deeds) is hazy. New York has always had its murderers. During the 1960's they gathered for bloody feasts in the worn down warehouses of SoHo. The more mainstream mass murderers have united with the Jackals and hold their murder-orgies in an abandoned building in the slaughterhouse area, Jacob's Deli. The characters should have reason to take a closer look at this place in the first adventure.

Jackals sometimes gather around an established and respectable leader, who can protect

them from the police, and in return, revel in the proximity of deranged murderers. Richard Seymor, the father of the characters' friend Elizabeth, was such a person. During the three adventures the characters will discover that their friend has unpleasantly close contacts with the Jackals.

For those of you who do not have *The Legions of Darkness*, a typical Jackal is described below. The statistics can be used for all the Jackals that are found in the three adventures.

A Jackal

The Jackals are weathered men in beards and rags, aged between twenty and fifty. Occasional Jackals might be women, in their teens or older, but female Jackals are unusual (they are usually killed when meeting fellow Jackals; they bear too strong a resemblance of the Jackals' mental picture of a victim).

Personality: The Jackals are human beings, but with distorted personalities. They lack empathy and cannot form relationships with other human beings. When they meet, they are like a group of hermits, each locked into himself. They enter a state of anxiety when around another human who might become emotionally attached to them. This is why they only meet with their own kind: there is no risk of emotional contact. Jackals who do not fit this pattern of behavior are killed by their fellows.

When the Jackal kills, he does so to tell himself something. A Jackal never sees the victim as another person. He knows nothing of other people. Through ghastly murders he tries to understand something about himself and give vent to his feeling of seclusion—but the relief is never lasting. The Jackal must kill again, and again, and yet again.

Gamemastering hints: Act emotionally isolated, ice cold and inaccessible with an empty stare and a toneless voice.

AGL 16	EGO 11
STR 16	CHA 6
CON 16	PER 16
COM 4-10	EDU 6

Height: 180 cm
Weight: 90 kg
Movement: 8 m/CR
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
 Mental balance: -50
 Dark secrets: Guilty of crime, Victim of crime
 Advantages: Endure hunger/thirst, Endure pain
 Disadvantages: Bad reputation, Death wish, Mental constrictions, Wanted by police, Mania, Egotist, Mental Compulsions
 Skills: Automatic weapons 16, Rifle and crossbow 16, Handgun 16, Sneak 16, Dodge 16, Dagger 16, Throwing weapon 16, Impact weapon 16, Unarmed combat 16, Hide 16, Survival 12, Net of contacts; Jackals 12, Burglary 12, Drive car 12, Shadow 16, Night combat 16
 Attack mode: according to weapon
 Equipment: varies
 Home: New York

The Servants of the Beast

The Servants of the Beast—who worship the most blood-thirsty Incarnate of Astaroth—are closely related to the Jackals. Many Jackals worship the Beast, and they have great respect for the servants of the deity. The cult has a temple in the South Bronx, where the leader—who calls himself Boorman—draws power from the decay and sends his servants to hunt down victims whom no one will miss.

But all the Servants of the Beast are not murderers in the slums. Boorman is a powerful Conjuror, and has students among the Satanists all over the city. Several prominent persons from the Upper East Side see Boorman on a regular basis to learn The Lore of Death; they help procure victims for the cult and protect it from the police.

Boorman's relationship with the Jackals is a two-edged one. The Nepharites (who seek out Jackals to create their Purgatories and punish them for their deeds) are the subjects of the Beast. Boorman has contacts with Nepharites, which makes him a feared as well as a hated man among the Jackals.

The characters meet Boorman when searching through the New York night for their friend Elizabeth. He has a close but strange relation to her.

Cannibals

The Cannibals are the most sophisticated murderers of New York. They are recruited from among the cold-hearted businessmen of the financial district, who indulge their aggressiveness by murdering and devouring nameless victims picked up on the streets or in the slums. Two groups in New York are engaged in cannibalism. The older group is the Death Conjurors of Chelsea, who have engaged in ritual cannibalism since the 1960's. They procure already-dead victims and devour them under ritual forms. A more recently formed group are the "Yuppie Cannibals;" well-off, respected men who—before becoming Cannibals—took part in ritual murders or other crimes. Many of them were involved in the SoHo murder orgies in the 60's and the early 70's.

The characters will encounter the Cannibals while searching through the New York night for their friend, Elizabeth Seymour. The Cannibals stage their sessions in private premises at Pine Street in the financial district twice a week.

The Angels

Among the most improbable of the citizens of New York are the Angels, servants of the Demiurge who fled a crumbling heaven and came to our world. They have vainly tried to spread their light among men, but were forced underground to escape the evil of Man. A remaining group of fifty battered Angels has now taken refuge in abandoned chambers beneath the sewers. Even though they shun mankind, they are slowly being destroyed or twisted into monsters by the human destructiveness that surrounds them.

The Angels look like men, but are surrounded by a soft, harmonic light aura. All who come close to them are filled with a confidence and calmness that feels incongruous in the overall atmosphere of New York.

Police Death Squads

Everyone who roams the city at night is influenced by the Darkness and the violence of this great metropolis—shadow though it is of the one true city. The police are no exception. Corruption has always existed within the police force, but the police commissioners of the past twenty years have chosen not to see (or have not been able to see) those who have stepped over the edge.

Those whom the Children of the Night and the street gangs call the “Death Squads” started out as corrupt policemen, but with time they developed into something far more unpleasant. They gradually came to realize that they were above the law, that no one would stop them when they went too far. Gratuitous roughness became beatings, which became murders and bloody excesses. Corruption turned into protection racketeering, drug dealing and hit contracts. The policemen became twisted and lost a part of their humanity.

There are about ten such Death Squads in New York. They operate like Latin-American Death Squads, and one of the groups has recently taken up ritual murder. They were contacted by the Servants of the Beast, but they killed the emissary and sent word that they served no one but themselves.

Several of the men have been stricken by remorse, and would kill themselves if they did not sense that Nepharites would come for them. Some members have suffered physical changes. The only thing they fear are three Nepharites who have recently begun to pursue them. They have contacted Boorman and asked him for help, but the servants of the Beast no longer wishes to have anything to do with them. In their desperation they commit exceedingly gruesome crimes.

We describe below what might be ordinary policemen or members of a Death Squad. Use these statistics (or slight variations) whenever police are encountered in the three adventures.

Policeman

These statistics are applicable to normal, sane policemen as well as to the deranged killers who patrol the city and beat their victims to a bloody pulp.

AGL 16	EGO 12
STR 16	CHA 10
CON 16	PER 16
COM 10	EDU 12

Height: 180 cm

Weight: 90 kg

Movement: 8 m/CR

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

Skills: Automatic weapon 16, Rifle and crossbow 16, Handgun 16, Sneak 16, Impact weapon 16, Dodge 16, Unarmed combat 16, Hide 12, Net of contacts: police 12, Forensics 12, Drive car 12, Shadow 16, Night combat 12

Attack mode: S&W cbt Magnum m19 (scr 1-5, lw 6-9, sw 10-14, dw 15+), Truncheon (scr 1-10, lw 11-17, sw 18-24, dw 35+)

Equipment: Handgun, Truncheon, Handcuffs, Torch light, Com-radio

Home: New York

Street Gangs

Drug dealing in New York on the local level is controlled by street gangs: armed teenage boys who hope to buy their way out of poverty. Some are also pimps or fence stolen goods. The gangs challenge the Children of the Night for control of the streets. As with the Mafia—which some of them are connected to—most gang members are irrevocably hostile to those who have crossed over the borders of humanity.

Some of the best armed gangs in the South Bronx (for example the Bonedancers) wage veritable wars of extermination against the Children of the Night and the Jackals found in the area—which has set them on a collision course with the Servants of the Beast. The

street gangs wield the greatest power in the decayed parts of Harlem, Spanish Harlem, and Washington Heights, in the South Bronx and in parts of Brooklyn.

The characters may run into street gangs in many different contexts. If the characters go into the wrong areas at night, they will almost assuredly be confronted by the gang or gangs who control the area. On the other hand, should they run into the Servants of the Beast or other Children of the Night, they may find useful allies in the street gangs. A typical member of a street gang is described below.

Gang Member

A typical street gang consists of three to thirty boys in their upper teens, armed to the teeth and often high on drugs. They can be of any ethnic group: African-American, Latino, Asian, or White, though each gang is almost always homogeneous. Whites are often skin-heads (neo-fascists).

They are dressed in anything from t-shirts and jeans to baggy jogging outfits with heavy gold chains to spandex. They are armed with handguns and knives, sometimes even automatic weapons. Use the statistics below to describe all gang members the characters might run into.

Personality: Violent and intrepid. They expect to die a violent death in the not too distant future and have little or no respect for human life. Their primary interest (aside from protecting their turf from other gangs) is to get rich—fast.

Gamemastering hints: Act tough. You are the greatest, the best and the most beautiful—(or at least you want everyone to think you are).

AGL 16	EGO 10
STR 15	CHA 10
CON 11	PER 12
COM 10	EDU 6

Movement: 8 m/CR

Actions: 3

Initiative bonus: +4

Damage bonus: +3

Damage capacity:

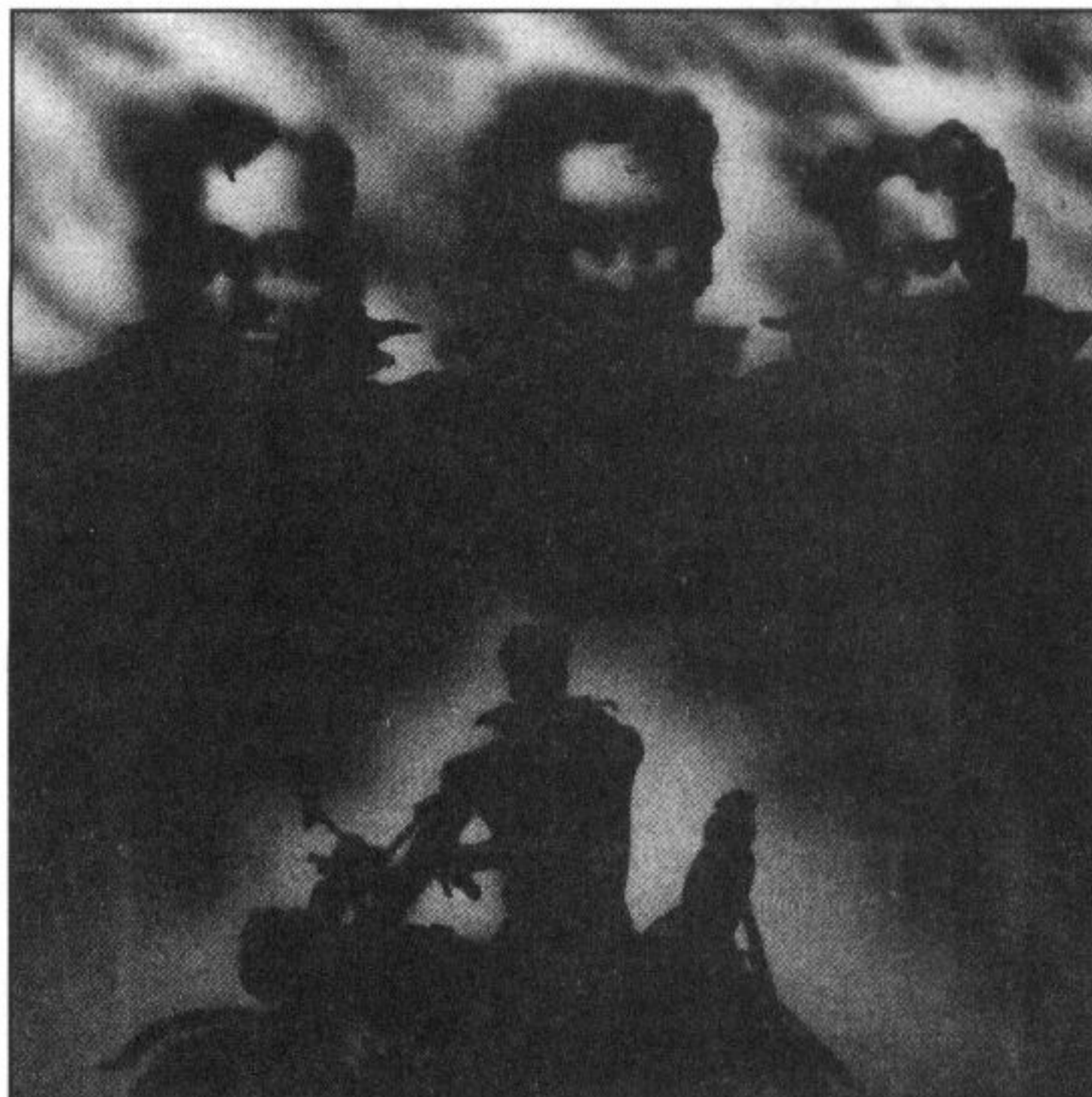
4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 120

Mental balance: -10



The characters may run into street gangs in many different contexts.

Skills: Automatic weapon 12, Rifle 10, Handgun 15, Sneak 15, Dodge 15, Dagger 15, Impact weapon 15, Unarmed combat 15, Hide 12, Drive car 12, Night combat 12

Attack mode: Beretta 92F (scr 1-5, lw 6-9, sw 10-15, dw, 16+) Dagger (scr 1-8, lw 9-12, sw 13-18, dw, 19+) Iron bar (scr 1-8, lw 9-14, sw 15-18, dw, 19+)

Equipment: Varies (adapt it to the characters' armament)

Home: New York



I should have taken a cab, but it was a fair night—warm for October—and I was not a superstitious man. Stories of a haunted house on 10th Avenue only made me laugh. Ghosts are for New-agers and children.

But the air was heavy that night as I set a brisk pace; it seemed determined to slow me down, thick and fluid like water. The houses were dark, and though kept up for the most part they conveyed a sense of age, as if they were tired of their existence.

A rustling behind me. I spun about, then cursed myself for being so jumpy. Of course nothing was there but a plastic bag sliding along the sidewalk. Strange, since there was virtually no wind.

Ahead was the 'haunted' house. It looked no different from the others: huge and baroque with bay windows, turrets and a widow's walk. But as I approached the lot, I had the feeling that it was larger than it's neighbors, darker. I reached the gate, and the house seem to loom over the street, the wings reaching out to embrace me...

It is not only the Children of the Night, the decay, and the violence that make New York what it is. One cause for the feelings of hope and despair that the city inspires is that the Illusions are about to shatter everywhere. In no other place in the world have so many portals been opened as in the city of New York.

That was ridiculous. But then I saw a light inside, dim like a candle, moving from window to window. Then I saw another and another, and the doors of the house swung open. They were welcoming me, warm and bright against the night which seemed suddenly dark and cold. I had to see more. I took only a few steps along the path and I was on the threshold. I could barely make out the scene within, a foyer out of the past. I stepped inside.

The door slammed; the lights went out. I was in total darkness, and the air in the room was suddenly freezing cold and my skin felt clammy. Then I heard that rustling again; now it sounded like locusts. It seemed far away, but was coming closer...

I felt something coarse brush my arm; I think I screamed then and I tried to run, but I tripped over an object moving on the floor. I fell, and then they were all over me with their jointed legs and their slippery carapaces, needle-like tongues stabbing into my flesh...

Space Is Twisted

Sensitive parts of New York are twisted during the night. Whole blocks can move, houses vanish from time to time—only to reappear again as if they had never been gone. New buildings or streets might appear between the

old ones. Phenomena like these were first encountered during the 1960's in Alphabet City and the Upper West Side, among other places. The process accelerated during the 80's, and causality has started to break down during the night in parts of the lower South Bronx. Time does not flow as it should, and space has more than three dimensions.

New York is a very different city after dark. Parts of Metropolis and Inferno materialize in the midst of the city. Nobody seems to know why, but many suspect that Time-and-Space Conjurers—who have manipulated the magical energies of New York since the 60's—are responsible.

A row of dark, empty buildings began to appear at night between 140th and 141st Street in the South Bronx. The local street gangs sent people into the buildings to investigate, but they never came back. The gangs now see to it that nobody enters these strange houses, but inhuman creatures venture forth from the buildings and hunt the streets at night. Another dark building has been observed recently only at night in a wealthy area in Chelsea, near 10th Avenue.

Magic Manipulations

For the past thirty years, a group of Time and Space manipulating Conjurers have sought to control the vast magical energies being generated by the changes in New York. They have tried to alter the very physical shape of the city in order to master these energies. To this end, they have managed to gain influence over the city-planning process, and take part in the decisions regarding where houses are built, where streets are to be laid out, and what kind of occupants should be allowed in particular areas. They are trying to reshape New York into a spell, physically formed by the very body of the city.

The Conjurers have been partly successful and are now able to manipulate much of the power to predict the future and to reshape the past. But their manipulations also seem to have accelerated the shattering of the Illusions. Nobody knows exactly which Conjurers form

this group. The Lictors have tried to annihilate them, but without success. All that is known about them is that they are very skilled—and that they have close connections to the highest ranking officials of the city.

Experiments at Columbia University

Clinical experiments concerning the perception of reality, performed at Columbia University, have had a similar effect upon the city. The University has received massive funding for their research from the Pentagon. The experiments, using a combination of drugs and severe brain-washing, are performed in utmost secrecy (after several people died during a breakthrough to Metropolis). Many New York Conjurers know about these experiments despite the secrecy, and suspect that they help to accelerate the changes in the city.

The Home of the Dead

Another example of breakdown is found north of Columbia, on the west side of Manhattan from 131st Street and further to the north. A group of Death Conjurers using voodoo have managed to tear down the borders between Life and Death. They are led by a Caribbean Conjuror who calls himself "Baron Samedi," who in appearance resembles the Haitian God with his painted-on skeleton and high hat. Here the living and the dead exist side by side. The Realm of the Dead is so close to the world of the Living that even a Death Magician of moderate talents can raise the Dead and create walking corpses.

The area seems quite normal during the day, but streets and houses that otherwise do not exist appear after nightfall.

Even the hardened drug dealing street gangs that used to control the area are frightened half to death by these changes. Some have been in frenzied shoot-outs with groups of living dead, and fear that one night the living dead will break out of the area. The street gangs have posted guards around the changed areas and

have tried several times to remove the Death Conjurers, but without any success.

Purgatories

The Purgatory-creating Nepharites are yet another sign of a city that is being torn apart. The barrier to Inferno is on the verge of destruction. We have already mentioned the Purgatory that has existed in Chelsea for quite some time, but in addition there are two private Purgatories hidden in homes in Greenwich Village. Nobody knows how many Nepharites are in New York, but there are at least ten.

The Shrine of Azanja

Azanja is one of the Living Gods, the enigmatic beings who move among us without being tied to the Demiurge or our captivity. Azanja is associated with a small ethnic group from West Africa who were captured and almost wiped out in the Atlantic slave trade. No one is quite sure what binds her to the Azanji (as the people were called), but she followed her people aboard the slave ships.

The Goddess eventually came to the Bronx—or rather a place beyond our reality that borders on the Bronx—with the remains of the Azanji. One who knows where to go can make his way between the houses in the area just south of St. Mary's Park, and there witness how the buildings gradually disappear and are replaced by a sandy steppe. In the middle of the steppe, in a watered oasis, is a city: a reconstruction of the crushed Azanji kingdom. There

the Goddess is found, in a golden temple in the center of the labyrinthine city of windowless houses in sun-dried mud. She is guarded by young warriors, whom an alert visitor might recognize as members of local street gangs.

Azanja is troubled. She was originally a Goddess of Fertility who protected the people who bear her name. It is due to her that the Azanji still exist despite all odds, but this has cost her greatly. Over the past hundred years, she has gone through a slow change from Goddess of Fertility to a Goddess of War. If her people are pushed much further, she will tear down the border between her realm and our Illusion in order to create a new Azanji kingdom upon the ruins of the Bronx.

The Living Earth in Central Park

The Illusions are shattering in Central Park as well. Gaia, the Living Earth, is breaking through and gradually converting the park into a primitive wilderness. In the impenetrable brush of the northern parts of the park, gates have been opened into the endless Wilderness that all Nature is a part of. Wild animals come into the park at night, and hunt among Jackals and night wanderers. Jackals who drag their victims into the bushes may suddenly find themselves in the endless forests of Gaia. The goings-on in Central Park are noted mostly by Jackals and drug addicts, but the phenomena will soon spread to all green areas of the city.



Elizabeth Seymour's Secret

He walked through the remains of the building, appraising, scanning. The bodies of the two children were still in their position by the t.v. The parents had already been carried out, only a pale outline to mark their presence.

Gas line broke, an electrical spark, and the house had gone up in flames. They never knew what had happened. He peered closer, sifted through some of the rubble, the remains of a book the man

had been reading, "... illusion." It was parchment.

Something snapped, he turned around, peering through the rubble, to the woman. A necklace she had worn was on the floor near the mark, the symbol of a small, known cult.

He walked around the perimeter of the room, peering around for anything else peculiar, and then he stopped. One window was shattered inwards.



Elizabeth Seymor leads the characters into adventures among the New York Children of the Night. She is the common denominator that ties the three adventures together. The characters follow her transformation from a seemingly normal director at a small theater into an Avenging Angel hunting among the Children of the Night. The characters will gradually learn her background, and will understand more and more about who she is and what she is about to become.

Their connection to Elizabeth is what motivates the characters the most. It is what drives them through the three adventures. One of the characters must have a love interest in Elizabeth, and the others should be her friends, in order for the connection to work. This is needed to provide a motive for the characters take such an interest in her fate.

You do not have to establish their relationship with her from the beginning. During the first adventure it will be enough for them to be her friends, or even just acquaintances. But in order to get the second—and above all the third—adventure to work they must have a deeper connection with her. Try to establish a serious relationship between Elizabeth and one of the characters during the first adventure and deepen it during the second. Elizabeth takes an

interest in one of them at an early stage, and becomes more seriously involved during the remainder of the action. If for some reason you cannot get any of the characters to fall in love with Elizabeth, you must tie a stronger bond of friendship between her and the characters. If all the player characters are women who have no interest in a love affair with another woman, you may change Elizabeth's gender.

The Tragedy of the Seymors

The background to the events are found in Elizabeth's childhood. Her parents left Austin, Texas for New York in 1967. They led a small theater group, Mondo, which bought a theater in the East Village for a small sum of money. Elizabeth was eight years old when they came to New York. The police were on the trail of the father, Richard Seymor. He was a serial killer with some ten lives to answer for. His wife Mary sensed this, but repressed it from her consciousness.

Elizabeth was aware at an early age of her father's doings. She was only two years old

when he brought her along and let her witness the murder of a homeless woman. Her father used her as his confidante—he told her all, and let her witness all. He saw her in part as his accessory, in part as someone he could confess to, someone who did not condemn him for his actions.

When Elizabeth came to New York as an eight-year old she had witnessed six bestial murders and was—to say the least—unstable. Before leaving Austin she had persuaded herself to believe that her mother knew nothing, and should know nothing, of her father's doings. But when her mother was as anxious to get away from the police as her father, Elizabeth realized that her mother knew too, but had chosen not to see it.

In the late 1960's, mass murderers and Jackals, who had previously lived a solitary existence in the countryside, were beginning to gather in New York. Richard Seymour's theater became a meeting place for murderers of all kinds, from Jackals hunting in the slums to Wall Street killers dressed in suits. Richard started to commit murders on stage during late-night shows, and he buried the victims in the basement.

Elizabeth was with her father all along. With the passing of time it became increasingly more difficult for her to cope with all that was happening. Under the influence of her father she began to transform into a Nepharite, his private tormentor. Richard gradually learned quite a lot about The Lore of Death from Boorman, the Beast's High Priest in New York, and thought that he had reshaped his daughter into his Guardian Angel. Instead he had created his own Nepharite.

Elizabeth's mother escaped into a love affair with another man and planned to leave Richard—but she still averted her eyes from what was happening. Things had gone too far for her to admit to herself what she had denied for so long.

The crisis erupted when Elizabeth could no longer cope with all that she had seen. She tried to commit suicide by swallowing a bottle of her mother's sedatives, and was rushed to

the hospital. While in the hospital she began to suffer physical changes that would eventually turn her into a Nepharite. Richard became hysterical when he discovered this, blamed Mary for what had happened and beat her halfway to death.

Elizabeth was released from the hospital, but by now had lost her grip on reality. She exhibited seemingly mortal wounds that refused to heal. She locked herself in her room and read nothing but cheap romance novels. Mary and her lover, Arthur Mason, now decided that this could not go on any longer. Mary told Richard that she wanted a divorce, that she had met another man, and that she was going to take Elizabeth away with her. Richard was furious. The result was a drawn-out custody battle which Richard won thanks to his contacts. He had been bribing judges, police and prosecutors for a long time to be able to conceal his activities, and he knew who to turn to.

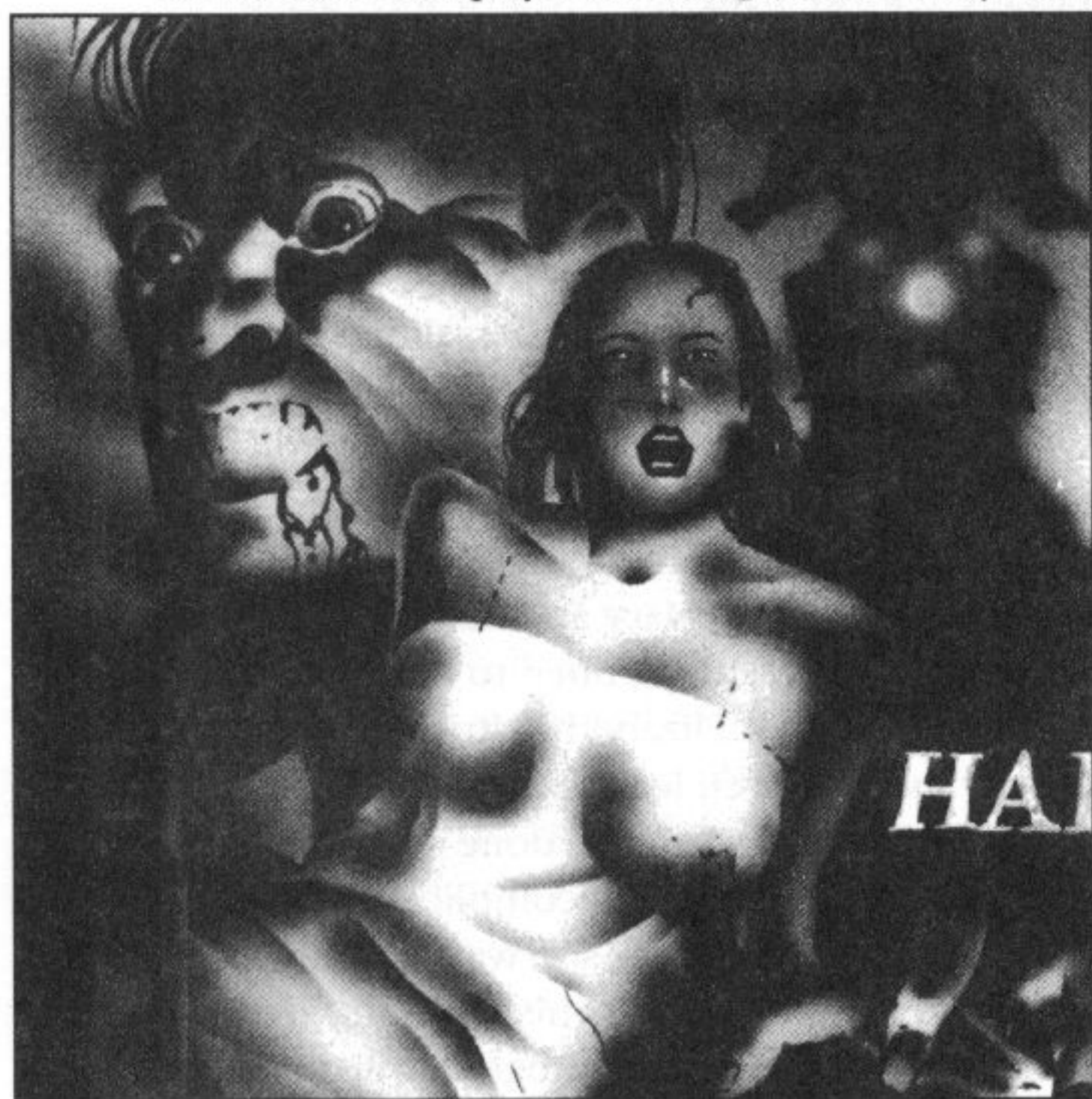
Mary could still not allow herself to see what Richard had done and what her daughter had witnessed, but she also could not allow Elizabeth to fall completely under Richard's control. She decided to kill her husband. One night at the theater, Mary and her lover stabbed Richard to death and planned to bury him in the basement. But Elizabeth witnessed the crime. She was even less able than her mother to face what her father had done and condemn it. She saw herself as an accomplice, and now that her father was dead, she was the only living person responsible for his murders.

But her father was not altogether dead and gone. Perhaps it was Elizabeth's fear of being left alone with all the guilt that made him stay; perhaps he held on to his life to avoid the fires of Hell. A shadow image of the theater was created in the borderland between Life and Death when Richard died, and from there he could take control of his daughter's body and act through her. Elizabeth put on her father's coat and hat, picked up his knife and went out into the kitchen, where she proceeded to kill her mother and Arthur. She then came to her senses, broke down and sat crying in a corner when the police found her. They took it for

granted that Richard had killed Mary and her lover, and then died from wounds suffered in the battle.

Elizabeth's Double Life

After the deaths of her parents, Elizabeth remanded to the care of Mary's Lawyer, who arranged to have Elizabeth committed to a children's psychiatric clinic where she was first diagnosed as incurably psychotic, then as fully recovered. She spent a year in the clinic without ever saying a word about her father or what she had seen. The loving care she got at the clinic made her physical changes fade away, and



Elizabeth Seymour is haunted by the acts of her father

she gained more control over herself. She left the clinic and attended a boarding school in Connecticut. Elizabeth inherited a fair sum of money from her father (still under the control of her lawyer, however), so she was able to pay for a good education. The part of her that identified with her father—the part that had killed her mother and her lover—was almost completely repressed during her years at the school. She was just Elizabeth and seemed to be a tal-

ented, ambitious young woman. She graduated from school and at age 18 came into full control of her inheritance. After studies at the Boston Academy of Arts she returned to New York and the theater she still owned. She had it renovated, and by the late 1980's she was regarded as one of the most innovative and experimental directors in New York.

But when she returned to the theater, her father returned to live within her and she began leading a double life. To ordinary people she was Elizabeth, a charming and successful director, but in secret she put on her father's persona and met her father's old friends, Jackals and serial killers. They saw her as her father's successor and accepted her as one of them. She has never killed anyone herself, but continues to do what she learned as a child—to listen to the Jackals' confessions and to encourage and admire their work.

The Transformation

If you play all three adventures, Elizabeth will undergo a transformation. When the characters first meet her, she has a split personality, playing both the role of herself and her father.

During the second adventure, "The Daughter of the Jackals," she breaks her bonds to her father and suppresses that part of herself. But she cannot bear the guilt of what she has seen. She still views herself as an accomplice. When committed to a mental hospital after the second adventure, her remorse transforms her surroundings into a Purgatory. The doctor who is supposed to treat her becomes a tormentor who gradually breaks down her personality until all that remains is blind hate toward what she has seen and what it has done to her. She resumes the transformation that was interrupted after the death of her parents. When the third adventure begins, she is about to transform into an Avenging Angel. Her father has disappeared into Death, out of reach of her vengeance, but she strikes against all who have ties to his murders at the theater. If the characters do not manage to turn her away from this

path, she will be transformed into a Nepharite and drag them with her into her Purgatory.

Elizabeth Seymor

Elizabeth is a very talented and sensitive woman who lost her grip on reality at an early stage in her life. Since her return to New York, she has made herself a reputation as an innovative director and many actors want to work with her. But she has few friends, as she rejects anyone who tries to get too close. When the characters meet her, her father's persona is becoming stronger and she is trying to fight it—she seeks contact with normal people and desperately tries to form a relationship with one of the characters.

She is tall and slender with curly, dark hair and dark eyes. She dresses in black, gray and red. When taking on the role as her father she dresses in a baggy coat and a battered hat. She is thirty-three, but looks somewhat younger.

Personality: Elizabeth is filled with remorse for what her father has done, as well as feeling like an accomplice to all that she witnessed. She has repressed the part of her that remembers all her father's crimes and made it into a personality that imitates her father. Only when she dresses and acts as her father is she able to remember what she has witnessed. It is not clear whether her father is a part of herself, or if he possesses her from his refuge in the borderland between Life and Death. When she is her true self—Elizabeth—she has no memories of her father's crimes. Her entire childhood, and her memories of it, were so ridden with anxieties that she is unable to talk, or even think about them.

Gamemastering hints: Elizabeth is a main character who may be difficult to portray, but keep in mind a couple of simple characteristics. It is important to make her a charming, sensitive character whom the characters will feel attracted to on some level.

AGL 15	EGO 17
STR 12	CHA 15
CON 11	PER 12
COM 17	EDU 12

Height: 175 cm

Weight: 70 kg

Movement: 8 m/CR

Actions: 2

Initiative bonus: +3

Damage bonus: +2

Damage capacity: 4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 85

Mental balance: -50

Dark secrets: Split personality

Advantages: Artistic talent, Enhanced awareness, Magic intuition

Disadvantages: Depression, Death wish, Mental constriction (of her part of what has happened), Split personality, Mental compulsions (about her father and his crimes), Bad luck

Skills: Climb 12, Sneak 12, Handgun 12, Dagger 12, Hide 12, Dancing 16, Computers 10, Information retrieval 10, French 10, German 8, Woman of the world, Seduction 15, Net of contacts: Theaters 12, Net of contacts: Jackals 12, Acting 17, Directing 20, Rhetoric 16, Photography 13, Drive car 12, Drive motorcycle 14

Home: The East Village

Theater Mondo

Theater Mondo is a place where the barriers to Reality are thin. Up until the 1960's it was an ordinary small theater, then it was closed for a time and used as a warehouse.

The changes began when the Seymors bought the theater and moved from Texas with their theater troupe, Mondo. When Richard Seymor began to use the theater as a stage for real, bestial murders before a paying audience, the Illusions started to shatter. The theater became more and more "possessed" until Richard died. Strange things continued to happen, however: gates leading to other worlds could open.

Elizabeth Seymor, a sensitive child with a great natural talent for seeing through the Illusions, was strongly affected by growing up at the theater and being close to her deranged father. The theater continued its role as a gateway to other places and planes of existence when she returned at the end of the 70's. The borders between the physical theater and the theater beyond the Illusions (in which Richard Seymor sought refuge when murdered), sometimes dissolve.

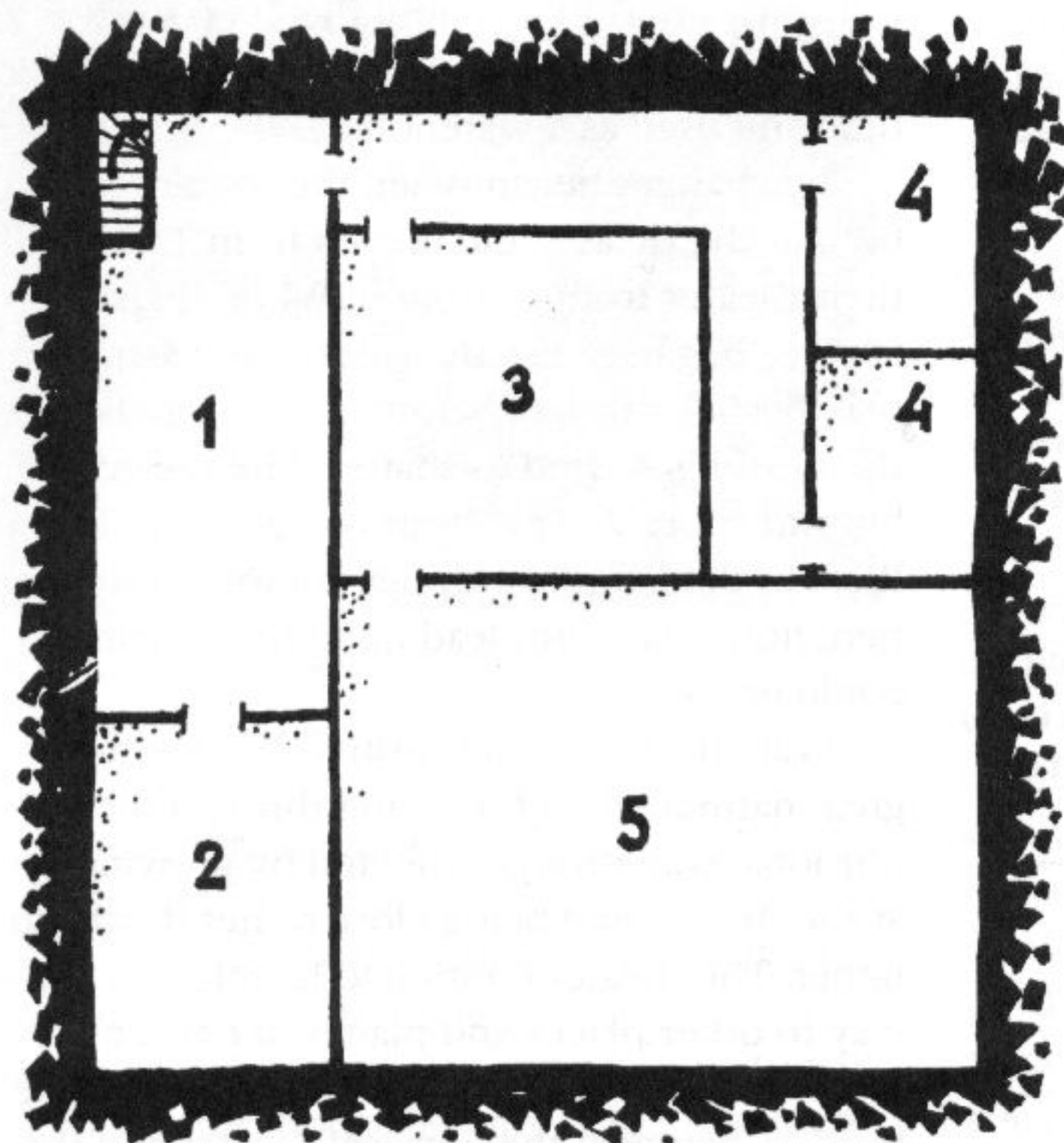
Use your own imagination to decide on how the theater is to be used in the game. The characters will reach the theater beyond Death in these adventures. You can also let them experience how gates to other worlds are opened, how beings not quite of this world appear, or how Time is warped around them—allowing them to see scenes from the Past or the Future.

The description below is of the theater of our world. In the second adventure, "The Daughter of the Jackals," a description of the theater beyond the Illusions is found. Use the same map for both descriptions.

The Basement

1 Dressing rooms. Ordinary dressing rooms with makeup tables. They are cramped and quite worn. A flight of stairs leads up to the room behind the scenery.

2 Storeroom. More or less useless theater props from the past twenty years are thrown in here. Clothes, plastic swords, tables, chairs and folded sets are crammed into the small room.



Basement

3 Scrap room. More scraps—piled in order to make the door to the boiler room as inaccessible as possible. In order to reach the boiler room, one must move a table and a piece of an old set. This seems odd, as the theater is still heated by the boiler in the basement.

4 Toilets. Dirty toilets and shower stalls.

5 Boiler room. A big, low room with a dirt floor and rough stone walls. An old workbench covered with old wood scraps and ancient tools stands along the wall, and stood here even before Richard Seymor bought the theater. Along the other wall are cupboards with somewhat more modern tools. At the far end of the room is a huge, coal-heated boiler that provides for the heating of the theater. A shaft for coal delivery leads up to the street.

The boiler room was the domain of Richard Seymor while the Seymors were still alive. It was here that he buried the victims of his nighttime performances if he was unable to find any other way to dispose of the bodies. Some twenty

decayed bodies still lie buried under the earthen floor. Mary Seymor and the other members of the theater group never went down into the basement. Elizabeth often sat on the workbench and watched while her father buried the corpses. This is one of the places found in the theater where the border to other realities is at its thinnest. Beings from Inferno can make their way here through the Illusions. There are sometimes doors in the walls that should not be there... doors that lead to stairs winding down into Hell. The door to the boiler room is locked. Elizabeth and Leonard have keys, but let no one else in there.

The First Floor

1 Foyer. Two wide glass doors open out onto the street. Along the walls are benches covered with worn velvet, and above them hang posters from the plays of the past ten years. The posters clearly indicate that

Mondo is an experimental theater with serious pretensions, as they include Genet and adaptations of the classics. At the far end of the foyer are two old-fashioned ticket booths. Tickets are sold here daily starting at about noon.

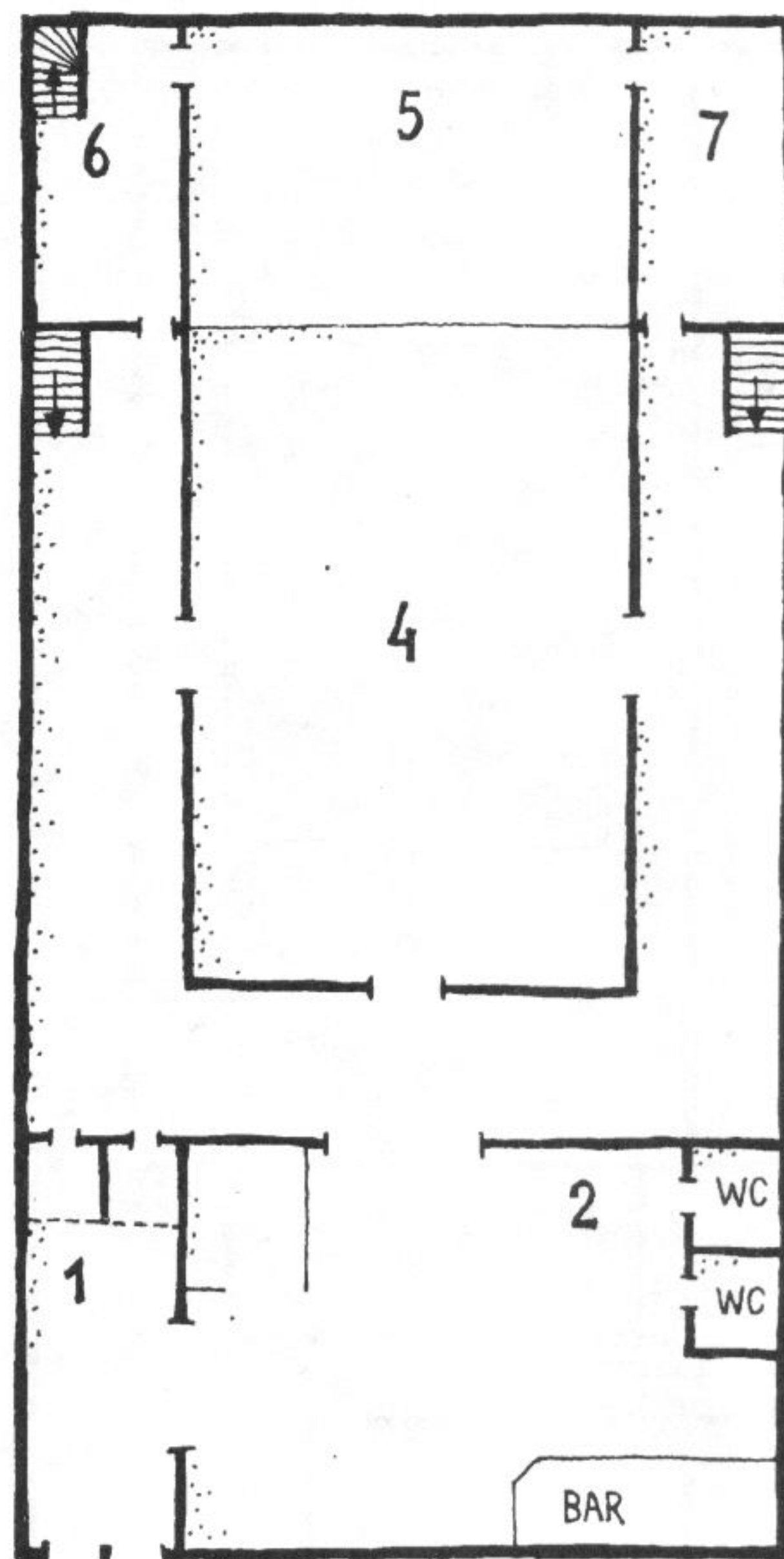
2 Bar and cloak room. The bar is dominated by a number of round plastic and steel tables. The bar itself is situated in one of the corners of the room. Well stocked and tended by Leonard, it is open before the performances. The cloak room is little more than a few hangers behind a counter. Marion Cooper, a student with an interest in theater who works part-time at the theater, stands here.

3 Corridor. The worn red carpet is covered with sawdust. The walls are hung with large mirrors, set in gilded frames overloaded with baroque ornaments. Flights of stairs leading to the balcony are at the end of both the corridors.

4 Seats. There is space for 350 people in the seating area. The old seats with their red upholstery are intact, but the floor has been replaced with tiles of faux black marble.

5 The Stage. Apart from the boiler room in the basement, this is the place in the theater with the strongest negative charge—induced by the fact that some of the most shocking performances of the off-Broadway stage have been staged here. Actors who have been on this stage sometimes feel like they are standing on the brink of an abyss. It is not unusual for the Illusions to break down, so that what is performed on stage seems completely different from what it should be. The characters will experience this themselves when seeing the premiere of *Agamemnon*. The stage by its outer appearance is completely normal. When the characters visit the theater, the scenery is set for *The Oresteia*. The stage is framed by narrow sets with black and gray nuances. White, gray and black veils hang down over the whole stage, and its floor is covered with gray veils with an occasional splash of red. A trap door in the stage floor leads to a crawlspace beneath.

6 Back room. This room is kept as a second dressing room, with some wardrobes and extra tables. The flight of stairs leading down into the dressing rooms is here.

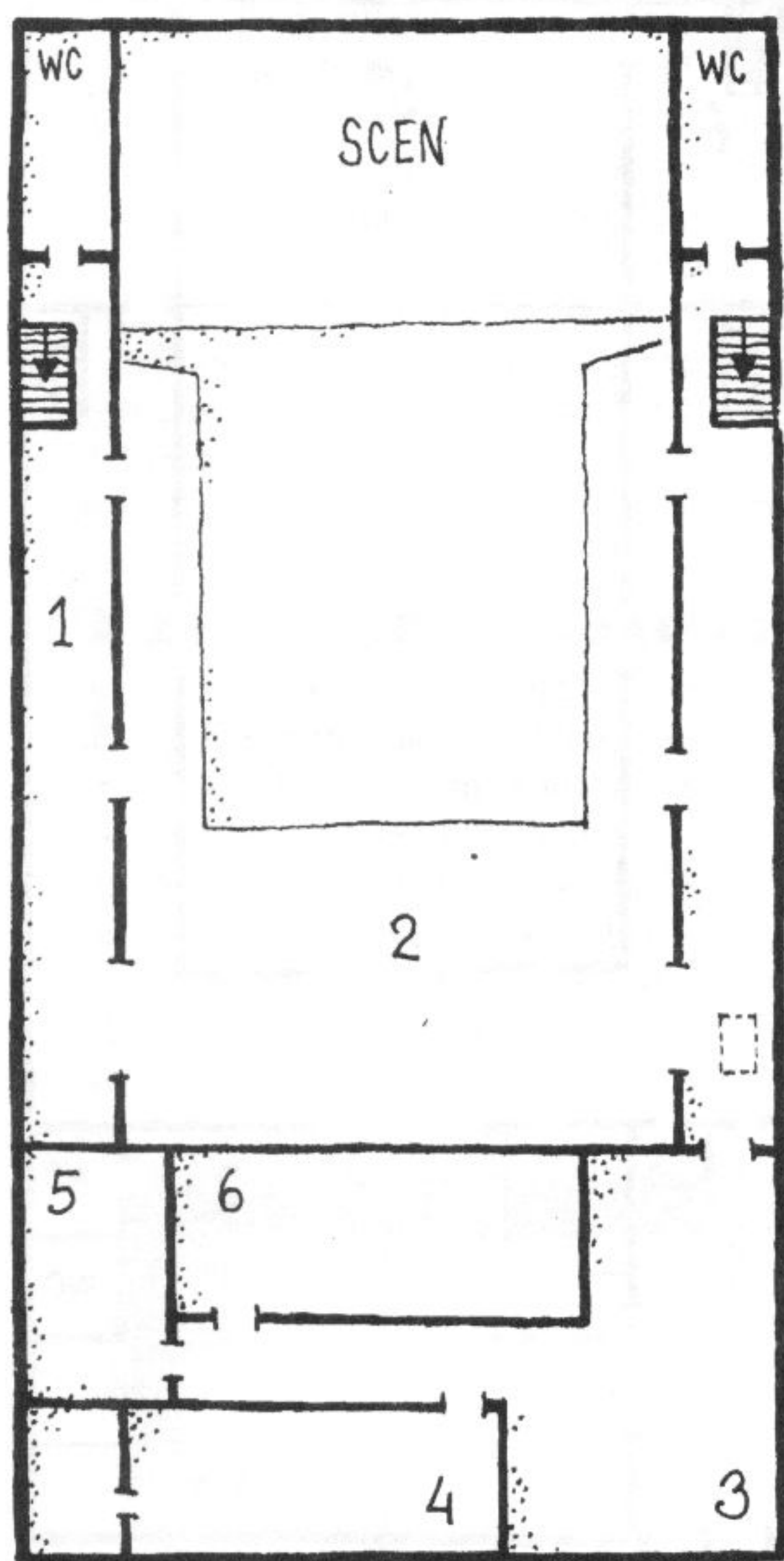


First Floor

7 Back room. Elizabeth uses this as a dark-room. Film processing equipment is stored in a corner.

The Second Floor

1 Corridor. It looks like the corridor on the first floor, except that the red carpet in this corridor is not covered with sawdust. The same baroque mirrors hang on the walls as on the first floor. Flights of stairs leading up and down are at the end of the corridor. A locked door marked "Private" leads into Elizabeth's private rooms.



Second Floor

- 2 The Balcony.** There is seating for 100 people in the balcony area.
- 3 Living room.** This is where the Seymors lived before the deaths of the parents, and Elizabeth moved in here when she took over the theater. She has thrown all the old furniture out and bought new. There is a bar at the far end of the room.
- 4 Kitchen.** A modern kitchen with a French wood stove and marble counters along the walls covered with electric kitchen equipment. One gets the impression that it is not used much.

Elizabeth has torn out all of the old kitchen fixtures and installed completely new ones to rid herself of the connection to her mother and Arthur, whom she killed here. She did not succeed. The room has a creepy, unpleasant feeling of foreboding. Under the influence of alcohol or drugs, one might have visions of the murder of her mother and Arthur in the kitchen. Elizabeth avoids the room.

5 Elizabeth's bedroom. Elizabeth has moved into her old room. The sole piece of furniture is a chronically unmade bed. The walls are hung with disturbing modern art in bright, anxiety-ridden colors one normally would not choose to have in a bedroom. The room is painted in the same gray hue as the living-room.

6 Study. This was formerly Elizabeth's parent's bedroom, and it was in this room that Richard was murdered. The connection to him is still most potent in here—Elizabeth will sometimes find herself talking to him while working here. The study is furnished with a large and heavy oak desk, and the walls are covered with bookcases filled with books on theater, art, and film, as well as some fiction. The original wall paper with its large floral pattern is still here, but it can barely be seen through the bookcases.

The Attic

A door in the corridor on the second floor leads up to the attic, which stretches out over the whole building. Piles of wood scraps spanning the history of the theater are strewn across the floor. A small window faces a lower roof in a light shaft behind the theater, from which one can get down to the street behind the building. The Jackals sometimes come in this way to spend the day in the attic. There is a small stove in the far end of the room, and it is clear that it has been used quite recently, as a newspaper from a week or so ago lies half-charred in it. Some empty cans and beer bottles also lie scattered on the floor here. Elizabeth knows that the Jackals occasionally hide out here during the day, but does not care as long as they do not kill anyone there.



P. MAGNERIUS-92

A Night in New York

The shooting at the slaughter houses had stopped. Black blood trickled down Como's leg and smeared the tights against her skin. She yanked the bamboo spear out of the wound in her thigh and threw it aside in revulsion.

The first yellow light of dawn filtered down between the buildings. Como pulled at my arm, and we staggered up the stairs of a small hotel with shattered windows.

"In here, quick!"

The reception hall was empty. Como snatched a key from behind the counter and continued up the stairs, into an empty room in which windows, facing a narrow light shaft, had been nailed shut. The others came after us up the stairs, half running, half staggering.

"We can't stay here," Larry said and shut the door. "They'll find us—we've got to get away before it gets too light."

"I can't." Como said simply.

She collapsed against the wall. I put my arm around her and tried to pull her to her feet, but she was too heavy.

"I need blood."

I was still too drugged to react when she shoved me against the wall with her superhuman strength, and before I knew it her teeth had torn into my throat. My blood pumped out at a slow and even pace, and she drank it down hungrily. Just before I passed out I heard her voice from somewhere far away.

"You won't remember this, not a thing, d' you hear?"

Then all was dark.



The Background

A Night in New York introduces the characters to the Nosferatu of the Big Apple, and at the same time they find that all is not well with their friend, Elizabeth Seymor. The adventure can be played as a stand-alone, or together with the other two adventures. If you plan to play all three, this is the best place to begin. The characters are drawn into the battle between a group of young Nosferatu and a fanatical television preacher who has made it his mission to fight the Children of the Night. The preacher, Joshua Jordan, is searching for his daughter who has been transformed into a Nosferatu. She

now calls herself Como and is a member of the Sepiroth, a group of biker Nosferatu who recently came to New York from Connecticut.

The Sepiroth are a gang of Nosferatu that have criss-crossed America on their motorcycles for the past twenty years. The two original members of the group are Moon and Diego, a Mexican couple who were transformed into Nosferatu at a hippie commune in Chihuahua in the early 1970's.

Moon and Diego created the other three members of the group: Como, Larry and Sandy. All except Como are Latinos. Como met the Sepiroth at her parents' summer house in Springfield Valley, north of New York. She talked Diego into turning her into a Nosferatu,

and went with the Sepiroth to New York. This was only half a year ago, so she is still weak and quite confused in her new life.

Jordan has mobilized his religious organization to search for his daughter, and has managed to track her to New York. He has recently discovered that the Nosferatu are behind her disappearance, and he has therefore initiated a holy crusade against all of the Children of the Night.

GM Note: While Jordan believes in the existence of the Nosferatu, obviously most people do not. The police consider him a crackpot and an irritant, and have long since stopped listening to his wild claims.

His New York organization, *The Watchers of the Light*, has devoted the last couple of months to striking at all kinds of Children of the Night. Jordan himself has moved to an apartment on Manhattan and takes part in the search (his wife and son are still in Springfield Valley). In New York he has been contacted by a Mr. Dvorak, who says that he has information about Jordan's daughter. Dvorak says that he can help Jordan on the condition that he himself will deal with Cornelia's friends, the other Sepiroth. Jordan agrees to this, and the two cooperate in the search for the gang.

Jordan does not know that Dvorak himself is a Nosferatu, one of the old breed that do not like newcomers. Dvorak is on the verge of a transformation into an inhuman demi-god with powers over other Nosferatu. To finish his transformation he needs blood from Nosferatu—in quantity. He has already killed many of the young and weak Nosferatu of New York. Most of the older vampires now avoid him, so he needs help from the outside. This is why he has engaged Jordan.

A bitter enemy of Dvorak's happens also to be an old friend of Joshua Jordan's: Jacqueline Sanders. Sanders came to New York from New Orleans in the early 19th century. She has matured in the opposite direction from Dvorak. Instead of becoming less human, her existence reduced to an animal craving for ever-growing quantities of blood, she has retained much of her humanity and does not really need blood though she does drink it reg-

ularly. She and Dvorak had been good friends for a long time, and because of this she shut her eyes until it was too late.

She has tried to prevent Dvorak's transformation for many years, but eventually realized that there is nothing she can do. She has decided to kill him before he grows too powerful, but has found it hard to get other Nosferatu to join her. The Nosferatu are an antisocial breed, reluctant to crusade for or against anything.

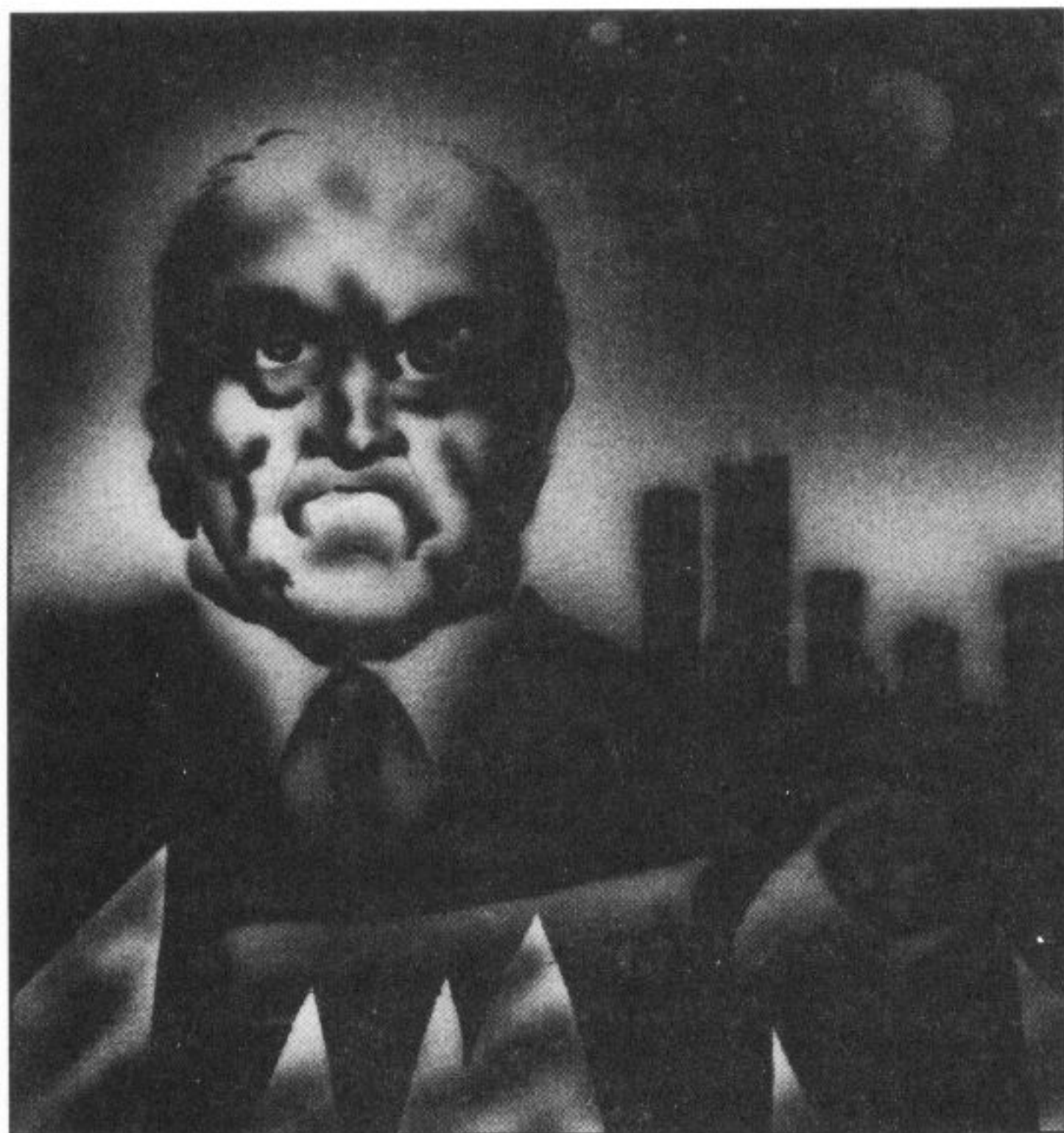
The characters are drawn into the action when they get to know the Sepiroth, and as a result Joshua Jordan takes an interest in them. The main theme of the adventure focuses on the Nosferatu, but the characters can also try to find out what is happening to Elizabeth Seymour (who is gradually being transformed into a Nepharite).

GM Note: This is a theme that runs through all three of the adventures with the Children of the Night. Read the prologue to the three adventures, "The Nepharite in the East Village."

Tergenitus— Dvorak's Transformation

Franz Dvorak is an old Nosferatu who came to America from Hungary in the 17th century. He is one of New York's oldest vampires and is prominent and well-respected among them. But Dvorak started to change in the mid 60's: he lost his taste for human blood and developed a taste for the blood of other Nosferatu. At first he simply drank some of their blood, but soon started to drain their bodies of blood completely and so to kill them. He has been seized with an insatiable thirst and killed many young vampires. The older Nosferatu have heard of his distasteful behavior and now avoid him.

Dvorak is about to transform into something beyond a Nosferatu. He has passed into a new stage of development, a continuation of ordinary vampirism. By drinking the blood of Nosferatu he will gradually change into something that the Children of the Night call a Tergenitus, a powerful being who can control the Nosferatu and other creatures on the borderland between Life and Death. It is a change all Nosferatu can undergo by preying upon



Dvorak struggles to maintain his human form

their own species, but few are aware of it. The older Nosferatu who know that one can undergo a third birth (as they call it) keep this knowledge to themselves.

Vampires that have undergone the third birth are feared and hated for several reasons—one being that they can control other Nosferatu. They acquire an irresistible charisma that triggers a burning passion in a Nosferatu, akin to the uncontrollable lust they themselves have for their victims. A Nosferatu in the proximity of a Tergenitus also loses control of its senses and is seized by an uncontrollable thirst for blood. Vampires who live in proximity to a Tergenitus become bloodthirsty monsters without a trace of humanity. The third—and perhaps most important—reason that the Nosferatu hate Tergenitus is that the thrice-born treat Nosferatu in the same way that they themselves treat men: like cattle. The Nosferatu hate to feel victimized.

Dvorak has already lost most of his human form. Only large amounts of blood and a major effort of will allow him to regain his human form for any period of time. Otherwise he is a

sexless humanoid creature with marble-white skin and a face that is little more than gaping, tooth-filled jaws. When he cannot get Nosferatu blood, he requires vast amounts of human blood. He has allied with the Jackals and human murderers to get what he needs.

Nosferatu

The characters are drawn into the action through getting to know the young Nosferatu who try to seduce them during a wild party at a club in Alphabet City. In order to get the scenario to work, it must seem plausible that the Nosferatu are drawn to the characters—who in turn must become interested. Most of the Sepiroth are women, but you can change the gender of all of them except Como if that will get a better result from your characters. If the players create new characters for this adventure, you can tell them that they should play young and attractive night people.

Summary of the Action

It is autumn in New York City. The weather is unpredictable, from nights of chilling cold and rain to days of unexpected heat and humidity. The story begins when the characters are invited to an opening night at the off-Broadway Theater Mondo in the East Village. A friend of theirs, Elizabeth Seymor, is directing a modernized version of Aischylos' play Agamemnon.

The Illusion breaks down during the performance, and the characters witness what seems to be an authentic murder, but later turns out to be a theatrical effect. The murder has nothing to do with this story, but serves as a lead to the activities of Elizabeth Seymor if you go through all three adventures.

A party is held at a nearby club after the performance. The characters meet a group of youths dressed all in black, and get into conversation with them. The youths are the Sepiroth, who attended the opening and are now on a

hunt for blood. Later on the characters also meet with Joshua Jordan, who is looking for his daughter, but he should disappear before the Sepiroth show up.

When things start to wind down at the club, the Sepiroth, Elizabeth and a friend of hers suggest that they continue the party elsewhere. They go out to the street to get a taxi. This is the last thing the characters will remember of the night. They wake up the following morning in a shabby hotel on Tenth Avenue, covered in blood and suffering from severe blood loss. They remember nothing of what happened since the party at the club.

If they track down Elizabeth for an explanation, she tells them that they went to an apartment where Como and her friends were, far up on the West Side. If the characters visit the apartment the Sepiroth are gone, but they might find some traces. Jordan is keeping the premises under surveillance, and will get in touch with them after they have been to the apartment. If they contact Joshua Jordan, he will tell them about his crusade against the Nosferatu. He will try to recruit the characters for his crusade. If they track down other people they met at the opening night and at the club, they will learn that they visited a series of bars after leaving the Sepiroths' place. At some point they met one of Dvorak's servants, who led them to an orgy of blood at a warehouse in the slaughterhouse district.

The characters deduce that some sort of battle was fought in the warehouse, and that they fled to the nearby hotel, where they later woke up. They cannot find out exactly what happened during the night; only tidbits which inspire them to investigate further. If they persevere, however, the characters will locate Como and her friends who have gone underground.

If Jordan learns that the characters have seen the Sepiroth without trying to kill them and save his daughter, he will turn against them and attempt to destroy them.

As the characters get to know the Sepiroth better, they learn that Jordan is a ruthless fanatic. They will also sense that he is cooperating

with Dvorak, who is an exceptionally unpleasant creature. The characters will also run into Jacqueline Sanders, a Nosferatu who is actively opposing Dvorak. When Dvorak and Jordan eventually tighten the noose around Como and her friends, the characters must decide whether to help Jordan or the Sepiroth. This decision will, to a certain degree, determine how the remaining two adventures will proceed.

The Forgotten Night

The Sepiroth are the only ones who can tell the characters what transpired the night of their blackout, and they are reluctant to tell all. If the characters happen to rescue them from a bad situation (e.g., helping them to avoid Jordan) and then pressure them to be more forthcoming, they will get all the details; otherwise they will have to make do with what they can find out by retracing their own steps from the club.

When they left the club in Alphabet City, they were first thinking of going to a party in Spanish Harlem where Elizabeth knew some people, but the party had been broken up by the police by the time they got there. Instead, they went to the Subway station at 125th Street and Broadway, where the Sepiroth used to stay during the daytime. The characters were drunk, and this behavior only excited the Nosferatu. By now, everyone except the Sepiroth were extremely drunk. Finally, the Sepiroth could not resist and started to drink their blood, but in small amounts so as not to hurt their new friends. The characters fell into a stupor from the combination of alcohol and loss of blood.

They had agreed to meet Wolf Steiner, the theater's lights technician, at a nearby bar, at about 1 AM Elizabeth and her friend left to meet others someplace else.

The characters and the Sepiroth met Steiner at the bar, and he invited them to a wild party in the slaughterhouse district. Wolf is one of Dvorak's men, sent to lead the Sepiroth into a trap, but they of course did not know that. They entered an empty warehouse where a bloody party was taking place. There were a

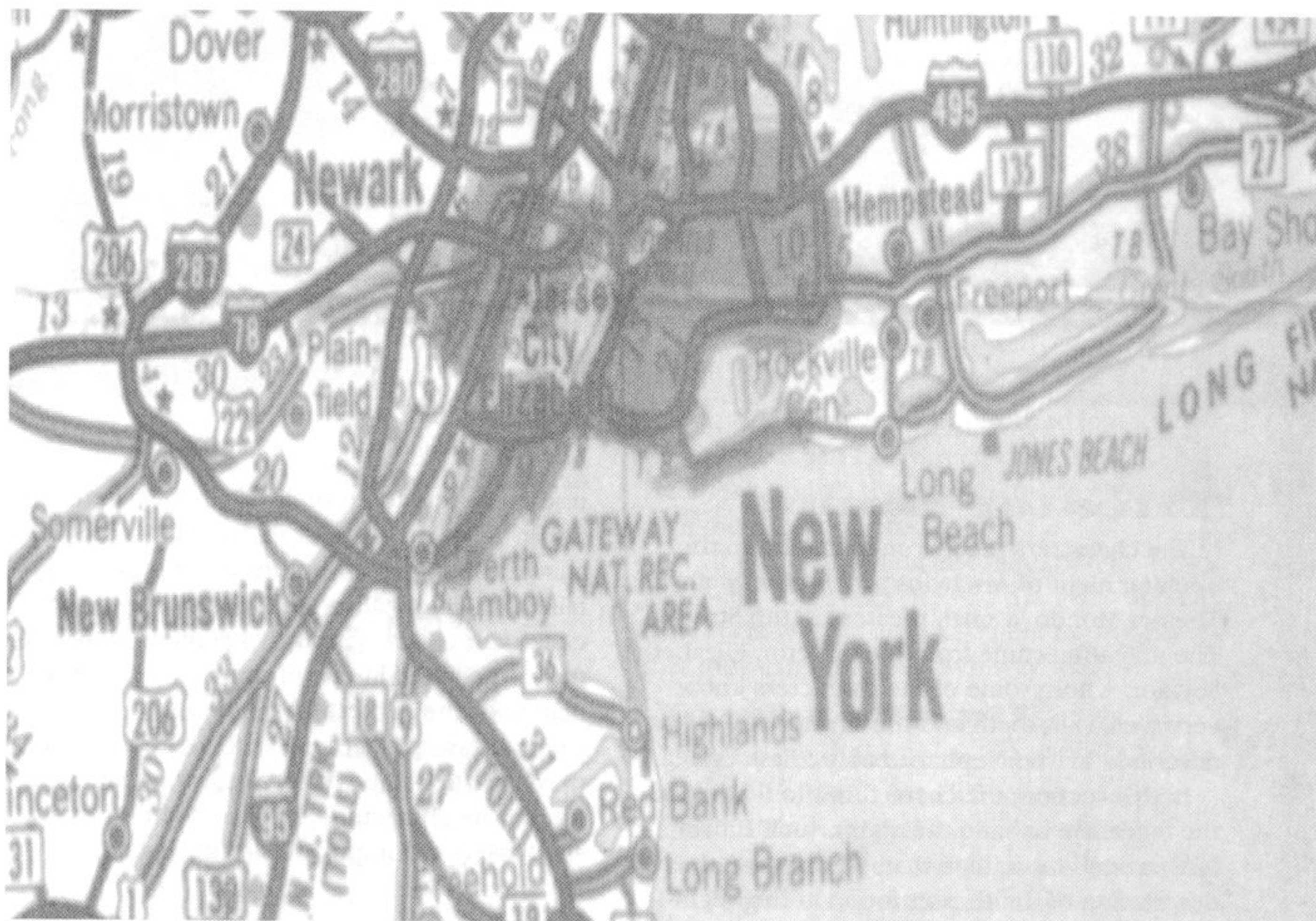
couple of Nosferatu, but most of the party guests were Jackals and Cannibals, who tortured and fed on homeless people snatched from the neighborhood. The Sepiroth lost what little they possessed of humanity in the violent atmosphere, and did things they later came to regret. The characters were so drunk and dizzy that they experienced it all as a psychedelic nightmare.



Jacqueline Sanders, one of Dvorak's sworn enemies, appeared in the small hours of the morning to rescue the Sepiroth and get them out of there. Through her contacts she had learned that Dvorak was about to lure a group of young Nosferatu into a trap. Sanders managed to find and identify the Sepiroth, but had trouble getting them to come with her.

Jordan's followers attacked the premises at dawn, armed with automatic weapons and bamboo spears (for the Nosferatu). Sanders helped the Sepiroth and characters to flee the premises and put them up in a shabby hotel. The sun was rising and the Sepiroth drank much of the characters' blood to gain sufficient strength to complete their escape. Fearing that the characters were involved in setting the trap, or that they would be questioned by Jordan, the Sepiroth made the characters forget all that had happened.

Sanders waited for them outside the hotel, and took them to a safe house. The characters woke up a couple of hours later.



Play the Night's Adventure

You can play the adventure without having the characters forget the night with the Sepiroth. Simply play the events described above. Places and people are described below and in the New York background. Without the loss of memory, the characters do not need to find out what happened to them, but they still have much to investigate. The Sepiroth are gone. They do not know who attacked them in the middle of the nightmare at the slaughterhouse, or why. They do have Jordan's card and can contact him.

If you choose to play the adventure like this, it will contain more action and less detective work, but it demands that the characters play along during the events of the night. Many scenes, especially at the end of the party at the slaughterhouse, are chaotic and could prove

hard to handle. Try to portray them as psychedelic and half-dreamed, and point out to the players that the characters are drunk and dizzy from blood loss. This—and the shock—explains why they are unable to take any action when they find themselves in the middle of a shambles. If you have any doubts, we recommend that you use the loss of memory as incentive. If you lose control over the characters and allowing them to behave like blood-thirsty maniacs, the rest of the action will not work.

Places & People

Described below is what the characters will discover when they visit different settings of the adventure. Places that are part of more than one adventure—or have an overall significance for the background—are described in the New York background. All persons are described in the section *Gallery of Characters*.



Part One: A Violent Night

Theater Mondo

The characters receive an invitation to the opening night of Aischylos' *Agamemnon* at Theater Mondo, a small theater at 10th Street. The invitation came from the director, Elizabeth Seymor, whom some of the characters know very well. (Elizabeth and the theater are described in *The Nephrite of the East Village*.)

In this section, the characters should only see the foyer, the bar and the auditorium. If they look around more than that, you can use the description of the theater found in the beginning.

The performance begins at 8 PM and ends at about 11 PM. People gather in the theater's bar an hour or so before the opening. Elizabeth is busy preparing for the performance, so the characters cannot talk to her. They notice three young women and two men by the bar, dressed like bikers. All except one of the women are Latinos, and they wear leather jackets with the name "Sepiroth" stenciled on the back. The rest of the people at the opening night seem to know each other, so the bikers start to chat with the characters.

Como explains that they come from Connecticut, most recently from Hartford, and that they are quite new in New York. They know the theater's lighting technician, Wolf, and it is because of him they have come to the opening night. Como is interested in theater, but the others seem to have come along out of friendship only. If the characters ask more pre-

cise questions about their origin, or where they live in New York, they will get very vague answers, but apart from this the group is very talkative. They will even flirt a little with the characters. Como gradually becomes more and more interested in one of the characters (the man with the highest Charisma and Comeliness, or the one you think best able to play a relationship with a Nosferatu). She will not let the character out of her sight, nor will she have eyes for anyone else during the evening.

"Agamemnon"

The performance is a modernized version of *Agamemnon*, set in an indefinable time and place, somewhere in a wealthy neighborhood. The story tells of how a rich businessman returns home after a long absence accompanied by his secretary and mistress only to find that his wife has herself taken a lover. The wife and her lover murder the husband and his mistress, and the lover takes the place of the dead husband. The language spoken in the play is part English and part archaic Greek, so the characters will presumably not understand all that is said.

All is quiet up to the part in which the businessman is killed by his wife and her lover. Suddenly new actors appear on the stage, a middle-aged woman with red hair and a short man with several days' growth of beard. The murder scene is all too real in the eyes of the characters: the woman repeatedly thrusts a dag-

ger into the man's stomach; blood spurts all over the stage and even onto the audience in the front rows.

The two substitute actors are not seen anywhere when the performance is over. The couple that performed the main part of the play appears with the rest of the actors, taking their bows. None of these actors show any sign of being hurt. What the characters experienced was a moment's shattering of the Illusions in which the true form of the theater forced itself into our reality. The substitute couple they saw were Elizabeth Seymor's parents. They can investigate this in the following two adventures.

The Core

All are invited to a party at the Core on Avenue C. This club is situated in a loft at the top of an old, decaying house. It is accessed through a back door and a clanging flight of steel stairs. The place is just a huge, bare dance room with two bars and some tables along the walls. Old fans turn wearily in the ceiling. Some colored spotlights try to light up the room without quite succeeding; a disconnected strobo-scope hangs from the ceiling. High up on the walls are small, extremely dirty and broken windows. Bats seem to have taken refuge someplace near, since they fly squeaking beneath the ceiling and in and out through the windows.

When things really get going, the club is packed and smoky, and the music is deafening. There are considerably more people here than at the theater. The drinks are free, and many people are openly using cocaine and other drugs. Soon everyone except the Sepiroth, Elizabeth and a handful of others are very drunk. The characters can mingle and during the course of the evening meet several people, among them Wolf Steiner, Elizabeth Seymor, Damon Right (who played the part of the businessman), Lora Seebord (who played the businessman's wife) and James Triptread, a friend of Elizabeth's. Some of these can provide the characters with information later on in the adventure.

Wolf Steiner

Steiner is the theater's lighting technician, and the one who invited the Sepiroth. He himself is a Nosferatu who has been enslaved by Dvorak, and is now trying to lure his old friends into a trap. He gave Jordan a tip that the Sepiroth would be at the Core that night. Neither Dvorak himself nor his henchmen will go into the theater or the club.

Jordan and his men come to the club, but are chased away (see below). When Wolf sees that Jordan fails, he asks the Sepiroth to join him at Ricci's, a bar at 119th Street, later that evening. He does so when the characters are present and asks them to come, too.

"...It'll be something else, a real event. Come along and you'll see!" he says. He gives them a matchbox with an advertisement for the bar so that they can find their own way there.

Jordan Strikes

Joshua Jordan and six men arrive at the Core around midnight to search for Como and the Sepiroth. They are dressed in dark suits and wear dark glasses (even though it is the middle of the night). They attract enormous attention as soon as they enter the club. Everyone assumes that they either are police or from the Mafia or Secret Service, and quickly move aside.

The Sepiroth disappear when Jordan appears—they are simply gone when the characters turn around. Jordan plunges straight through the room, heading for the characters, and takes his sunglasses off when he reaches them. His men follow in his wake, and the characters suddenly find that everyone else has stepped away from them.

"Excuse me, but were you not in the company of some youths in leather jackets just now?" Jordan asks.

He explains that he is looking for his daughter, Cornelia, who he has reason to believe is present at the club tonight. His voice has a subtly menacing tone, but he never threatens the characters openly.

Elizabeth Seymor joins them and tells Jordan that this is a private party and that he and his men must leave. He responds by threatening to call the police. She takes his arm and leads him

out by force (an odd sight considering that Elizabeth is a slight girl who usually has a very quiet, unassuming demeanor). Before leaving the premises, Jordan leaves his card with the characters.

"Call me as soon as you learn anything," he says.

The card reads:

Reverend Joshua Jordan

New Evangelical Church
The Guardians of the Light

123 Park Ave. Phone: (212) 657-5470
New York NY 10019 Fax: (212) 657-4305
Email: jjordan@light.nec.com

In Town

The Sepiroth return soon after Jordan has left. They deny that they know the man or that they would have anything to do with him. They say that they know nothing of his daughter and try to laugh the whole thing off.

Shortly after having thrown Jordan out, Elizabeth approaches the characters accompanied by a young man with shaved head and dressed in a loose-fitting summer suit. She introduces him as James, a close friend, and suggests that they all go to a party in Spanish Harlem. If the characters seem reluctant to come along, everyone will work to talk them into it.

They get out of the club and down the stairs onto the street, where the Sepiroths' motorcycles are parked. That is the last memory the characters have of this evening.

A Brutal Awakening

The characters wake up in a bare, dark room. Damp, stained wallpaper peels from the walls and cockroaches scuttle about in the corners. The two windows of the room are boarded up, but a few flickers of daylight filter through the

slits. The room stinks of urine and mold, and the characters feel sick as soon as they come to their senses. The floor and walls are splattered with blood.

They feel weak and miserable. They have ugly wounds on their necks covered with half congealed blood. Their clothes are torn and splattered with dried blood. They have the taste of blood in their mouths, blood under their nails, and on their lips. It was as if they had drunk blood. One of them has a minor gunshot injury in the leg (the bullet grazed the skin, a souvenir from Jordan's attack at the slaughter house). All have lost 90 percent of their Constitution, and also their wallets and credit cards.

As soon as they venture out into the corridor beyond the room, they realize that they are in a run-down hotel, in room number 14. A rickety flight of stairs leads down to a reception desk. Most of the light bulbs in the corridor are burned out. The locks on the doors are so flimsy that the characters will have no difficulty opening the other doors in the corridor.

All rooms except two are empty, either stripped completely, or furnished with only a rickety camp-bed in one corner of the room. A drug addict is sleeping on a mattress in one of the two occupied rooms, a prostitute is discussing price with a customer in the other. The prostitute tells the characters to "Go to Hell!" if they open the door. At the far end of the corridor is an indescribably filthy bathroom, in which the tub is filled with some sort of decayed organic matter (rags and dead rats, but the characters do not need to know that). The stench is horrible.

Downstairs, the reception desk is—oddly enough—manned. A senile old man is sitting behind the counter reading a dog-eared copy of Reader's Digest. If the characters call for his attention he simply asks them if they want a room. It does not seem to bother him that the characters are all but drenched in blood.

The clerk cannot answer any questions if the characters do not know exactly what to ask. He knows that a group of youths dressed in black came down the stairs at sunup and met a

woman, also dressed in black, in the foyer. They left the hotel together. (The woman was Sanders, but the characters have no means of knowing that.) The clerk does not know how the characters got to the hotel.

The characters are at a nameless hotel at 15th Street, close to Tenth Avenue. It is Saturday

morning, and twelve hours have passed since they left the Core in Alphabet City. They have no idea what transpired during that time. A broken bamboo spear with a bloody tip is lying by the stairs outside the hotel.



Part Two: Trying to Remember

The characters have no way of remembering what they have been through, but they can try to track their movements from the Core onward. They have two leads to their doings and whereabouts of the Friday night: Joshua Jordan's card and the matchbox from Ricci's at Tenth Avenue and 49th Street. The last thing they remember is that they were going to a party in Spanish Harlem with the Sepiroth, Elizabeth and James.

Places the characters might visit and people they might talk to are described below. They can talk to the same person more than once, and thus learn more when they know better what to ask about. Elizabeth Seymor, for example, knows much about the Children of the Night of New York, but she will not volunteer anything spontaneously.

If the characters do something we have not foreseen, you will have to improvise. Give them free rein, and feel free to introduce secondary plots if they go the wrong way. This adventure is intended to be a survey of the world of vampires in New York, so do not force the characters to follow the course of events too strictly.

Elizabeth Seymor

The Mondo is giving another performance on Saturday, so Elizabeth Seymor will be at the theater, doing paperwork and repairing equipment. The door to the theater is locked, but

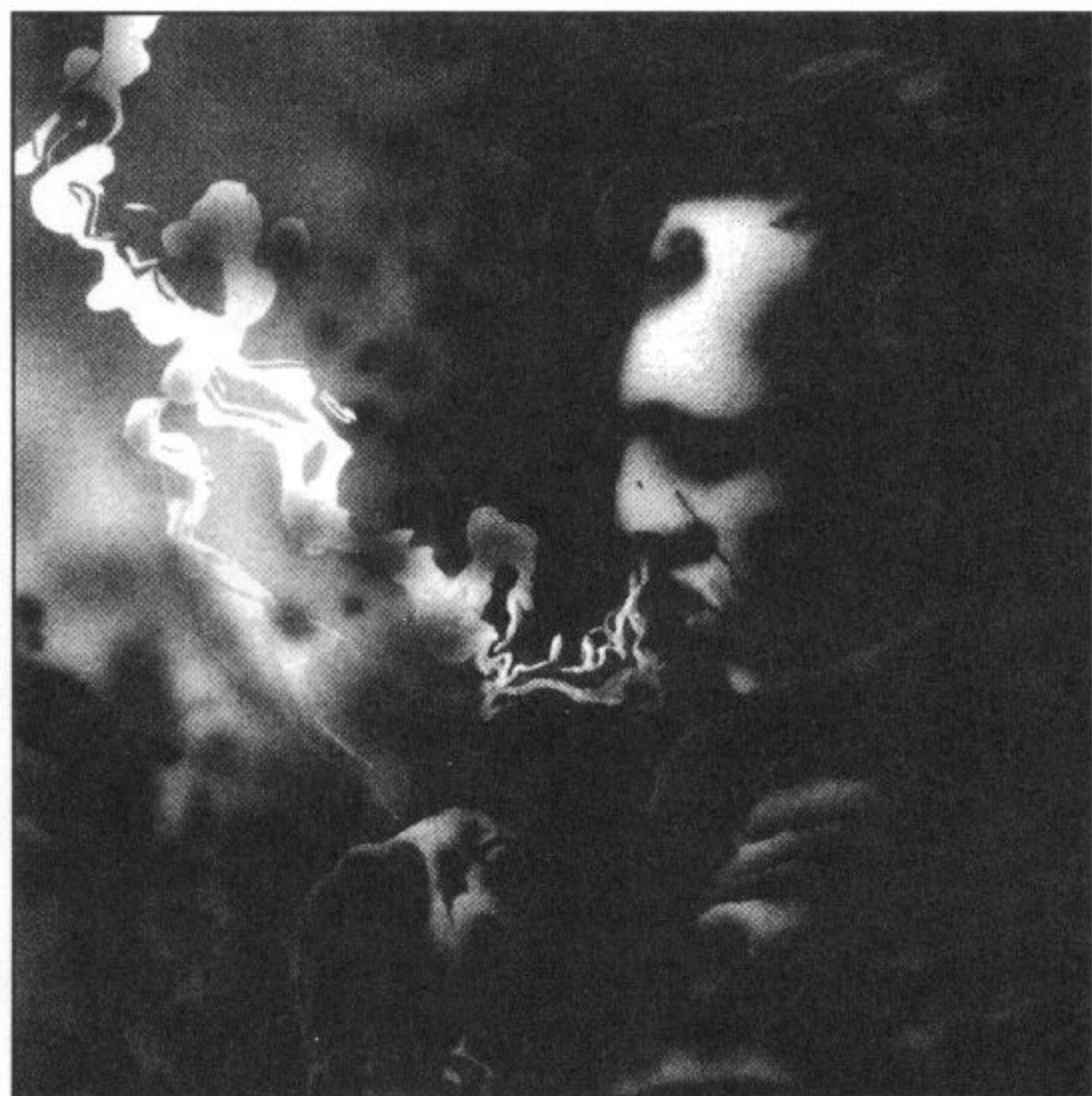
the characters see a light shining on the second floor. If they knock on the door or shout loudly enough, she will come down to open it.

Elizabeth asks them to come in, but seems a little insecure at first, as she does not quite know how to treat them (she does not know how much they remember of the events of the night, or if they are angry with her). She will be visibly relieved if they explain that they remember nothing, and will at first try to wave it all aside and tell them that there is nothing worth remembering. (A bizarre suggestion, considering that they woke up in a strange hotel covered in blood.)

If they insist, she will tell them that they went to Spanish Harlem, but found that the party had been broken up by the police. They continued on to "the Sepiroths' place, up on the West Side." Elizabeth tells them that their home is by the Subway station at 125th Street and Broadway, through an unmarked door by the bottom of the stairs. She becomes reticent when pressed to go on about what happened there.

"It's nothing to remember. We left at about 2 AM. You were still there—didn't you go home that night?" Elizabeth asks.

If the characters explicitly ask her if something might have happened in the neighborhood of 15th Street during the night, she will think for a while and then answer: "Jacob's Deli's there, on 14th Street, but I can hardly



Wolf Steiner: the characters will suspect that he is hiding something

believe that they went there. It's quite a... scary place." She does not want to say more than that.

She will get irritated if the characters ask her about Jacqueline Sanders. Her relation to Sanders is somewhat strained, but if the characters insist she can tell them that she lives "somewhere in Greenwich Village, in some luxurious penthouse apartment." She says that people in the antique shops and book shops in Greenwich Village are sure to know about her. She tries to get them to tell her why they are interested in Sanders.

If the characters ask about Franz Dvorak, or "The White Duke," she will suddenly become serious and tell them to avoid him. She warns them that he is dangerous, and not what he seems to be. Elizabeth has no idea about the whereabouts of the Sepiroth, her only guess is that they are at their place near the Subway station. If the characters ask about James, she tells them that he owns the café across the street; they can go there and talk to him. If the characters come to see Elizabeth on Sunday or later, she tells them that "that TV-preacher came here looking for you; Jones, or whatever his name was." It is of course Jordan, who has managed

to identify the characters and is now trying to find them in order to get a lead to the Sepiroth. Elizabeth warns them that Jordan might be dangerous.

"I threw him out of here. I'd keep away from him if I were you," she says.

Wolf Steiner

If the characters come to the Mondo at night, Wolf Steiner will be there. He rests in the theater's basement during the daytime, and gets up after nightfall. He becomes nervous when he sees the characters (he had hoped that they were dead, and doesn't know that they suffer from amnesia).

He will tell them nothing willingly, and views them with suspicion. If they press him with questions that imply that they have no recollection of the meeting at the bar or the attack at the slaughterhouse, he will at first seem confused and not know quite what to say, but he soon gets hold of himself and pretends that nothing has happened.

When Steiner realizes that the characters remember nothing of that night, he tries to get them to tell him where the Sepiroth are. He has lost track of them, and Dvorak is pushing him to find them.

Steiner is reluctant to tell the characters anything. In response to questions about Ricci's, he just shrugs his shoulders and says that it is a bar he visits now and then. He says that the "event" he told them of never came to be, while giving the characters a knowing eye, as if they were sharing a secret. (He is still not sure whether the characters remember or not.)

The characters will easily sense that Steiner is hiding something.

Steiner is at the theater during the performances and until midnight, then he goes out to meet with friends and hunt for blood. Two nights a week (usually Mondays and Thursdays) he visits Dvorak's apartment. He will visit Dvorak at 1 AM on Sunday morning to tell him that the characters are alive and that they might know where the Sepiroth are—if the characters have talked to him, that is.

James' Diner

Across the street from the theater is James' Diner, a small café owned by James Triptread, an old acquaintance of Elizabeth's. The café consists of a long bar with bar stools and some round tables by the windows. There are always a few customers at the café, but it is never full.

James accompanied the characters to the Sepiroths' place, and went back into town with Elizabeth in the small hours of the morning. He will seem embarrassed if the characters come to talk about what happened during Friday night. He usually keeps away from Nosferatu, and feels that it all got a little out of hand.

He does not know about the characters' feelings about Nosferatu, or if they even believe in their existence, so he is very careful at first. If the characters seem reliable and not trying to trick him, he will tell them how they got to the busted party and continued on to the place at 125th Street. He is not willing to tell what happened there in public, and will close the café if the characters insist that he tell them.

James can tell them that they were drunk and that the Sepiroth turned out to be Nosferatu, something that Elizabeth seemed to have known, but which came as a total surprise to James and also to the characters. They drank some blood, but the atmosphere was not violent. The characters were still there when he and Elizabeth left, and that is all he knows. He has no idea of where the Sepiroth are.

The Core

The Core's premises are used by different clubs each night. Elizabeth used it for her party on Friday. On Saturday night Blue Steel, a techno club, opens at 9 PM. The owner of the premises, a short Latino named Rod Barrida, is the only one there before 9 PM.

Rod does not know much, even though he was there on Friday night. If the characters see him on Sunday or later, he can tell them that Joshua Jordan has seen him and asked about them. He will offer this comment without encouragement:

"He's got power. He's one of those TV-preachers. I don't want 'em here. I hope it's nothing serious, 'cause you'd be in trouble then."

The Sepiroth's Place

The characters will quite easily find the Sepiroth's now-abandoned place (they haven't dared to come back here after the attack at Jacob's Deli). No one else has been here either. Apart from the characters, only Elizabeth and James know of its existence, and they have not told anyone about it.

The place, a landing down in the tunnels, lies behind an unlocked steel door below the stairs to the Subway station behind a newspaper stand. The door can be locked from the inside with a chain and a steel bar. A narrow corridor and a flight of stairs lead down to a broad platform above the Subway tunnel. The trains rattle by, their roofs just below the platform, and the lights in the tunnel emit an eerie glow. A ladder goes down into the main tunnel. The platform measures ten by ten meters. Some pieces of corrugated cardboard, a few filthy rugs and an old sagging car seat are all that is found here. Prostitutes and drug addicts were staying here before the Sepiroth arrived, but they have not dared to return. A narrow corridor continues through the tunnel away from the platform.

The ashes of a small fire surrounded by bricks, two empty wine bottles, and a pile of cigarette butts are the only traces of Friday night. They will find one of the characters' wallets if they search through the rags. It is empty.

The only trace of the Sepiroth is a bloody pile of clothes that lie in a corner, a change of clothes that Como threw away, a t-shirt and a pair of jeans. A wrinkled library card from New Milford's public library, in the name of Cornelia Jordan, is in the hip-pocket of the jeans.

The characters will hear noises and see movement in the dark if they stay a while on the platform and peer into the darkness. It is the lunatics and Children of the Night who live in the tunnels, but who are afraid to come forth into the light. They recognize the characters as the friends of the Nosferatu who came here Friday night. The ragamuffins in the tunnels will become braver if the characters stay long, and will eventually dare to come out of the tunnel when they realize that there are no

Nosferatu on the platform. If the characters do not manage to scare them away with their guns (we rashly assume that the characters are carrying firearms), they will have to try to escape when some twenty wild eyed lunatics sneak up on the platform to steal their possessions.

Ricci's Bar

The characters have a matchbox from Ricci's bar, and they know that Wolf Steiner, who behaves suspiciously, asked them to go there. They will probably investigate the bar.

The characters and the Sepiroth left the 125th Street for Ricci's at about 3 AM Friday night. Wolf Steiner waited there for them accompanied by some other people. He told them that there was a big party on down in the warehouse district, so they all went there.

Ricci's bar is small and insignificant, squeezed between two vacant buildings. The bar is open from 9 PM until dawn, and functions as an informal meeting-place for Dvorak's servants, humans as well as the Children of the Night who still serve him. The bar counter stretches through the room, almost end to end. At the far end is a small room furnished with some tables, much the worse for wear. The light is dim and the place smells alternately of urine, vomit and rot.

The owner, Ricci Morales, is a Child of the Night who has been ensnared in Dvorak's net. Morales drugs lonely patrons who seem unlikely to be missed, and delivers them to Dvorak. This has given the bar an ominous reputation. Its closest neighbor is a laundrette, whose owner sits on a chair on the pavement and watches suspiciously as the characters enter the bar.

Ricci is standing behind the counter, drying glasses. Two Jackals who serve Dvorak—Lester and Harvey—sit at the bar. They are big and rather shabby-looking, dressed in dirty jeans and t-shirts. Their statistics are those of Jackals, found in the New York Background.

Ricci is as surprised as Wolf to see the characters alive. He thought they were dead. He quickly offers them a whiskey each on the house, spiked with knock out drops (3D10 CON-loss. Unconscious if 2/3 or more CON

lost, otherwise extremely dizzy and nauseous). If the characters refuse whiskey, he'll try sodas, filtered water, etc.

If all of the characters are knocked out, he will take them to Dvorak. Ricci is very surprised to see the characters. Overact a little and give the characters a chance to understand that something is wrong, so that they can avoid being drugged.

If just one or two characters remain standing after his treatment, he will produce a handgun from under the counter and Lester and Harvey will try to overpower the characters. If only one or two characters lose consciousness they will be able to get out of the bar (hopefully dragging their drugged friends).

If Ricci learns that the characters are friends of Elizabeth Seymor, he will think twice before drugging them. He does not want to get on her bad side and therefore possibly piss off the Jackals who are tied to her.

If the characters avoid being drugged they can try to coax information out of Ricci. He does not know that they have lost their memory, so the characters will find it quite easy to get him to direct them to the slaughterhouse on 14th Street, the one with the nailed down window shutters and the sign "Jacob's Deli." If they are reasonably cunning, and do not immediately disclose that they have lost their memories of Friday night, Ricci will volunteer information about the night and ask them how the party was, and if they liked "Jacob's Deli".

"We used to hang out there, but now that your friend Sanders has started to come there, we'll have to move to a new place. We don't want the likes of her there," Ricci says.

If the characters try to question him about Sanders, he might reveal that she is an enemy of "The White Duke," as they call Dvorak. Ricci will be surprised to find out that the characters do not know anything about Sanders.

Ricci takes it for granted that the characters know about "The White Duke," and that he is out to get them. He is astonished at the fact that they dare to enter his bar, and wonders what they want. If the characters play their hand skillfully, they can get him to tell them quite a

lot about Dvorak. He knows nothing of Dvorak's cooperation with Jordan.

If the characters do not excel at diplomacy, they can always threaten Ricci. He will tell them all he knows if they threaten to kill him. Lester and Harvey know as much as Ricci does. They leave the bar in the small hours of the night to go hunting with the other Jackals in Central Park. The characters can confront and question the two Jackals then. Ricci, Lester and Harvey know that "The White Duke" lives on East 64th Street, in the house where Lohman's attorney's office is found.

If the characters are drugged, Harvey and Lester will help Ricci carry them out to the back yard where Ricci keeps a van he uses to take his victims to Dvorak. The characters will be thrown into the van and driven off to Dvorak's apartment. Ricci strips them of all visible weapons, but does not search them too thoroughly.

To see what happens if the characters become Dvorak's prisoners, see 'Franz Dvorak' in Part Three.

Jacob's Deli

Jacob's Deli was a chain of food stores that went bankrupt in 1991. The building containing the company's warehouse on 14th Street has been abandoned since then, and has been used by Jackals and Cannibals for their night-time murder-orgies. It is a narrow, old industrial facility with five floors, and its big windows—caked with dirt—are all broken or covered with plywood. All of the entrances are blocked except for a small door on a loading ramp. It hangs ajar; the lock has been blown off.

The building consists of big, empty work rooms on five stories, with some small offices on the ground floor. A couple of party fixers tried to set up a discotheque here half a year after Jacob's bankruptcy, but were chased off by the Jackals. Since then, the party fixers and club people in New York know that Jacob's Deli is a place to avoid. The building has been owned by Franz Dvorak since 1991.

There is evidence of the activities of the Jackals and Cannibals all over the building—blood stains, weapons, tattered clothes, strips

of bloody tape and oil drums with charred bones. The characters spent part of Friday night in the large open hall on the top floor, and it is there that the most recent traces are found. The power is shut off, so the elevators don't work—the characters must go up one of the stairwells at either end of the building.

The top floor consists of a single room, as big as half a football field. Plywood sheets cover all but a few windows, so very little light gets in, except through the broken skylights. If the characters come here within a week from Friday, no one has cleaned the place up.

Jordan's men left as quickly as possible. Dvorak's men and the Cannibals lie low and won't go back to the building until things have quieted down. The police did get reports of gunfire here, but the local chief of police accepts Dvorak's bribes and keeps his men from entering the premises.

There are several machines left in the room, a half wrecked conveyor belt and a couple of band-saws, covered with dried blood. Rags, hypodermic needles, broken glass and torn plastic is scattered over the floor, brownish-black and sticky with dried blood and oil. Five bamboo spears and two simple pointed bamboo sticks lie in one corner. One is broken in half, two are covered in dried blood.

There are seven living and eight dead people in the room. Six Jackals are in a corner of the room, by one of the stairwells. They have lit a fire in an oil drum, and smoke coils up through the shattered skylight windows. The place reeks of urine and feces and decaying flesh. The way they react upon seeing the characters is mostly determined by the time of day, and the characters' attitude and number. The Jackals are cocky at night but easily scared during the daytime. They will flee if the characters are armed and seem dangerous. If they think the characters are easy prey at night, they will try to capture all or at least one of them.

The victims of Friday night's madness lie wrapped in plastic sheets by one wall. At a quick glance these seem to be eight mutilated corpses, five women and three men, but a closer look will reveal that one of the women is still

alive. She is bound and gagged with tape and has lost some blood from the razor cuts in her face and on her body, but she is not severely hurt. She will live up to a week after Friday. The Jackals took it for granted that she was dead and wrapped her up along with the other victims. She has not dared to move since, as the Jackals have been there all the time. She will try to attract the characters' attention if they manage to scare the Jackals away.

Rebecca Freeman

The woman's name is Rebecca Freeman, and she knows quite a lot about the Nosferatu of New York. She is one of Sanders' lovers, and knows of Franz Dvorak. His men kidnapped her intending to kill her on Friday, but when Jordan's attack erupted near dawn, they forgot her. Now they assume she is dead. She is dehydrated and in a state of severe shock when the characters find her, and it will take at least two hours to get anything comprehensible out of her.

Rebecca saw Sanders enter the room, but she was bound and gagged and could not talk to her. She saw her have a long and exhaustive talk with the Sepiroth, who were about to drain some cannibalistic young Wall Street stockbrokers of their blood. She noticed that the characters watched the scene as if somewhat bemused, protected by the Sepiroth.

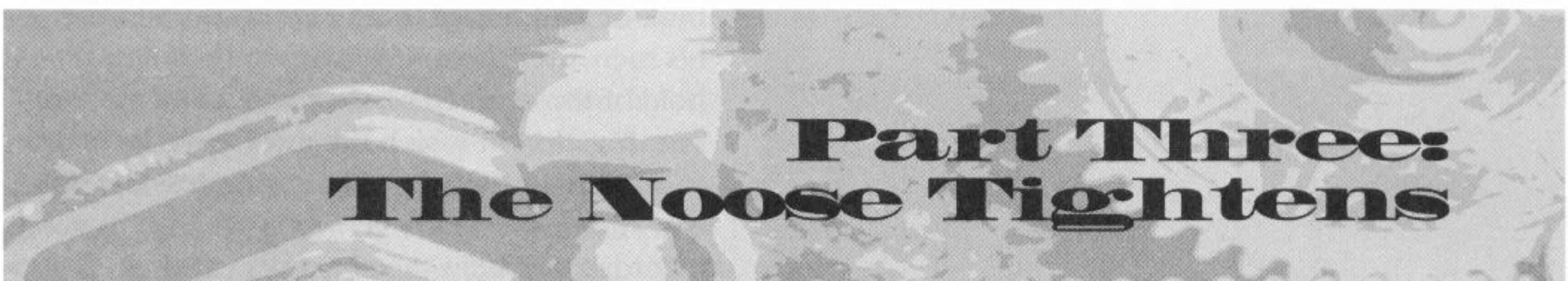
Rebecca also knows that Franz Dvorak, "The White Duke," is one of the most powerful Nosferatu of New York, and that he is undergoing a transformation into something truly inhuman and bloodthirsty. He has not been seen outside for many years and she suspects that he is already unable to assume human form for more than short periods of time. She can also tell the characters that Dvorak and Sanders have been bitter enemies for many years.

Rebecca will become detached if the characters tell her that they are friends of Elizabeth Seymor. She partly senses what Elizabeth is turning into, and does not want to talk about it.

Rebecca can lead the characters to Sanders' home.

Hotel Metro

Hotel Metro, where the characters woke up Saturday morning, lies a couple of blocks away from Jacob's Deli. The porter cannot tell them more than they already know, that they came stumbling down the stairs Saturday morning, but they can ask around the neighborhood a little. The kids on the street, for a small bribe or after some persuasion, can tell the characters that there was a shoot-out at Jacob's Deli very early Saturday morning. The inhabitants of the surrounding area are keeping away from the building, and can only tell that it is a place to avoid.



Part Three: The Noose Tightens

Parts Two and Three need not be played in succession. The characters will probably meet with both Jordan and Sanders while investigating what happened on Friday night. For the sake of clarity we have put the main characters—and their reactions to the characters' actions—together in this section.

Jordan

The characters in one way or another will get in contact with Jordan again. They have his card and can visit him at his office on Park Avenue.

If they do not come to him, he will try to reach them. His men kept the Core under surveillance after their unsuccessful raid at the club, and they saw the characters leave the place with the Sepiroth. The men who attacked Jacob's Deli saw the characters and the Sepiroth flee together. The characters are Jordan's hottest lead to his daughter.

It takes Jordan a day to identify the characters. His men are walking about asking people about the characters during Saturday afternoon and Sunday. The men visit Elizabeth Seymor and the Core, but neither Elizabeth nor Rod tell them anything.

Wolf Steiner visits Dvorak on Sunday night and tells him about the characters. Dvorak calls Jordan on Monday morning, and by Monday afternoon the preacher's organization is looking for the characters. If they are listed in the telephone directory he will simply call them, otherwise his men will keep the theater, James' Diner and the Core under surveillance to see if the characters might show up again.

Jordan's men eventually spot the characters, and ask them in a friendly manner to visit Mr. Jordan at his office at Park Avenue. If the characters refuse, the men will produce their weapons and try to force them into a car. If

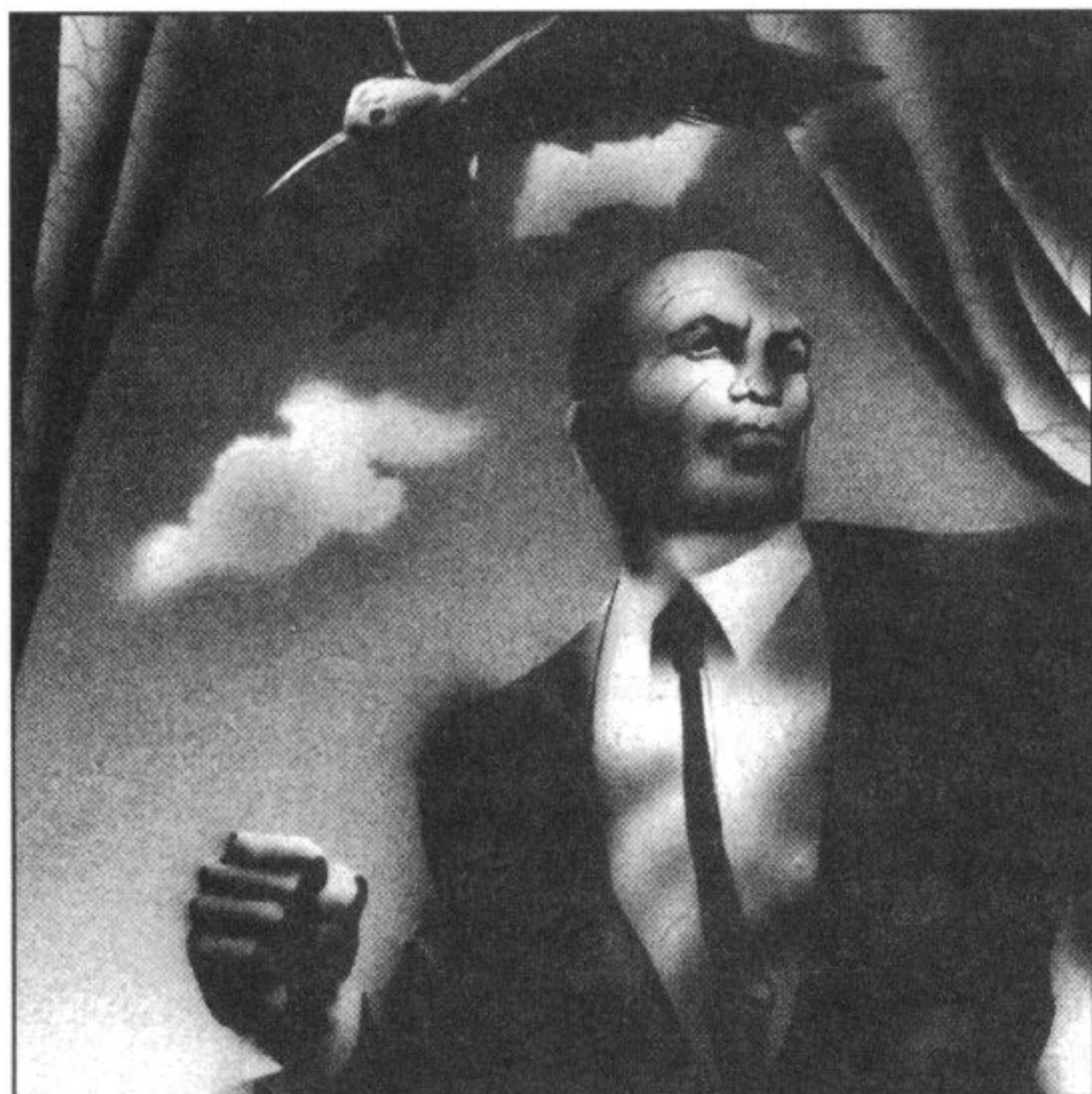
this confrontation turns into a shooting match, they will pursue the characters for the remainder of the adventure. On the other hand, if the characters come along willingly, they will be able to maintain a cordial relationship with Jordan for awhile yet.

The Guardians of the Light

The office of the New Evangelical Church The Guardians of the Light is located at 123 Park Avenue, on the 32nd floor. There are studios used for the television broadcasts of the movement, conference facilities and offices there. About eighty people work on the premises. Mr. Jordan has a large corner office looking out over Manhattan. If the characters have contacted him on their own initiative, or after a polite request to do so, he will be friendly. If not, he will be more distrusting and the characters' visit to the office will seem more like an interrogation, (for example, they are searched before entering the room, and armed men guard the door).

Jordan explains that he is looking for his daughter, Cornelia, who has been involved with the Sepiroth. He will at first mention nothing about the gang being Nosferatu. He does not want to risk scaring off the characters if they did not know about it. He will instead explain that the Sepiroth seem to be some sort of a sect, Satanists maybe. He will confess that he knows that they are vampires if the characters put some pressure on him. He explains that they must be removed from the face of the Earth.

Jordan wants to know why the characters spent Friday night with the Sepiroth, what happened during the night and if they know where the gang is now. He points out that it is his daughter he wants to find. He will begin to



The characters in one way or another will get in contact with Jordan.

show his disappointment if he realizes that the characters do not know much, but will nevertheless ask if they will help him find his daughter. He depicts the other Sepiroth as slaving monsters who must be stopped before they kill someone (a picture that is not altogether wrong). He would like the characters to help him, because they "can move more easily among these people," as he puts it.

If the characters agree to help him, Jordan will tell them that he is also being helped by a Mr. Dvorak, who himself has suffered a tragic personal experience at the hands of the Children of the Night. He suggests that the characters should contact Mr. Dvorak to see if he can help them. He unfortunately does not have Mr. Dvorak's address or telephone number, but asks the characters to contact a Mr. Steiner at a telephone number they realize to be Theater Mondo's.

Jordan asks them to keep in touch and contact him as soon as they find something out. The characters' future relationship with Jordan depends on how they behave here. If they play along and cooperate with him he will be friendly, but if he learns that they have been in contact with the Sepiroth without them telling

him, he will regard them as traitors and send his men after them. If Jordan's henchmen get hold of the characters, they will suffer a brutal interrogation in which the men won't hesitate to kill one of them in order to impress the others.

Jordan will help the characters against Dvorak if they manage to convince him that Dvorak is a renegade Nosferatu on the verge of turning into something far worse—but it will not turn his mind from destroying the Sepiroth to save his daughter. He is determined to wipe out all the Nosferatu and Children of the Night he can find. If his daughter should turn out to be a Nosferatu, (he does not believe she is one yet) he would be forced to kill her in order to save her immortal soul, he says.

Jacqueline Sanders

Jacqueline Sanders lives in a windowless attic apartment in a newly repaired house on Christopher Street. Her apartment, two big rooms and a kitchen, is filled with books from many periods and in many languages. Her apartment is usually not lit (she can see in the dimmest light), but Sanders lights a few candles when she has human visitors. She is at home at night, and lies in a torpor during the daytime.

She is suspicious at first when the characters show up. She knows that they know Seymour, whom she distrusts and is unsure of who else they might work for, but she nevertheless lets them in. She will become slightly less mistrustful if she learns that the characters saved Rebecca Freeman.

Sanders has found the Sepiroth a hideout among the Children of the Night at the Conrail freightyard, where Dvorak and Jordan would hardly think of looking. At first she tried to talk the gang into leaving New York, but when Como realized that her father had joined forces with a bloodthirsty demigod and might be in mortal danger, she refused to leave the city. The other members of the Sepiroth had to stop her from going away to warn her father. If the characters are straightforward and do not give her the impression that they work for Dvorak or Jordan, Sanders can tell them where the

Sepiroth are hiding: in a boxcar in the western, abandoned part, of the freightyard.

Sanders' main reason to keep the Sepiroth away from Dvorak is not an altruistic one. She suspects that he will turn into a bloodsucking god with the power to reign over other vampires if he drinks enough Nosferatu blood. Sanders is planning to flee if Dvorak should go through the final transformation—she does not deem herself able to fight him alone. As she herself is a Nosferatu, she would not be able to get close to him without being seized by a violent thirst for blood and lose all her humanity.

Sanders can tell the characters a lot about Dvorak, if they manage to gain her confidence. She knows all about what he is and what he will turn into. She sent a team of killers after him more than a year ago, but it is difficult to explain to hired thugs that they cannot use ordinary weapons against their victim. None of the men came back, and Jacqueline has laid low since then. She has thought about contacting Jordan, but as he hunts all Nosferatu she is unwilling to reveal her existence to him.

She sees a new opportunity to get at her enemy through the characters. They can get close to him without losing their heads, and they know about the Nosferatu. She explains to them why she or other Nosferatu cannot strike at the Duke. She might even explain to the characters how a Nosferatu can be harmed, but only if they seem trustworthy.

She tells them that it is wood or bamboo stakes above all that hurt a Nosferatu—that was why Jordan's men were armed with bamboo spears. Bamboo sticks are strong and can be honed to a very sharp point. Sanders also believes that Dvorak might be hurt with strong light or heat. He has gone so far out into the dark and cold that he probably cannot stand light or heat anymore. Sunlight would probably hurt him the most, but Sanders thinks that even other forms of light could hurt him. She will encourage the characters to attack Dvorak if she believes that they might succeed. She tells them that many people—not only Nosferatu—would be in danger if Dvorak were to go through the final transformation into a

Tergenitus. The characters would certainly be among those in danger, as they have ties to the Sepiroth and now to Sanders, too. She will try to get them to agree to attack Dvorak (she does not think that their chances of succeeding are very good, but Dvorak is nearing the transformation and she is becoming desperate).

The Sepiroth's New Hideout

Jacqueline Sanders has found the Sepiroth a home among the Children of the Night at the Conrail freightyard, in the southernmost part of the South Bronx. It is an area where Jordan's and Dvorak's men have trouble effectively snooping around. The closest Subway station is 138th Street/Brook Avenue, a decayed place where half the buildings seem to be bombed out. Taxi drivers charge extra to drive to the freightyard and refuse to go any further south. There are a number of dangerous-looking homeless people, and chances are that if the characters are white they will stand out and will face a considerable risk of getting into trouble. The atmosphere is explosive.

The freightyard is situated at 132nd Street. It is a large, chaotic area filled with boxcars and trailers. It is surrounded by a high chain-link fence topped with electrified barbed wire. Some gates are open during the daytime, and lazy guards keep only half an eye on those coming and going. The characters will have no trouble sneaking in. The freightyard itself looks completely normal during the daytime with its trains coming and going, loading and unloading; no Children of the Night or other strange creatures are seen. The characters can wander around among hundreds of freight cars and containers without finding anything unusual. Most boxcars are locked. Those that are open are empty or bear traces of night time visitors like empty beer bottles or other trash. The area is two kilometers long and a couple of hundred meters wide. If the characters act like total strangers to the area, a railway worker will soon approach them and ask who they are and what they want. If they cannot present a plausible explanation, they will be thrown out.

The freightyard livens up at night. Children of the Night, drug addicts and drug dealers get in through holes in the fence or with stolen keys to the gates. Fires are lit between the boxcars and in empty containers. The night-watchmen lock themselves up in their sentry boxes with their dogs. The street gangs of the surrounding area have claimed different parts of the station and fight among each other. The floodlights only light the valuable freight cars that are to be unloaded, and the container park. The remaining part of the freightyard is dark.

It is inevitable that the characters will get robbed and beaten if they behave like white middle-class tourists who have come to the wrong place. They will be left alone if they behave like armed thugs—but then again they may be challenged. They might be able to bribe their way through the area and find out where the Sepiroth are hiding (but again, strangers with money for bribes might just as easily be mugged for their whole bankroll). If the freightyard's dwellers learn that the characters are friends of the Nosferatu, they will be left alone.

The Sepiroth are in an unused boxcar on some side tracks on the western side of the station. A gang of teenage boys sit by a fire outside the car and eye the characters suspiciously while they finger their handguns. Sanders has paid them to chase off or kill all suspicious-looking persons who try to snoop around. The characters will be let into the boxcar if they tell the teenagers that they were sent by Sanders, or that the Sepiroth can vouch for them as friends. The boys will immediately attack if the characters simply try to push past them. There are six boys, and their statistics are those of a member of a street gang, found in the "Background" section.

The Sepiroth are surprised to see the characters. They had not believed that the characters would investigate the events of Friday night, but are glad to see them. Como resumes her interest in the characters she became attached to. The other members of the Sepiroth have had trouble convincing Como that her father would probably kill her if she contacted him. They ask her friend among the characters to

talk her out of it, but she is stubborn. She tries to talk the characters into arranging a meeting between her and her father, where she can explain everything.

The Sepiroth have far-reaching plans to strike against Dvorak. They have found out where he lives, and have kept his house under surveillance for a couple of days. What they do not know is that a Nosferatu cannot come near Dvorak without being seized by bloodthirst and an all-consuming passion for him. They will get second thoughts if the characters tell them this, but are still determined to get at him one way or another.

Franz Dvorak

The Tergenitus-to-be lives in an apartment at 127 East 64th Street. It was originally a well furnished and luxurious apartment, but Dvorak has worn the place down with the passing of his humanity. Now it is bare except for a few pieces of furniture placed along the walls, all covered in blood-stained white sheets. The floors are scratched and the wallpaper torn down in places. The windows are covered with steel blinds and heavy curtains at all hours. There are no lamps anywhere, so it is pitch dark (Dvorak has night vision). The darkness in the inner room, where he usually is found, is so impenetrable that no light can disperse it.

The characters can find Dvorak's apartment by following Wolf Steiner there, or simply by forcing Steiner to tell them the address. Sanders, Seymour and the Sepiroth also know where Dvorak lives. He is not listed in the telephone directory.

Dvorak cannot have vampires around himself at all times, as they would lose control of themselves and start draining anyone handy of blood. He does not want to have humans around, either; their blood is all too tempting, and he would not be able to keep himself from killing them if they should be around for any longer stretch of time. He is alone here, except for when his servants deliver victims to him. He almost never takes on his human form when at home.

Dvorak's Prisoners

If the characters become Dvorak's prisoners, he will lock them up in the library. Ricci has already bound their hands and feet with tape (STR 20). Dvorak intends to use them as a bait to lure the Sepiroth to him. He will interrogate the characters thoroughly and will, if necessary, torture them until they talk. You can let him drain one of the characters of blood, but it is not necessary. Dvorak is not that interested in humans—it is Nosferatu he wants.

When he has got the information he needs from the characters, he will take the one that seems to be the most easily influenced aside. He takes on his human form and explains to the character that he might be willing to make a deal with them. He will release two characters if they agree to lure the Sepiroth to his apartment. He will keep the other characters hostage until he has got the Sepiroth—then they will be free to leave.

Dvorak naturally has no intention of keeping such an agreement, and he is not very convincing as he has lost too much of his humanity to charm a human being. If the two characters return with the Sepiroth, these will be seized with bloodthirst when close to Dvorak. The Duke will let them kill the characters and then will slowly drain them of blood until he is finally transformed into a deity.

Map of Dvorak's Apartment

The Duke's apartment stretches over the whole upper floor of 127 East 64th Street. It is a luxurious building with a attorney's office on the ground floor. A guard is standing outside the house during the day. He lets in all who are well dressed. The front door is locked during the night and has an alarm installed in it. The button on the entry phone rings in Dvorak's apartment and is unmarked. No one will hear the signal.

An effect of 25+ is needed to pick the lock, 30+ if one wants to avoid setting the alarm off. If the door is battered down, the alarm goes off

and the police arrive within three minutes. The police are on Dvorak's payroll and will not take any action against him, regardless of what evidence the characters might produce. If the characters go to the press or the FBI, the local police will try to get rid of them.

The least guarded entry is through the garage, the entrance to which is by the side of the house. The lock is easy to pick (effect 10) or break. The alarm is also easy to bypass. An elevator and a stairwell lead all the way up through the building. Both are locked with locks that may be picked open with a Burglary throw with an effect of 5. They are not rigged with alarms. No doors in the apartment are locked, as long as Dvorak has no prisoners there.

1 Corridor. A bare, blood splattered hall with two broken, once beautiful mirrors. A fallen cut-glass chandelier has been kicked aside into a corner.

2-4 Guest rooms. Bare rooms with pieces of broken furniture piled up in the corners, and wall-paper torn down in places and covered with dried mucus and blood. The floor is scratched and the parquet flooring torn away in spots. Half rotted human corpses lie along the walls. The stench is horrible.

5 Bar and drawing-room. The counter is still intact, but apart from that the room is bare. The floor is covered in shattered glass from bottles and glasses.

6 Library. Dvorak keeps his prisoners here, and the characters will be brought here if Ricci managed to capture them with his knock-out drops. The lock is simple and can be picked open without any modification, as the prisoners are usually kept bound. Pieces of bloody tape lie in the corners of the room. All the bookcases are torn out of the library, and only an occasional bloodied piece of paper lies scattered over the floor.

7 Dvorak's room. This was originally two rooms, a bedroom and a study, but Dvorak has torn down the wall. The room is unfurnished. It is cold here, just below freezing, and pitch black. No light can penetrate the darkness

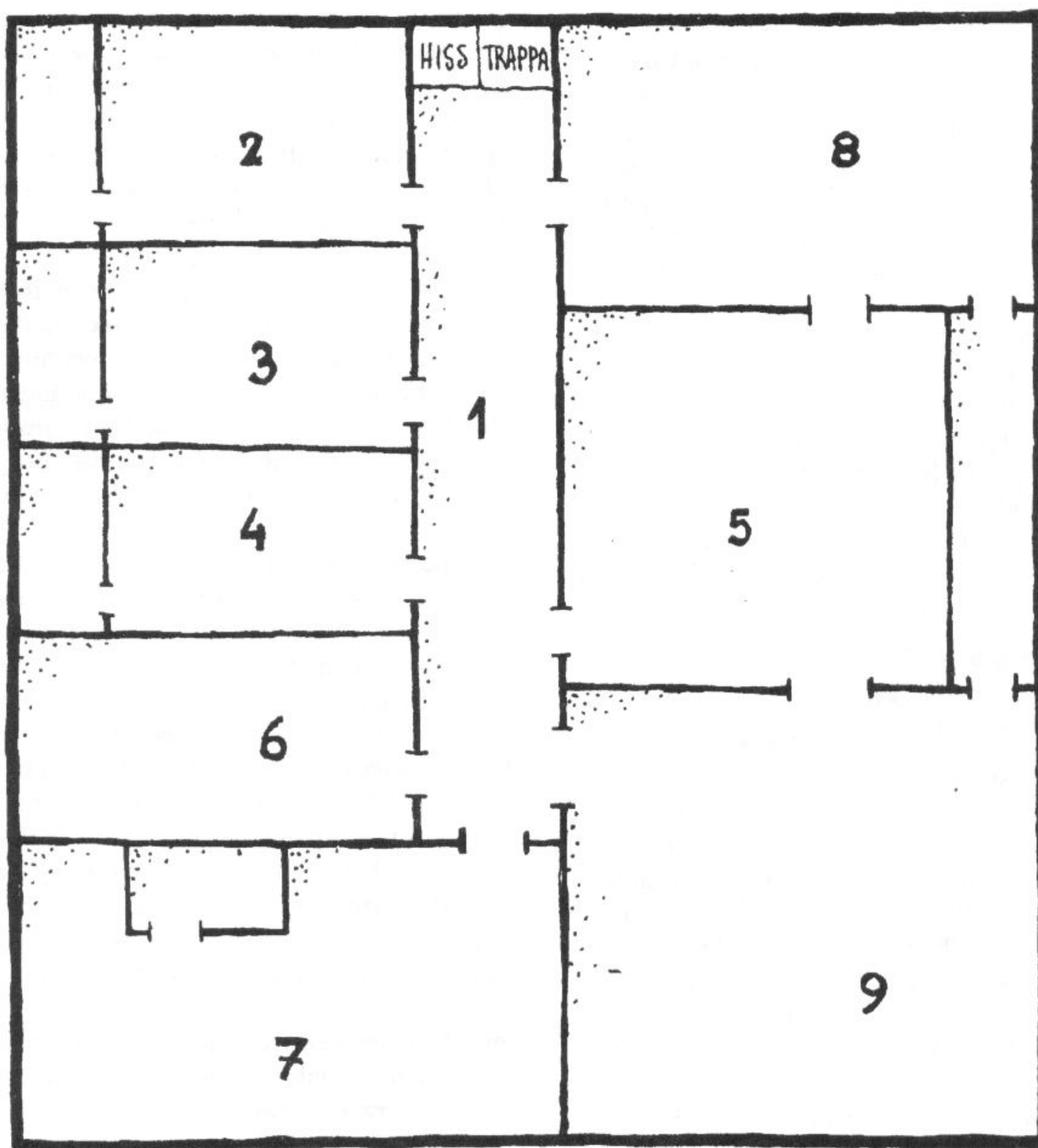
of the room. The remains of dead vampires and humans lie scattered along the walls. Dvorak spends most of his time sitting on the floor in the middle of the room. The cold and darkness subdues his hunger enough to enable him to restrain himself from going out on a killing rampage. He cannot assume human form in this room.

Dvorak is in a kind of stupor during the daytime in this room, and does not react to events outside the room. He will only react when someone enters his room, where he is equally

powerful at all hours. He is not weakened during the daytime, as he would be elsewhere.

8 Kitchen. The counters, fixed to the wall, are still here. An oven lies overturned on the floor, which is covered with shattered glass and china. Piles of junk lie along the walls, covering a window which faces a light shaft.

9 Dining room. A completely bare room, where some broken furniture lies piled up against the window. The wallpaper is torn to shreds and the floor partly torn up.



Dvorak's Apartment



Part Four: The End

Every time I think that I'm ready for the stink of the place, it still blows me away. I mean, the guy kills people in there so I guess it's gonna smell, but jeezus! That and the darkness. I mean, it's so dark in his place that light from outside doesn't even come in. Dvorak pays us pretty well, but every time I walk in there I tell myself never again.

Tonight he was waiting for us in the front room, sitting in one of the big

chairs along the wall. He's a big guy and in the darkness all I could see was a huge dark blob against the white sheet thrown over the chair. We dragged the boss's dinner in, some hustler boy we suckered into the bar with an offer of a free drink. The mickey put him right out and we rolled him up in a blanket.

We dropped the kid kinda hard on the floor and his head made a loud crack as it hit the boards...

The adventure can end in several ways, depending on how the characters have acted against the main characters. They are in any case likely to confront Dvorak here to try to incapacitate him. We describe probable endings—if your characters have strayed into another path you must adapt your ending accordingly.

Como & Joshua Jordan

The characters must be very careful if they agree to arrange a meeting between Como and her father. Joshua will try to bring along enough men to kidnap his daughter, and it is only by arranging so that Joshua does not know where the meeting is to take place that this threat can be avoided.

Como is convinced that she can explain to her father that she has chosen the life of a Nosferatu, and that he does not have to worry about her anymore. She does not realize that it is highly unlikely that her father would listen to arguments like this.

Upon meeting his daughter, Joshua Jordan will at first beg and implore her to come home, then threaten and try to force her to come with him. He refuses to believe that she is a vampire, but believes her when she stabs a knife into her

arm without harming it. It takes time for him to comprehend this, but when he finally realizes that his daughter is no longer fully human, he starts to cry. He will then try to kill her. The characters will have to try to get him away from Como. After this event Jordan will become the characters' bitter enemy, as he regards them as partly responsible for his daughter's vampirism and all that has happened.

The Battle With Franz Dvorak

The outcome of the battle with Franz Dvorak will depend on what allies and enemies the characters have, how much they know and if they have any fighting experience. Sanders can tell them what damages a vampire, and that Dvorak is sensitive to light and heat. She also knows that Nosferatu who come within sight of Dvorak also come under his spell, and are seized by an uncontrollable lust for blood.

The characters can attack Dvorak with help from Jordan or the Sepiroth. Jordan and his men will be of greater help, as they can get close to Dvorak without loss of control. The Sepiroth can keep watch and see to it that no policemen or servants of Dvorak show up, but

they cannot confront him themselves. The characters will also be able to attack Dvorak during the day—when he is weaker if caught outside of his bedroom/study—if they do so with the help of Jordan and his men. The characters may also attack Dvorak on their own, in which case they would be wise to do so during the daytime.

If Dvorak is killed, his body melts down into a shapeless, white pulp that at first seems to radiate a concentrated darkness, then disappears without a trace. But Dvorak will do anything to escape death. If he is severely hurt or receives a fatal wound, he will try to get out of his apartment and escape. If at night he will flee down to the garage, where his BMW with darkened windows is parked. If the characters have incapacitated his car or it is daytime, he will escape through the building's basement and down into the labyrinths beneath the city. (He is probably faster than the characters, but they might manage to catch and kill him if he is severely injured.)

Other Endings

The adventure can end in some other way, if the characters decide not to attack Dvorak. They can, for example, with the help of Jordan and his men attack the Sepiroth, or vice versa. If the characters choose the former strategy, their chances of getting to know other Children of the Night later on in the adventure will be very slim. After such an event they will be known as enemies of the Children of the Night.

On the other hand, they will gain respect among the Children of the Night for attacking Jordan, but then he and his movement will become their enemies, and will try to discredit them in newspapers and on television and by producing evidence of real or fabricated crimes the characters may have committed.

The Characters as Nosferatu

You can offer the characters the opportunity to become Nosferatu themselves, if it should suit your plans. This requires that they have defeated Dvorak and are on friendly terms with the Sepiroth. The vampires offer to transform the characters into Nosferatu, but warn them that it is a risky transformation that often fails and results in death.

A character must have gathered 100 experience points (that are used up during the transformation), to be able to become a Nosferatu. A negative mental balance is also required. A character who has a negative mental balance, but lacks the required amount of experience points, can exchange blood with a Nosferatu and hope that this will not kill him. He will be able to lead a normal life if he survives this, but will change into a Nosferatu if his mental balance is still negative when he dies, and he has gathered the 100 experience points. Several years can pass between contagion and the death and transformation of the character.

The character gets the following changes as a Nosferatu:

AGL: +10
STR: +20
CON: +10

Senses: Can feel a living body at a distance and read heat radiation with great precision. Scotopic vision. In other respects as human beings.

Limitations: Bloodthirst (needs one liter a week), Hunting instincts, Sensitive to sunlight.

Powers: Commanding voice, Eternal youth, Invulnerable to fire, electricity and radioactivity, Invulnerable to firearms and pointed and edged weapons of materials other than wood.

New Weapons

Bamboo spear: scr 1-6, lw 7-12, sw 13-16, fw 17+

Bamboo javelin: scr 1-8, lw 9-14, sw 15-18, fw 19+

Bamboo bolt for crossbow: scr 1-6, lw 7-9, sw 10-15, fw 16+

Non-player characters

Descriptions of the NPCs who participate in all three adventures are found in the beginning of the book. Elizabeth Seymor is described in "Elizabeth Seymor's secret" above.

Como (Cornelia Jordan)

Como is a newborn Nosferatu, not quite a year old. She is not used to her new role and is weaker than a normal Nosferatu. Diego, her maker and mentor, therefore tries to protect her and keep her out of trouble. She is short and slender, and her straggling hair is dyed black but is fair at the scalp. She wears lots of make-up and is awkward in her moves and gestures. She was seventeen when she died, and will forever have the body of a seventeen-year-old. She is dressed in a short, black leather skirt, black tights, t-shirt and a jacket on which "The Sepiroth" is written on the back.

Personality: A teenage rebel who decided to become a vampire in defiance of her hypocritical parents, without quite knowing what becoming a vampire meant. Now that the irreversible transformation has taken place she does not know whether she regrets it or not. Her new life fascinates and confuses her.

Gamemastering hints: Act the part of an extroverted, defiant teenager. Have sudden, hysterical outbursts. Chew gum compulsively and act cool, without quite pulling it off.

AGL 16	EGO 11
STR 20	CHA 15
CON 20	PER 13
COM 17	EDU 11

Height: 160 cm

Weight: 50 kg

Senses: Can feel a living body at a distance and read heat radiation with great precision. Scotopic vision. In other respects as human beings.

Movement: 8 m/CR

Actions: 3

Initiative bonus: +4

Damage bonus: +4

Damage capacity:

5 scratches = 1 light wound

4 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 130

Mental balance: -30

Physical changes: Fangs

Limitations: Bloodthirst, Hunting instincts, Sensitive to sunlight

Powers: Commanding voice, Eternal youth, Invulnerable to fire, electricity and radioactivity, Invulnerable to firearms and pointed and edged weapons of materials other than wood.

Advantages: Cultural flexibility, Body awareness

Disadvantages: Death wish, Egotist

Skills: Dance 15, Computers 10, Occultism 8, French 7, Seduction 14, Riding 12, Singing 10, Drive motorcycle 15, Unarmed combat 15, Stiletto 15

Attack mode: Stiletto 15 (scr 1-12, lw 13-16, sw 17-19, fw, 20+)

Equipment: Stiletto, motorcycle

Home: Wanderer

Diego

Diego, or Alfonso Diego Murcia, was born the first time to a poor, single woman in Chihuahua in northern Mexico in 1948. His second birth took place in 1967, when a traveling group of hippies from the US settled outside the town to form a commune based on "ancient American Indian values." Diego, who had American Indian ancestors and had learned some magic from his grandmother, managed to get a place in the commune and was able to support his mother and sister with the money he earned there.

The commune was lead by a Nosferatu, Marjorie Black, who had come to Mexico to study the Lore of Death. She transformed Diego, and then his sister Maria, into Nosferatu, but the two of them were forced to leave Chihuahua after a conflict with Black. Marjorie Black is still in Chihuahua. Wolf Steiner was another member of the commune;

Diego and Moon have known Wolf since then. Diego is short and sturdy with American Indian features and large dark eyes. His long black hair is worn loose or in a ponytail, and he dresses in black jeans and a white t-shirt. He, too, wears a black motorcycle jacket on which "The Sepiroth" is written, and he has a tattoo in the form of a feathered snake on his back.

Personality: Diego was transformed into a Nosferatu against his will, under humiliating circumstances and among people who had no respect for him. He is bitter at white America and at how it treated him both before and after his second birth. He still maintains his Mexican machismo, which he uses to keep people at a distance. Despite his twenty-five years as a vampire, he has still not overcome an underlying shame over his bloodthirst. Although his mother has been dead for twenty years he often thinks back on how she regarded him as wicked and impenitent.

Gamemastering hints: Keep your distance. Lock eyes with people you are talking to, and be a little cocky. You are overly romantic and tender toward women, but also touchy and hypersensitive. Lose your temper at nothing and take up every word of the one you are talking to. As with all the Sepiroth except Como, he will often revert to speaking Spanish among his fellows. He might do this out of habit, or specifically if he doesn't want Anglos nearby to understand him.

AGL 28	EGO 15
STR 30	CHA 15
CON 28	PER 18
COM 16	EDU 4

Height: 170 cm

Weight: 70 kg

Senses: Can feel a living body at a distance and read heat radiation with precision. Scotopic vision. In other respects as human beings.

Movement: 14 m/CR

Actions: 4

Initiative bonus: +16

Damage bonus: +7

Damage capacity:

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

Endurance: 170

Mental balance: -45

Physical changes: Fangs

Limitations: Bloodthirst, Hunting instincts, Sensitive to sunlight.

Powers: Commanding voice, Eternal youth,

Invulnerable to fire, electricity and radioactivity,

Invulnerable to firearms and pointed and edged weapons of materials other than wood.

Advantages: Chivalry, Magic intuition.

Disadvantages: Depression, Touchy, Egotist.

Skills: Climb 15, Handgun 15, Automatic weapons

12, Sneak 18, Dagger 18, Unarmed combat 22,

Hide 15, Dancing 16, Poisons and drugs 12,

English 16, Man of the world 12, Survival: Desert

12, Seduction 18, Net of contacts: Nosferatu 12,

Burglary 16, Shadow 18, Drive motorcycle 24

Magic: The Lore of Passion 10

Equipment: S&W CBT Magnum m19, Motorcycle

Home: Wanderer

Moon

Moon, or Maria Elenora Murcia, is Diego's sister. She was eighteen when Marjorie Black transformed her into a Nosferatu in Chihuahua. Moon has found it easier to cope with her fate than Diego, since to her it was a liberation to get away from Chihuahua and out into the world. She has never felt any guilt over her bloodthirst, and it was she who created and taught Sandy and Larry when she got tired of having only Diego to talk to. She is jealous of Como, since Diego found and transformed her, but she still likes her and treats her as a younger sister.

Moon is short and stocky like her brother, and has the same big, dark eyes and long black hair that reaches her waist. She dresses in black skirts of Mexican cut and shirts and jackets covered in lace. She has a special liking for cheap silver trinkets. Moon also has an motorcycle-jacket on which "The Sepiroth" is written.

Personality: Moon's philosophy is to make the best of every situation, and her views on life and the world around her is very positive. She gets shy in situations with lots of people to whom she cannot relate, but is otherwise very extroverted.

Gamemastering hints: Talk about all and nothing. Try to make eye contact with the one you are talking to, and try to show a sincere interest in all you meet. Be inquisitive.

AGL 26	EGO 16
STR 28	CHA 17
CON 26	PER 15
COM 16	EDU 5

Height: 165 cm

Weight: 63 kg

Senses: Can feel a living body at a distance and read heat radiation with great precision. Scotopic vision.

In other respects as human beings.

Movement: 13 m/CR

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

Mental balance: -40

Physical changes: Fangs

Limitations: Bloodthirst, Hunting instincts, Sensitive to sunlight.

Powers: Commanding voice, Eternal youth, Invulnerable to fire, electricity and radioactivity, Invulnerable to firearms and pointed and edged weapons of materials other than wood.

Advantages: Cultural flexibility, Magic intuition

Disadvantages: Egotist

Skills: Climb 15, Handgun 12, Automatic weapons 12, Sneak 18, Dagger 20, Unarmed combat 20, Hide 18, Dancing 18, Poisons and drugs 12, English 18, Man of the world 14, Seduction 18, Net of contacts: Nosferatu 14, Burglary 18, Shadow 15, Drive motorcycle 18

Magic: The Lore of Passion 15: See through passion 15, Manipulate passion 18

Equipment: Dagger, Motorcycle

Home: Wanderer

Larry

Lorenzo Fuentes was born in Los Angeles in 1955 to newly immigrant Mexican parents. As a teenager he became caught up with petty criminals, and met Moon and Diego in 1973. He fell in love with Moon, but realized too late that she was a Nosferatu. She transformed him into a vampire, and he left Los Angeles with her and her brother. Larry liked his new life as a Nosferatu from the start. His past as a member of a LA street gang sometimes comes out, and

he will provoke people and pick fights just for the hell of it.

Larry is tall and thin with short black hair and narrow, black eyes. There is a predatory and untrustworthy look about him. He dresses in dirty jeans and unbuttoned shirts, regardless of the time of year, and wears the same motorcycle-jacket as the others.

Personality: Larry maintains much of his original personality and still appreciates human pastimes such as baseball games and street fights. He regards Diego as the leader of the gang and obeys him most of the time. He prefers not to take any personal responsibility, and will try to lie his way out of trouble.

He likes to impress women who interest him. He has a special liking for rescuing women from potential muggers or rapists, and then seducing them.

Gamemastering hints: Wear a foolish grin and crack stupid jokes. Become silent if a serious matter is discussed, and try to laugh it off if someone tries to get you to state an opinion.

AGL 26	EGO 13
STR 36	CHA 14
CON 28	PER 16
COM 16	EDU 8

Height: 180 cm

Weight: 73 kg

Senses: Can feel a living body at a distance and read heat radiation with great precision. Scotopic vision.

In other respects as human beings.

Movement: 13 m/CR

Actions: 4

Initiative bonus: +14

Damage bonus: +8

Damage capacity:

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

Endurance: 170

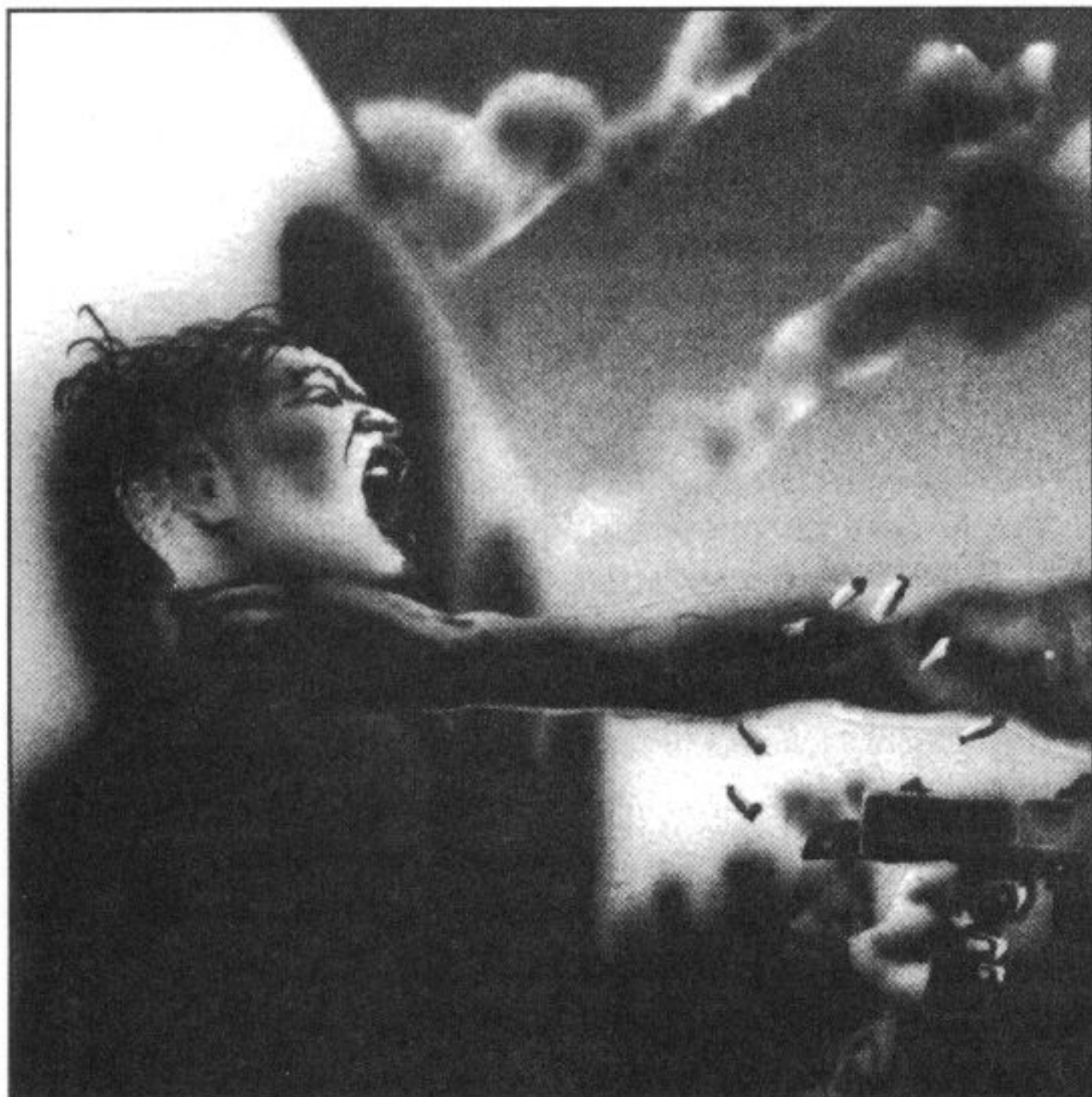
Mental balance: -50

Physical changes: Fangs

Limitations: Bloodthirst, Hunting instincts, Sensitive to sunlight.

Powers: Commanding voice, Eternal youth, Invulnerable to fire, electricity and radioactivity, Invulnerable to firearms and pointed and edged weapons of materials other than wood.

Advantages: Code of honor (will not let the gang down)



Larry will provoke people and pick fights just for the hell of it.

Disadvantages: Touchy, Habitual liar

Skills: Climb 18, Handgun 15, Automatic weapons 15, Sneak 18, Dagger 20, Unarmed combat 24, Dodge 18, Hide 18, English 14, Man of the world 14, Seduction 15, Net of contacts: Nosferatu 8, Burglary 18, Shadow 12, Drive motorcycle 18

Equipment: H&K MP5K

Home: Wanderer

Sandy

Sandy's real name is Isabella and she, like Larry, is from Los Angeles, where she grew up in the slums and started taking drugs and selling her body as a teenager. She was born in 1963, and was only fifteen when Moon transformed her into a Nosferatu. Sandy, like Diego, feels that she sins when she drinks blood, and refuses to return to Los Angeles where she would risk meeting a relative or close friend who might realize what she has become. She and Diego get along very well.

Personality: Sandy is usually shy and reserved, and lets Diego or Moon take care of contacts with the outside world.

Gamemastering hints: Speak only if spoken to, but be seductive and persistent if you feel attracted to someone.

AGL 28	EGO 14
STR 32	CHA 15
CON 28	PER 14
COM 12	EDU 5

Height: 160 cm

Weight: 55 kg

Senses: Can feel a living body at a distance and read heat radiation with great precision. Scotopic vision. In other respects as human beings.

Movement: 14 m/CR

Actions: 4

Initiative bonus: +16

Damage bonus: +7

Damage capacity:

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

Endurance: 170

Mental balance: -40

Physical changes: Fangs

Limitations: Bloodthirst, Hunting instincts, Sensitive to sunlight.

Powers: Commanding voice, Eternal youth,

Invulnerable to fire, electricity and radioactivity,

Invulnerable to firearms and pointed and edged weapons of materials other than wood.

Advantages: Animal friendship

Disadvantages: Touchy, Egotist

Skills: Climb 15, Handgun 14, Automatic weapons 12, Sneak 18, Dagger 20, Unarmed combat 20, Hide 18, Dancing 18, English 16, Man of the world 14, Seduction 18, Net of contacts: Nosferatu 12, Burglary 12, Shadow 15, Drive motorcycle 18

Equipment: S&W ctb Magnum m19, Motorcycle

Home: Wanderer

Wolf Steiner

Steiner was transformed by Marjorie Black in 1962, when she lived in Greenwich Village and was known as an interpreter of the Mexican Lore of Death. Steiner was a promising young poet who was fascinated by black magic and the occult. Black was going to kill him, but he talked her into transforming him into a Nosferatu and he in turn promised to be her servant. For all of his Nosferatu life, Steiner has been somebody's servant: first Marjorie Black's and then Franz Dvorak's. Dvorak talked Black into releasing Steiner in 1969, but this only allowed Steiner to become Dvorak's servant

instead. Steiner has witnessed Dvorak's decline from a Nosferatu Duke into a bloodthirsty monster, and is terrified when he realizes it will soon be his turn to die. It is only the dearth of loyal servants that prevents Dvorak from killing him.

Steiner has turned to Elizabeth Seymor in a desperate attempt to break his bonds to Dvorak. She knows of his relation to Dvorak, but finds his situation almost a laughing matter. She has no plans to protect him when Dvorak demands his life, but Steiner does not realize what she is or is about to turn into, so he still hopes for her help.

Steiner is a thin and pale man with fair hair and watery blue eyes. He dresses in baggy suits, and wears dark glasses at all times.

Personality: Steiner is obsessed by fear of death. It was this fear that saved him from death when he first met Marjorie Black, and it has kept him alive since then. Steiner is prepared to do anything to escape death, he is a bootlicker who serves the one who seems best able to protect him. This has not proven very successful among the Nosferatu.

Gamemastering hints: Squint suspiciously at the one you are speaking to, and be servile. Flatter your counterpart if he seems easily flattered, bully him if he seems easily bullied. Lie habitually about everything.

AGL 28	EGO 17
STR 30	CHA 13
CON 28	PER 14
COM 13	EDU 12

Height: 170 cm

Weight: 65 kg

Senses: Can feel a living body at a distance and read heat radiation with great precision. Scotopic vision.

In other respects as human beings.

Movement: 14 m/CR

Actions: 4

Initiative bonus: +16

Damage bonus: +7

Damage capacity:

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

Endurance: 170

Mental balance: -75

Physical changes: Fangs

Limitations: Bloodthirst, Hunting instincts, Sensitive to sunlight.

Powers: Commanding voice, Eternal youth, Invulnerable to fire, electricity and radioactivity, Invulnerable to firearms and pointed and edged weapons of materials other than wood.

Advantages: Artistic talent (poet)

Disadvantages: Habitual liar, Egotist

Skills: Climb 12, Handgun 18, Automatic weapons 14, Sneak 16, Dagger 18, Unarmed combat 20, Hide 15, Dancing 16, Electronics 15, Poisons and drugs 10, French 16, Man of the world 15, Written report 16, Seduction 15, Net of contacts: Nosferatu 12, Drive car 14

Home: New York

Joshua Jordan

Jordan is a well-educated, tanned man in his middle forties with brown hair that is turning gray and receding, and piercing blue eyes. He looks quite haggard now, though, and those who know him will immediately see that the events of recent months have taken their toll. He dresses in dark suits and always wears dark glasses when outdoors.

Personality: Jordan is a benevolent but narrow-minded man with fixed opinions about what is right and wrong, what is fitting and what is not. His daughter and only child, Cornelia, does not conform to many of his expectations. Joshua feels that he has tried everything from saintly understanding to rigid discipline, but has gotten nowhere with his daughter. He now feels that his whole existence is at stake, since he has failed so utterly as a father. He is prepared to kill his daughter to wipe out all traces of his failure. Prior to his daughter's disappearance Jordan thought, at least in theory, that criminals and misfits should be treated with love and compassion. But the events of the past year have turned him into a bloodthirsty hunter, who kills all the Children of the Night he can find.

Gamemastering hints: Speak with conviction and a preachy tone. Use words with capital letters: Evil, Good, God, Eternity. Lock your gaze with the one you are speaking to, place your hand on his shoulder and call him "my child."

AGL 14	EGO 17
STR 13	CHA 16
CON 11	PER 9
COM 10	EDU 12

Height: 180 cm

Weight: 75 kg

Movement: 7 m/CR
 Actions: 2
 Initiative bonus: +2
 Damage bonus: +2
 Damage capacity:
 4 scratches = 1 light wound
 3 light wounds = 1 serious wound
 3 serious wounds = 1 fatal wound
 Endurance: 100
 Mental balance: -25
 Dark secrets: Kills deviants in his power
 Advantages: Largesse, Good reputation, Influential friends
 Disadvantages: Depression, Death wish, Fanaticism, Intolerance, Mental compulsion: must "save" his daughter
 Skills: Handgun 14, Computers 12, Information retrieval 14, Diplomacy 15, Etiquette 16, Net of contacts: Free Churches 15, Rhetoric 20
 Home: New Milford/New York

The Guardians of the Light

Jordan's men formally belong to his Church, The Guardians of the Light, but in reality they are bodyguards whom he hired when he started the search for his daughter. They have nothing to do with his religious movement. They are large, muscular men in loose fitting dark suits.

Personality: Since Jordan started his crusade against the Children of the Night, he has only managed to get the most thick-skinned and cold-hearted men to work for him, as their job includes shooting drug addicts and beggars.

Gamemastering hints: Be emotionless and cold. Stare into eternity from behind dark glasses.

AGL 16	EGO 10
STR 15	CHA 10
CON 16	PER 14
COM 10	EDU 9

Height: 180 cm
 Weight: 90 kg
 Movement: 8 m/CR
 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
 Skills: Automatic weapons 16, Rifle 16, Handgun 16, Sneak 16, Dodge 16, Unarmed combat 16, Hide 16
 Attack mode: Skorpion M 61 (scr 1-7, lw 8-10, sw 12-16, fw, 17+)

Ricci Morales

Ricci Morales is a small-time operator who has been ensnared by Dvorak, and is forced to do the vampire lord's dirty work in exchange for protection against his enemies among the Children of the Night. Morales is a killer who has spent much time with the Jackals.

He has led the Jackals on raids against the Children of the Night in Washington Heights and at the Conrail freightyard, where he now has a price on his head. He knows Elizabeth Seymor and has a grudging respect for her. Morales will not dare to touch the characters if he knows that they are Seymor's friends.

Morales is a big, flabby man with a balding head and dark, suspicious eyes. In his bar he wears a dirty apron.

Personality: Morales is a ruthless killer with a mouth that is too big for his own good. He cannot keep quiet about anything, and it is this weakness that has got him into trouble and forced him to work for Dvorak. He cannot keep his mouth shut when he meets the characters either, but talks broadly about everything.

Gamemastering hints: Be ingratiating if you are at a disadvantage, threatening if you think that you are in control. Smile menacingly.

AGL 15	EGO 12
STR 17	CHA 8
CON 13	PER 13
COM 9	EDU 8

Height: 180 cm
 Weight: 110 kg
 Movement: 8 m/CR
 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
 Mental balance: -55
 Dark secrets: Sex murderer

Advantages: Intuition

Disadvantages: Wanted, Greed, Drug addict (alcohol),

Compulsive act: sex murderer

Skills: Automatic weapons 12, Handgun 14, Sneak 15,

Dodge 15, Dagger 15, Hide 12, Net of contacts:

Children of the Night 8; Jackals 12, Drive car 10,

Shadow 10, Night combat 12

Equipment: Ruger Redhawk in his waistband

Home: New York

Jacqueline Sanders

Sanders was born at the end of the 18th century in New Orleans, the daughter of a French plantation owner and a black slave. She made her living smuggling rum and was almost thirty when she met a European Nosferatu who transformed her into a vampire. Shortly after that she moved to New York and has remained there ever since.

She has become increasingly withdrawn during the 20th century, and now spends more time with her books than with her bloody passions. She is very interested in magic and sometimes visits other worlds. It was Sanders who transformed Marjorie Black and taught her The Lore of Death, in the early 1920's. Jacqueline Sanders is a tall, slender African American/Caucasian with curly black hair and dark eyes. She dresses in modern French fashions and always wears dark sunglasses.

Personality: Sanders presents the classic characteristics of a vampire—ordinarily keeping a cool distance, but maniacally passionate if she takes an interest in someone. She is almost exclusively drawn towards women. Although Sanders seems much more human than Franz Dvorak, she has lost most of her empathy. She has difficulty seeing human beings as more than sex objects or food, and cannot maintain her interest in a conversation for any length of time.

Gamemastering hints: Act mildly bored, play with a pen and stare absent-mindedly into the air. Miss half of what your counterpart is saying, and forget to whom you are talking in mid-sentence. Show a predatory interest if one of the characters is a young woman. Jacqueline speaks fluent French, and may in fact talk to herself absent-mindedly in this language.

AGL 28

STR 42

CON 32

COM 16

EGO 22

CHA 17

PER 15

EDU 34

Height: 172 cm

Weight: 60 kg

Senses: Can feel a living body at a distance and read heat radiation with great precision. Scotopic vision. In other respects as human beings.

Movement: 14 m/CR

Actions: 4

Initiative bonus: +16

Damage bonus: +8

Damage capacity:

8 scratches = 1 light wound

7 light wounds = 1 serious wound

5 serious wounds = 1 fatal wound

dies only after 2 fatal wounds

Endurance: 190

Mental balance: -40

Physical changes: Fangs

Limitations: Bloodthirst, Hunting instincts, Sensitive to sunlight.

Powers: Commanding voice, Eternal youth,

Invulnerable to fire, electricity and radioactivity,

Invulnerable to firearms and pointed and edged weapons of materials other than wood.

Advantages: Magic intuition

Disadvantages: Egotist

Skills: Climb 15, Automatic weapons 12, Rifle and crossbow 16, Handgun 15, Sneak 22, Dodge 18, Dagger 22, Unarmed combat 22, Hide 16, Dancing 18, Falling technique 14, Information retrieval 18, Occultism 20, Language: 20 languages at 18, Written report 18, Man of the world 18, Seduction 22, Net of contacts: Vampires 18, Rhetoric 16

Magic: The Lore of Death 18; All spells 18, The Lore of Passion 18; All spells 18, The Lore of Time and Space 16; All spells 16

Home: Greenwich Village

Franz Dvorak

Franz Dvorak was born in Hungary, in near Budapest, toward the end of the 16th century. His father was the stable master at an estate where the youngest son was a Nosferatu. Vampirism was a common affliction in many parts of central Europe during this era, especially among the nobility. The son of the estate's owner transformed Dvorak into a Nosferatu.

After many years wandering through Europe, Dvorak came to America. He has lived in New York since the beginning of the 18th century, which makes him the city's oldest Nosferatu. Dvorak speaks fluent English, Hungarian, Dutch, and French.

Franz Dvorak has known of the "Third birth" for a long time, without feeling tempted by it. But as the 20th century dragged on and he began to lose more and more of his humanity—as old Nosferatu are wont to do—the power and the permissive bloodthirst became increasingly enticing. He started to drink the blood of other vampires and began the transformation.

He now stands at the threshold of the third birth. All it will take to cross the border is the blood of a few more vampires, and then Franz Dvorak will achieve this ultimate power.

Dvorak is in his human form a short, thin man with dark hair and brown eyes—but he cannot maintain his human form for more than an hour or two at a time. Otherwise he appears as a lily white, ice cold humanoid, lacking genital organs, his eyes covered with patches of skin and a huge predator's maw replacing his face. His hands are contorted into claws, and his body is covered with a fine marbling of blood that oozes through the hard, ice cold skin.

Personality: Franz Dvorak has lost the last shreds of his humanity, and lives for his hunger only. He did not realize that the third birth meant that he would completely lose control over himself. He might have hesitated had he known. It is too late now: Dvorak lives only to drink blood.

Gamemastering hints: Stare hungrily at living beings and leave a clear impression that you have to restrain your hunger. (The statistics below are valid when in the dark. Outside his dark room during the daytime, and when in intense light, Dvorak's physical statistics are reduced by ten.)

AGL 30	EGO 20
STR 45	CHA 3
CON 45	PER 12
COM 12 (3)	EDU 35

Modification to the Terror throw: 0

Height: 170 cm (as human)

Weight: 70 kg (as human)

Senses: Can feel a living body at a distance and read heat radiation with great precision. Scotopic vision. In other respects as human beings.

Movement: 15 m/CR (10 m/CR)

Actions: 5 (3)

Initiative bonus: +18 (+8)

Damage bonus: +9 (+7)

Damage capacity:

10 scratches = 1 light wound

9 light wounds = 1 serious wound

7 serious wounds = 1 fatal wound

Dies only after three fatal wounds

Endurance: 280

Natural armor: 3

Mental balance: -100

Physical changes: see above

Limitations: Bloodthirst, Hunting instincts,

Sensitive to sunlight

Powers: Commanding voice, Eternal youth,

Invulnerable to fire, electricity and radioactivity,

Invulnerable to firearms and pointed and edged

weapons of materials other than wood, Controls all

Nosferatu within eyesight, Fills all Nosferatu within

eyesight with an uncontrollable bloodthirst

Advantages: Magic intuition

Disadvantages: Egotist

Skills: Climb 15, Automatic weapons 15, Rifle and

crossbow 16, Handgun 15, Sneak 22, Dodge 18,

Dagger 22, Sword 18, Unarmed combat 22, Hide

16, Falling technique 14, Riding 16, Information

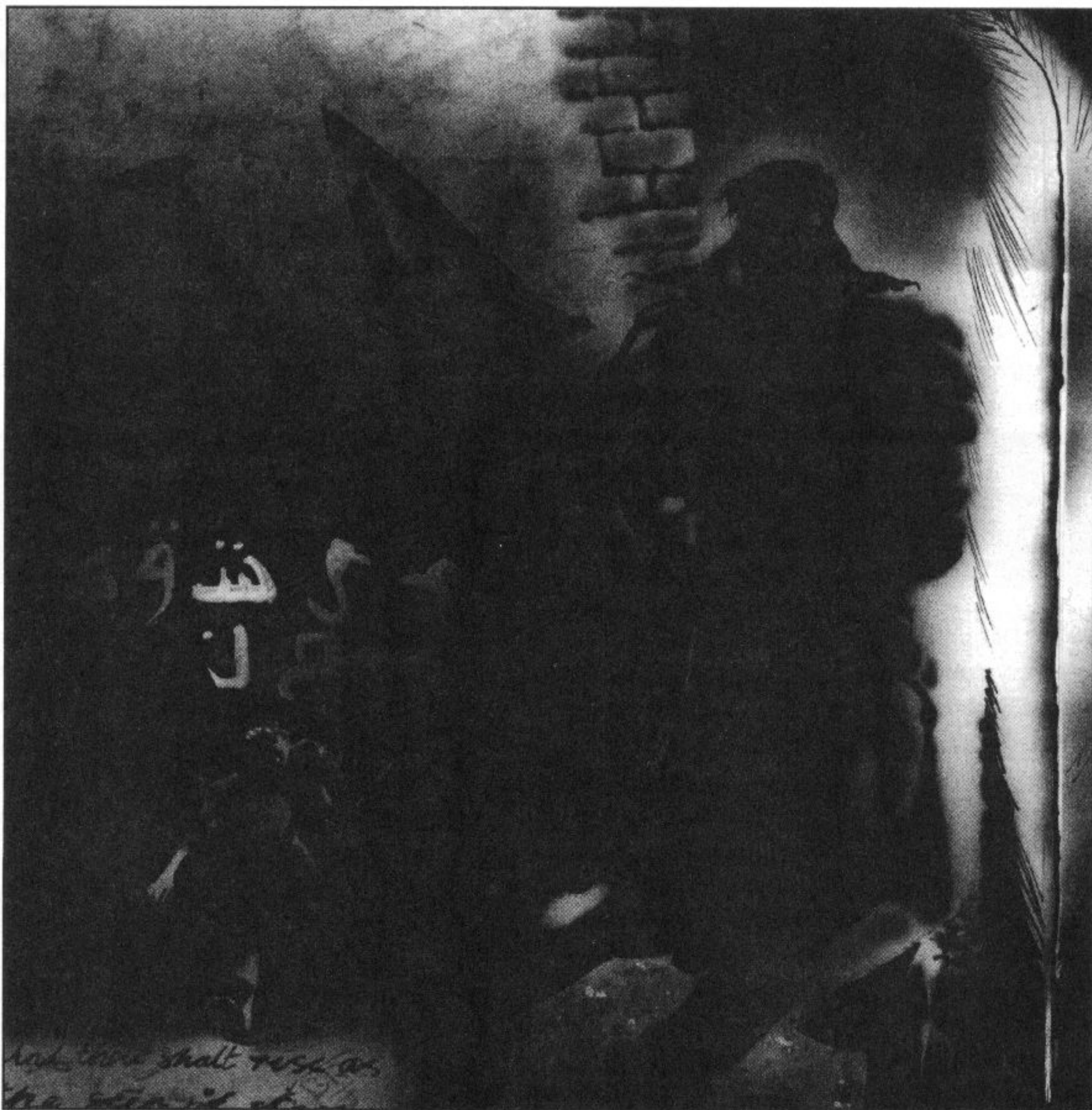
retrieval 18, Occultism 20, Language: 10 languages

at 18, Man of the world 18, Net of contacts:

Vampires 18

Magic: The Lore of Death 15; All spells 15, The Lore of Passion 15; All spells 15

Home: New York



Daughter of The Jackals

She bent down over her father's dead body and looked into his eyes one last time before she shut them. It seemed as if something in him was still alive, as if the distorted, bloody face had something to tell her. She knew what she had to do. She carefully took the hat off his head and put it on, dragged the coat from his limp

and heavy body and swept it around her shoulders. It reached down almost to her ankles, but she felt how it made her grow and change. The body at her feet had lost all traces of life and had turned into cooling flesh. She heard Arthur and her mother whispering in the kitchen. She picked up the heavy, bloody knife and slowly walked down the dark corridor.



In "Daughter of the Jackals" the characters get into trouble because of their friendship with Elizabeth Seymor. They also learn a few things about her background—she plays a larger role here than in the first adventure. This will be the middle adventure if all three are played in succession, and it is here that the characters realize that Elizabeth has a peculiar past. This adventure is shorter than the other two, and serves as an intermission. If this is played as a stand alone adventure, Elizabeth and the characters already know each other.

The adventure presupposes that at least one of the characters has a close relationship with Elizabeth, preferably a love affair. She desperately wants to fall in love (as described in "The Secret of Elizabeth Seymor", above) to escape herself and her past. Read through the information about her carefully for the background of this adventure.

The Jackals do not approve of her relationship with the characters. They have killed everyone who has come close enough to her to threaten her role as Richard Seymor, and now they plan to eliminate the characters.

The Action In Brief

The adventure begins late one evening when the character who is closest to Elizabeth returns to his apartment and is confronted by a

horrible scene. A neighboring family has been brutally murdered in a ritual manner, and their mutilated bodies have been left in his apartment. A message is scrawled in blood on one of the walls:

*Keep away
from
Richard Seymor*

This is a warning from the Jackals to avoid Elizabeth, who in their eyes is really her father.

The characters can hardly avoid contacting the police, who will be very suspicious and ask what the message on the wall means. A special division that works on cases involving Jackals takes over, and agents begin to harass the characters seeking to find out what they know.

The Jackals will escalate their threats if the characters do not break their ties to Elizabeth immediately. She will not allow this and will maintain the contact at any cost. The Jackals threaten them, kill their pets and harass their

relatives. It is soon obvious that they are in mortal danger.

The characters realize that Elizabeth is connected with the mysterious "Richard Seymor." She admits that he was her father, but adds that he died many years ago. The characters will discover a number of mysterious deaths if they investigate Elizabeth's background, unfortunate people who were too close to Elizabeth, and were murdered by the Jackals as a result.

The part of Elizabeth dominated by her father becomes worried when the characters start to investigate her background. She asks them to come to the theater late one evening, after a performance. When the characters get there, she awaits them dressed in her father's clothes, surrounded by Jackals. She threatens to kill them, but when they call her by name, she has trouble controlling the Jackals. To avoid being forced to abandon her role as her father, Elizabeth hurls herself and the characters back in time twenty years, to the theater when her father was still alive.

When Elizabeth goes back in time she actually becomes her father, and when the characters see the theater's basement from twenty years ago take shape around them, it is Richard Seymor who stands before them. He tries to kill them and hunts them through the theater. All

the exit doors (made of reinforced steel) are locked and they are alone with a deranged killer in the old theater. They cannot harm him in any way.

The characters have not gone into the real past, but into Elizabeth's version of it. The Richard Seymor who hunts them is a part of her, and only Elizabeth herself can kill him. In order to survive this encounter, the characters must find Elizabeth (who is in her room on the second floor) and convince her that she must kill her father. They will all be hurled back to the present when she does so.

The Jackals are gone and Elizabeth is shattered. The characters might get her to talk about what happened, but she needs hospitalization and treatment for the shock.

This will be the end of the stand-alone version of this adventure, and the characters should feel that they have succeeded. If, on the other hand, you play all three adventures, this is only the beginning of Elizabeth's transformation into a Nepharite.

We have split the adventure into smaller segments in order to facilitate the Gamesmaster's work, but the segments need not be played in this order. The characters will probably go through Part One, then parts Two to Four simultaneously, and last, Part Five.

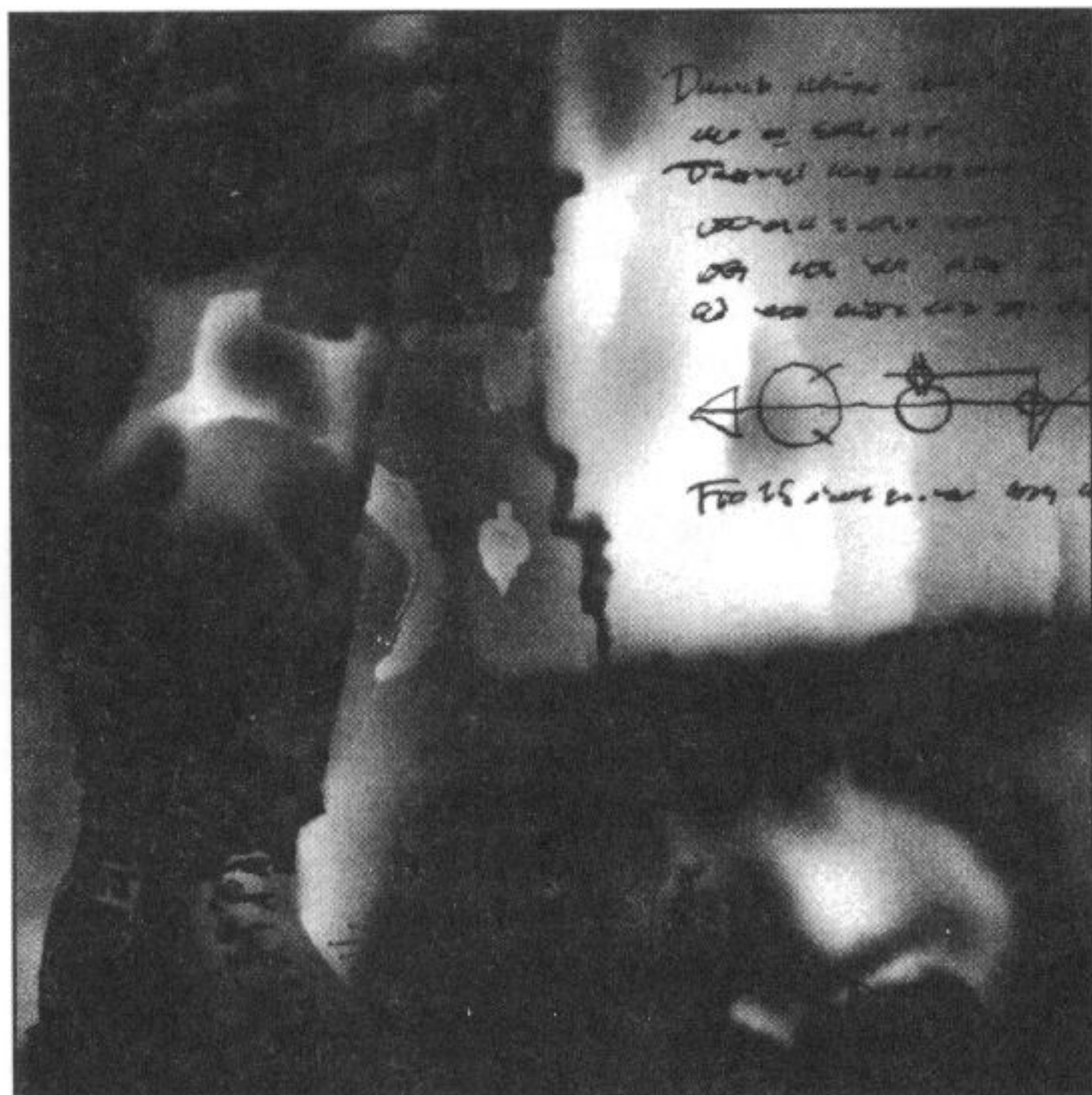
1. The Jackals' Warning

One of the characters is greeted by a horrible sight when he returns home late one evening. The door to his apartment or house has been bashed in and everything inside is drenched in blood. At first glance there is so much blood and gore that it seems ten people have been killed there, but a second look will reveal that it is the character's neighbors, Mr. and Mrs. Willis and their two children, a boy of twelve and a girl of nine, who have been ritually murdered. Their mouths are covered with

tape and their mutilated bodies lie scattered on the floor. Blood is everywhere. Paintings have been torn from one wall, and a message has been written in blood: "Forget about Richard Seymor, or this will be you". The character must make a successful Shock-throw with a modification of -5, and a Con-throw to avoid being violently sick.

There are bloody tracks from hiking boots on the floor. Some minor personal belongings have been stolen, and pictures of friends or rel-

atives of the character have been torn out of their frames and cut up. The apartment is otherwise undisturbed.



The homicide squad will arrive within a quarter of an hour if the character reports the killings.

The door to the neighbors' apartment is ajar. Some pieces of furniture have been knocked over, and some blood spilled on the floor when the Jackals overpowered the family and dragged them into the character's apartment.

The ritual murder was committed by four Jackals who knew Richard Seymor while he was still alive, who feel threatened by the character's close relationship with Elizabeth. First they broke down the door to the character's apartment and discovered he was not at home. They rang the neighbor's doorbell, subdued the family when they came to the door, and dragged them into the character's apartment where they murdered them in a bloody and bestial way, then scrawled the message on the wall. The killings were performed over a period of about an hour around midnight. The killers drove to the apartment in a stolen car, belonging to one Kyle McDonough of Hoboken, which they left behind when they returned to

their hideout in an abandoned building on Avenue D, close to the Theater Mondo.

Although the neighbors heard strange noises from the character's apartment, they neither cared nor dared to investigate. They will say that they heard and saw nothing if the characters or the police interrogate them.

The Police Investigation

The character must contact the police. It is impossible to clear away all traces of the murders, even if he wanted to, as Mr. and Mrs. Willis will be missed at work, and the children at school. The police will start to investigate the disappearances no later than two days after the killings, and the character will be in serious trouble if he has not reported the murders by then. He will be placed in custody on suspicion of murder with bail set at \$50,000, and at least two weeks will pass before he is cleared. There is even a chance that the police and D.A. will accuse and try him anyway, just to solve the murders quickly.

The homicide squad will arrive within a quarter of an hour if the character reports the killings. The apartment will be sealed off and the character will be taken in for questioning all night. An alibi will be helpful here. The case is handled by inspector Henry Fielding, a balding middle-aged black man with tired eyes. The character will be released by dawn, and told to keep in contact with the police.

The apartment will remain sealed for three days. The police will not pay for the character's extra expenses during this time. The furniture is taken apart and all personal belongings that were not taken away for examination are in a jumble when the apartment is returned. He might get them back in a couple of months if he fills out dozens of forms.

The Special Force

Inspector Fielding and his colleagues soon realize that the murders are tied to two similar cases, one in Hoboken, New Jersey, and another in Manhattan. A special squad of the FBI that

is concerned with ritual murders is brought onto the case.

The squad is led by superintendent Derek Mulroney, a fat man in his fifties who wears round glasses and ill-fitting suits. He has worked on investigations of Jackals for twenty years, and before long begins to suspect the

character and also his friends. Mulroney will soon find out if the characters have any connections among the Children of the Night. His men will shadow the characters, take them in for questioning, and simply harass them in order to provoke a reaction that might prove helpful to the investigation.

2. The Hunt for the Killers

It is likely that the characters will try to find those who killed the Willis family in order to find out what they want. This is easier said than done. The only way to find the killers is by asking around among the Jackals and mass murderers of the New York underworld. Mulroney of the FBI is tight-lipped, but he will tell them that this seems to be the work of psychopathic killers called "Jackals."

Traces in the Apartment

The character can discover a lot if he searches his apartment before the police arrive, but they will be upset at him for disturbing a crime scene, and the time he is held for questioning will be doubled.

The footprints in the blood on the floor are made by wilderness boots of the "Hiker" brand (the trademark is visible in the footprints). The victims were killed with a rough edged weapon or dagger. The victims' mouths have been sealed with the same sort of duct tape that was used to bind the victims of the massacre at Jakob's Deli (mention this only if you have played the first adventure). If there was a picture of Elizabeth Seymour in the apartment, it is gone.

These are the only traces an amateur will find. Use of the skill Forensics will demand several hours of work and adequate equipment, and the police will arrest the character as a suspect in the murders, and then may prosecute him for tampering with the evidence.

The Killers' Car

There is a white Fiat with badly scraped doors parked outside the character's house. The killers stole the car at Avenue D, left it outside the house and walked back to the subway. There is no evidence inside.

The Vampires & the Children of the Night

The characters have contacts among the vampires if they have played the first adventure, but unfortunately, they can be of little help. They can say that the murders seem to be the work of Jackals, or a lone madman, but they dislike Jackals and do not know much about their doings. They know that Jackals live at the Conrail freightyard in the Bronx, and in the abandoned buildings on Avenue C and D in Manhattan. The Jackals hunt in Central Park and Riverside Park during the night. All the Children of the Night know that.

Meeting the Jackals

The characters can find Jackals at several locations: at the freightyard in the Bronx, in the abandoned buildings on Avenue C and D, in Jakob's Deli, in Central Park or Riverside Park during the night. It is difficult to find the Jackals during the day, as they are usually in hiding. They come out to hunt at nightfall.

A group of Jackals found at Avenue C and D are connected to Richard Seymour and know that

he lives on in Elizabeth. Other Jackals know of Seymour, but have nothing to do with him. They can tell the characters that Seymour's Jackals can be found in Alphabet City.

Mulroney can tell the characters where to find Jackals and other Children of the Night if they lack such contacts. He will mention it to them if they have no other contacts. Contacts within the police or organized crime will help them find the Jackals, too.

The characters will encounter open hostility regardless of where they seek the Jackals. They cannot pose as Jackals themselves, as they lack the feral aura that is characteristic of a Jackal, something one cannot imitate. They will be approached in two ways only, as prey if they seem weak, or as enemies if they seem strong.

The only Jackals that are willing to talk to the characters are the old friends of Richard Seymour in Alphabet City. The characters might track them down if they get hold of police records and discover that the car was stolen at Avenue D, through questioning other Jackals, or simply by investigating the Jackal hideout closest to the theater. Other Jackals will be openly hostile and threaten them physically, but might reveal that Seymour's Jackals live in Alphabet City.

The Basement at Avenue D

Alphabet City was a decayed area when Richard Seymour came to New York, and continued its decline during the 70's and 80's. Urban renewal began in the early 90's, but much of it still looks bombed out. The Jackals simply retreat to empty buildings as others are renovated. It is in one such building that the Willis' killers live, four men who came to Manhattan in the 60's when the city became a vast meeting place for Jackals, who since have spent their nights murdering innocent people.

These four, Roscoe, Max, Derringer and Waldo are the inner circle of the Jackals around Seymour. There are some thirty additional men scattered all over town. Originally they all lived in Alphabet City, but most of them have moved away because of reconstruction in the area.

The Jackals live in the basement of the decayed building, and the characters can see

that drug addicts and prostitutes do not seem to use the building. People in the neighborhood avoid it.

A narrow flight of stairs descends into the basement through a door behind the stairs to the first floor. The stairs end at a long corridor that stretches beneath three houses and ends at a newly built wall that seals off the basement of a repaired house. There are five low rooms at either side of the corridor, and the Jackals are in one of these rooms.

The basement is deserted during the day. Some cardboard boxes and blankets reveal that people sleep here from time to time. The Jackals will keep away for a couple of weeks after the murder of the Willis family, as they know the police will check all known hiding places.

The four killers will return to the basement at dusk before they go out hunting. Some twenty Jackals will join them one by one during the evening hours, to go out hunting about midnight. Sometimes they drag their victims back to the basement, and the characters are at risk of stumbling in on a bestial murder if they arrive between 2 AM and 4 AM. At dawn the Jackals all go their separate ways. The four killers go into hiding in the Subway.

Decide how many Jackals there are at the site when the characters arrive. The Jackals might talk if the characters seem tough enough to make them retreat, but will say nothing more than "Keep away from Seymour, he's ours." If the characters point out that Seymour is dead, the Jackals will sneer and say that they understand nothing. If asked about Elizabeth Seymour, the Jackals will say that the characters should keep away from her too, but that it is Richard Seymour they care about. The Jackals will become threatening and attack the characters as soon as they show the slightest crack in their tough facade.

Police Intervention

The attacks on the characters will escalate if they notify the police and have the four Jackals arrested. The remaining Jackals will regard the characters as a serious threat, and do all they can to kill them.

3. The Hunt for Richard Seymor

When the characters try to find out what the mysterious threat on the wall means, they should easily find out who Richard Seymor was and that he was murdered. How much the characters find out depends on who they are and how interested they are in detective work. It will be worthwhile to find out that Richard Seymor did not die a natural death, as Elizabeth will lash out against the characters (see part five) if they confront her with this new-found knowledge.

Elizabeth's Memories

The link between the name Richard Seymor and Elizabeth Seymor is obvious, and Elizabeth, if asked, will admit that her father's name was Richard.

"...But he was killed twenty years ago," she says.

The characters will immediately notice that she is uncomfortable when talking about her father's death. If they press her, she might tell them that he was murdered, and that her mother was also killed. She explains that she remembers nothing of the event, as it was a deeply traumatic experience that happened when she was just a child. She spent several months after the murders at a children's hospital, and was then sent to a boarding school. She says she cannot understand why someone would write her father's name in blood, but she looks worried.

The characters will note that she is unwilling to talk much about her background, her past and her parents. She tells them that she was left the theater by her parents, the leaders of a theater group who came to New York from Texas.

She cannot remember another living person who might know something about the deaths of her parents.

Leonard Carsdale

There is one person the characters can contact who knows what happened: Leonard Carsdale, the theater's attendant. He came to New York from Texas with Elizabeth's parents and knows all about her father's murder orgies, the deaths of her parents and of her mother's lover, and also about her split personality since their deaths. Everyone at the theater can tell the characters that his time with the theater is the longest by far, twenty years or more. Elizabeth won't mention Leonard.

Leonard is neither a Jackal or a murderer, but he is unswervingly loyal and through all these years has never betrayed Elizabeth or her father. He has helped Elizabeth preserve herself despite her horrible past.

Leonard will not reveal anything that might hurt Elizabeth, but he can confirm and elaborate on her story: her parents died in what probably was a crime of passion involving her mother's lover. The father, from what the police had determined, seemed to have killed his wife and her lover, and then died of his own wounds. Leonard was not there, it was his night off. He might have been able to avert the tragedy had he been there, he says, and that thought has never left him since.

Leonard is worried over the turn events have taken, and he will become even more worried if the characters tell him about the warning that was written in blood. He will try to convince the characters that they should not avoid Elizabeth because of it.

"She hasn't got many close friends, and a thing like this is bound to stir up a lot of old stuff. Try to talk to her," he says.

The Newspaper Archives

The characters can take a look at the newspaper archives if they feel like doing some detective work. The Daily News, the New York Post and the New York Times all have offices in central Manhattan, and their archives stretch back more than twenty years. But a crime of passion in the East Village was not enough to make it to the headlines even twenty years ago. Richard Seymor's contacts within the police also kept much of the information out of the papers.

All the papers contain short articles that tell the same story: a crime of passion involving three deaths in a theater in the East Village. The couple's thirteen year old daughter was the only one alive when the police entered the premises. She was in deep shock and sat shivering in a corner, wrapped in a bloody coat.

The Daily News and the New York Post also have pictures of the deceased, not police photos but passport pictures taken when they were still alive. The characters in these pictures are eerily similar to those of the actors performing the murder scene in Elizabeth's version of Agamemnon.

The Police Archives

The characters can get access to police archives if one of the characters is a policeman, or if they have good connections within the police. The files on this murder are in big filing cabinets in the basement of the police headquarters at Police Plaza, near the Brooklyn bridge. A successful Information Retrieval throw will immediately reveal that the file is not complete. Some pictures and other material are missing, as is the autopsy examination of the father (which stated that he died instantly from his wounds). Someone with experience from police work will also be surprised to find that only the upper floor, where the bodies were found, was examined by the police. There are no notes showing that the rest of the building was searched.

The explanation for these shortcomings is that superintendent Fergal Woolstone, who was

in charge of the investigation, was bribed by Richard Seymor and the Jackals. He had put smoke screens in the way of several murder investigations and did not want Seymor's criminal history exposed. He ordered that the theater's basement was not to be searched, and destroyed any documents that suggested that this was no ordinary crime of passion.

Woolstone feared that Elizabeth would talk, and thought of doing away with her, but the Jackals made him reconsider. He had her locked up at a children's mental hospital for a year, and then had her guardian—a lawyer named Niles Giger—put her in a boarding school in Connecticut. No one working with the homicide squad today can explain why the files are incomplete. Superintendent Fergal Woolstone has been moved to the fraud division, since vague and unverified suspicions were directed at him.

The characters can see from the material at hand that the evidence at the scene of the crime was contradictory. The girl had touched the bodies and moved the murder weapons: two large daggers. All three bodies were found on the second floor of the theater, in the living quarters.

Fergal Woolstone

The characters will have no difficulties finding superintendent Fergal Woolstone in his office at police headquarters. He is a thin man with a haunted glint in his eyes who has just a couple of months left before his retirement. He has been working on tax evasion crimes for the past ten years and is making a very good living, subsidized by bribes and other extras.

He will be extremely irritated if the characters start talking about old unsolved crimes. Nothing must disturb his work during the short time remaining before his retirement. He will become indignant if the characters point out that the files of the Seymor case are incomplete, and asks them what right they have to rummage about in confidential police files.

He will answer all the characters attempts to get him to reveal something with indirect threats, or by questioning their right to investi-

gate the case. They soon realize that he is nervous and refuses to discuss anything about his former position with the police. He says that he remembers nothing of the Seymor case, nothing at all.

No one within the local police is prepared to discredit Woolstone openly, so the characters will not be any wiser from talking to the people at police headquarters.

Derek Mulroney

The only ones who might have anything to say against the way the local police handled the Seymor case are the people at the FBI. If presented with the characters' suspicions, Derek Mulroney can confirm that they are probably right. He explains that the FBI wanted a closer investigation of the Seymor case, but that there were no clear grounds for it.

"I thought of that Seymor guy when we started to investigate the Willis' deaths," Mulroney says. "He was very fishy. People who had connections to Jackals spoke of him with respect—they still do, actually. I suspected that this Woolstone guy, the investigator, was paid off."

He cannot reveal anything about the investigation of the murder in the character's apartment, for security reasons.

"But it sure smells of Jackals, I can tell you that much," he says.

Mulroney will not tell the characters anything if he thinks they are the Jackals' allies, but will instead try to get them to tell him what they know.

Other Sources

The characters can also ask around among the Children of the Night, and among their acquaintances. Elizabeth's friends know very little about her background and parents. James Triptread can tell them that he once accompanied her to the Long Island graveyard where her parents are buried.

If given a good reason by the characters, Jacqueline Sanders might tell them that Richard Seymor was well known among the Jackals and (she will say with shocking casualness) probably a serial killer himself. She believes that he is

still alive, or at least that someone claims to be his reincarnation.

Ricci Morales and the Jackals at Ricci's will react angrily if the characters go there. They will threaten them with their weapons and say



"You're obviously more stupid than we thought if you haven't gotten the message. Stay away or you'll get...hurt!" The Jackals will not answer any questions.

More Murders

There are several murders that might tie in to Elizabeth's contact with the Jackals, but the police have never made a connection. The characters will get a list containing some twenty names if they ask James Triptread and everyone at the theater who Elizabeth has seen over the years. A check with the police archives will reveal that 14 out of these 20 were murdered over the past ten years. The Jackals have killed the people who have come too close to Elizabeth and endangered her role as Richard.

The characters will find it difficult to find out anything without access to the police archives. No one at the theater is personally acquainted with any of the missing persons—they assume that they left town, not that they were murdered.



4. Jackal Terror

The murder of the Willis family was only the beginning of the Jackals' attacks on the characters, and these will escalate if they do not stop seeing Elizabeth and leave the city. Elizabeth, on the other hand, will do her best to keep them there, and will visit them, call them, invite them to dinner and so on.

Adapt the Jackal's actions to the unfolding of other events. You can let them attack the characters early on if the characters are likely to confront Elizabeth; otherwise let the attacks escalate at a slower rate. The Jackals do not dare to attack the characters in the open, in their homes or at their jobs. Jackals hunt at night only, so they will not strike during the day. As a result, they must lure the characters out at night.

The terror grows worse with the passing of time. The characters are followed (not only by Jackals, but possibly by the police), they receive threatening telephone calls and letters. But that is only the beginning. When a week has passed, the Jackals will try to trick the characters into going someplace where they can dispose of them. They will try anything to draw the characters away, including attempts to kidnap one of them or a close friend of theirs. Use your imagination to invent unpleasant situations. Some suggestions are found below.

A trap

The character with the closest relationship to Elizabeth receives a telephone call at midnight three days after the murders. A hoarse male voice says that he has information regarding the murder of the Willis family, but that he cannot tell the police. He is willing to tell the character, but he must come to a house north of the Central Park water reservoir within half an hour. "Ask for James," the voice concludes and hangs up.

The characters will be attacked by twenty Jackals if they are stupid enough to go to the

north of Central Park in the middle of the night. The Jackals will try to capture the characters so they can torture them. There is of course no "James."

Telephone threats

The other characters receive threatening telephone calls in the middle of the night, in which a hoarse voice explains in nauseating detail what will happen to their friends, pets and families. If any of the calls are traced, it will turn out that they were made from a telephone booth on Fifth Avenue.

Pursued

The characters are followed whenever they go out at night. The ones shadowing them are Jackals waiting for them to go to a secluded place where they can attack. The Jackals are not very good at keeping in contact with each other, so no more than four to six attackers are likely to jump the characters.

Threatening Parcels

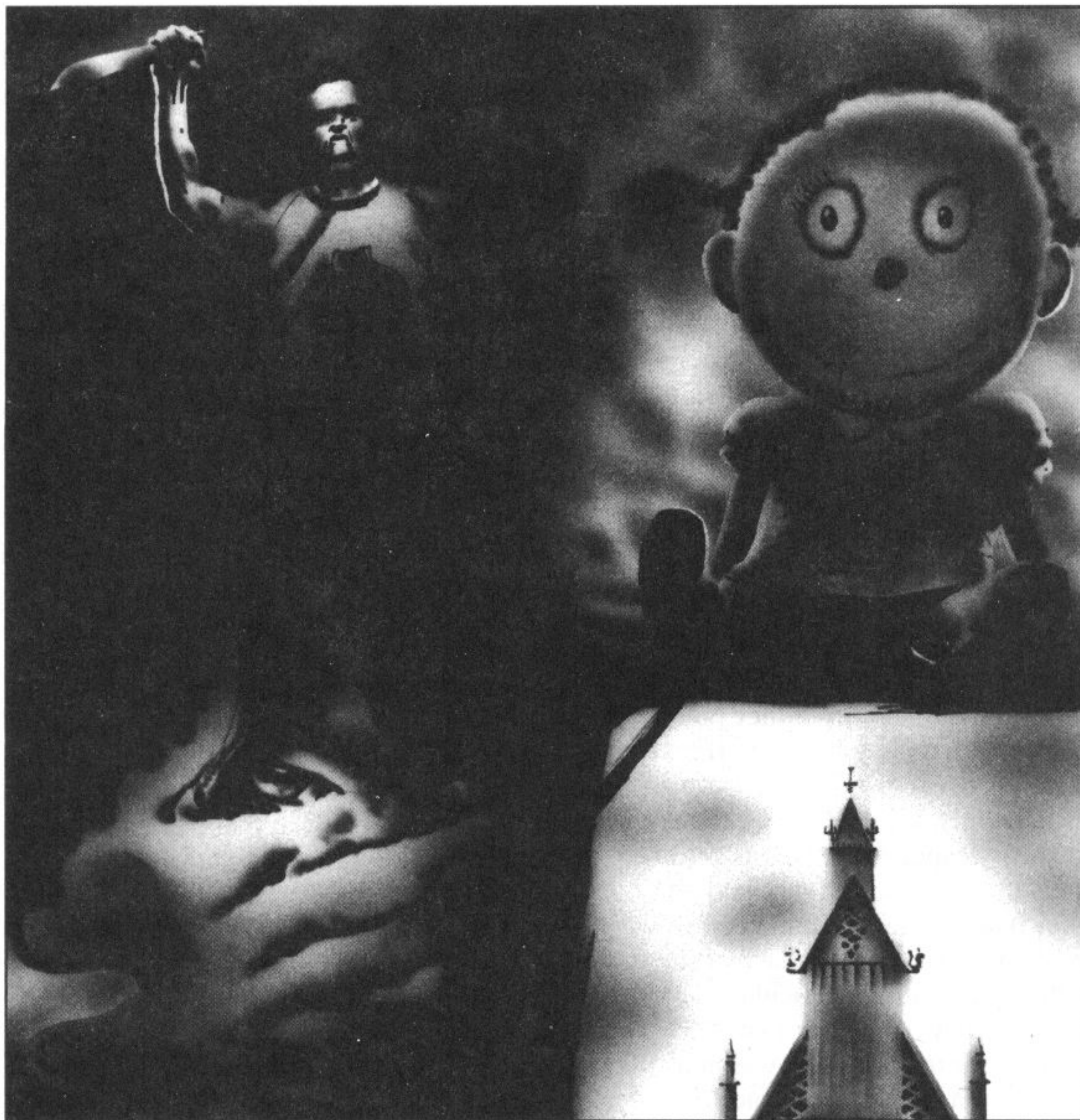
The characters receive letters or packages with no return address containing cut-off ears, fingers, or pieces of tattooed human skin. There are no written messages in these letters or parcels.

Kidnapping

As time passes, if all else fails, the Jackals will try to kidnap someone close to the characters in an attempt to lure them to a secluded place. They will call the characters up and tell them to come to the newspaper stand by the public toilets closest to the boarding area at Grand Central station, where someone will be waiting for them. A young boy will take them through a locked steel door, down a rattling flight of stairs and into the maintenance tunnels beneath the station. There he leads them up and down

stairs, here and there, until the characters have lost all sense of direction. At last he takes them to a small room, where their friend is held captive. The hostage is already dead, and the

Jackals attack. The characters must fight or shoot their way out and try to get back to ground level through the winding tunnels.



5. A Meeting on the Borderland of Death

When the characters confront Elizabeth with the questions about her past and tell her that the report on the deaths of her parents is inaccurate, the part of her that identifies with her father reacts. This side of her personality takes control when she feels that the characters actually could expose her dual personality.

The night after they have put her under enough pressure to make her feel threatened, she phones the characters and asks them to come to the theater. She has something to tell them, something she cannot reveal over the telephone. She will insist that it is something they must see if they seem reluctant to come

over, and she stresses that it cannot wait until tomorrow.

Leonard Carsdale opens the door when they arrive at the theater. He looks unhappy and mumbles something about how sad it is that it all should have to come to this, then locks the front door behind them. He asks them to come with him and takes them through a small door behind the stage and down the winding flight of stairs into the basement, where they have probably never been before.

Elizabeth awaits them there, surrounded by twenty Jackals. The characters will recognize the Willis' four murderers if they have met before. They are in a big, low ceilinged room with a dirt floor. There is a huge, coal-heated boiler at the other end of the room, and its door is open. The boiler is the only source of light. There is a stench of rot and burned flesh. Elizabeth is dressed in an old, ill-fitting felt hat and a large, filthy coat. Shards of bone and old rags lie scattered on the floor.

The Jackals snatch at the characters to restrain them as soon as they come into the room. Elizabeth will transport the characters to the Theater Beyond the Illusions if they pull guns (see below). She does not want to risk getting shot in the ensuing chaos.

Nothing will happen at first if the characters do not draw their weapons. The Jackals hold them and keep them restrained. Elizabeth tells them that they have been warned to keep away, but to no avail. The characters notice that she is speaking with a coarse, rough masculine voice—one completely unlike her own. They might remember that the man who was murdered in Agamemnon had a similar voice.

She says that they should have heeded the warnings, but that it has gone too far now. They know too much and cannot be allowed to live, and with these words she draws a long, razor-sharp knife and starts walking toward them...

The characters get the feeling that she is hesitating. She avoids eye contact with the character she has an emotional attachment to, and concentrates on the one she knows the least.

The part of her dominated by her father is going to kill the characters to prevent them

from forcing her split personality into the open. However, it is easy to put her off-balance: it is enough to call her "Elizabeth" or refer to something she has in common with them to make her react. The Jackals will also react if the characters call her Elizabeth. They perceive her as Richard Seymor, and will be disturbed if the characters upset that illusion. As soon as Elizabeth feels that her split personality is threatened, she will hurl herself and the characters into the Theater Beyond the Illusions.

The Real Richard

The world around them becomes dim and the Jackals are swept away in the fog, then the basement is reshaped around them again. The characters feel that something has changed, but they cannot quite discern what. The Jackals are gone. Elizabeth is no longer standing before them in her father's clothes, instead it is the real Richard Seymor. He is dressed in the same coat and hat, but wears a baggy suit underneath. His eyes are wild and gleaming and he has three days growth of beard. The characters recognize his voice as soon as he speaks—it is the same voice that came from Elizabeth's mouth.

"We'll be left to ourselves here. I'll teach you not to hurt my daughter." Richard says and closes the door to the room.

He means to kill them, but will give short answers if they ask about him and Elizabeth. If they ask where Elizabeth is, he will only answer "You'd really like to know that, wouldn't you?" He wishes to conceal her whereabouts, but does not deny that he is Richard Seymor, and if asked will say that it was he who killed his wife and her lover, (he will protect Elizabeth from guilt in any and all situations). If asked about his own death he simply replies "It freed me and put me here."

The characters will soon realize that they cannot harm him if they try to attack him with guns or other weapons. Bullets strike his body and force him half a step backwards, but they do no harm. None of the characters' weapons can hurt him, but his knife can kill them.

Elizabeth is the only one who can harm her father in this form. He fled into this land border-

ing Death when Elizabeth's mother and her lover killed him. It is from here he has exerted control over his daughter. He knows that she is the only one who can hurt him, but he nevertheless loves her and needs her.

Richard is determined to kill the characters, because he is terrified that they might manage to liberate Elizabeth and take her away from him. The characters have no means to harm him, but they outnumber him and he is not an expert fighter. His only weapon is a knife.

The characters should have no trouble getting out of the basement before Richard manages to stab them. You could let the dead who lie buried beneath the dirt floor of the boiler room come to life and intone a monotonous dirge, if the characters seem unable to act. It looks as though the floor has come to life, and Richard will stumble and be stuck in the billowing earth, allowing the characters to get away.

The Theater Beyond the Illusions

The characters have come to a borderland between Life and Death where Richard Seymor, his wife, her lover and all of Richard's victims still live, waiting for Elizabeth either to atone for the crimes committed by her family, or make her father answer for his deeds. Elizabeth is imprisoned here when her father inhabits her body in our reality.

The characters are in a place that appears to be the Theater Mondo. Use the map of the theater, but read the description below for what is found in the different rooms.

Richard has brought the characters to this borderland because he feared that Elizabeth's second nature would surface when she confronted the characters in our reality, and she would be unable to kill them. Here Richard has power over Life and Death. He can kill the characters here, but they cannot harm him.

His only weak spot is his daughter, whom he is keeping imprisoned in the theater which will become his purgatory if he allows her to go free and she transforms into the Avenging Angel that he both fears and hopes she will become. The dead who inhabit the theater can be of fur-

ther help: they will tell the characters that they must appeal to Elizabeth to defy her father if they are ever to escape. If they do not, Richard will kill them and they will forever be prisoners in this borderland between Life and Death.

There are no exits from this theater, and it is impossible to open any doors. Nothing but a yawning abyss is found behind a shattered door; there is no way out. Play this episode like a horror flick, where the characters are hunted by a superior adversary who is playing cat and mouse with them.

Map of the Theater

There are no exits from this theater, and it is impossible to open any doors. Nothing but a yawning abyss is found behind a shattered door; there is no way out. Play this episode like a horror flick, where the characters are hunted by a superior adversary who is playing cat and mouse with them.

Basement

1 Dressing rooms. Decayed dressing rooms with rotting tables and torn and rotting clothes on the floor. All the mirrors are shattered.

A young girl in a 17th-century gown is sitting by one of the mirrors, arduously putting on her make-up. Her throat has been slashed and her dress is covered in blood—it is obvious that she is dead. Her name is Leonora, and she is one of Richard's first victims. If the characters ask her where Elizabeth is, she will tell them (speaking with a nauseatingly gurgly voice because of the slashed throat) that she believes her to be in her room on the second floor.

2 Storeroom. Rotting and torn props.

3 Storeroom. Junk.

4 Toilets. Dirty and blood splattered.

5 Boiler room. It is to this room that the characters came when they arrived at the Theater Beyond the Illusions. The remains of some of Richard Seymor's victims lie buried beneath the floor, still conscious and stark rav-

ing mad. A faint wailing is heard from beneath the earth. The coal boiler is always burning. Rags and pieces of rotting flesh lie in the corners of the room. There is an old workbench, overloaded with old tools and junk, along one wall.

First Floor

1 Foyer. The box office is shut down and the room is covered with dust, as if no one has been here for many years. Outside the glass doors that should lead out is an impenetrable darkness, and it is impossible to open the doors. The walls are hung with worn posters of the Oresteia trilogy that the theater in our world was performing: Agamemnon and the Eumenides. The whole Seymor family is depicted on the posters.

2 Bar and coat-check. The bottles in the bar are empty, and there are some ten empty glasses on the counter. A couple of bottles lie shattered in the dust on the floor. There are no clothes in the coat-check room. The floor is dusty and the room does not look as if anyone has been here recently.

3 Corridor. A dusty, red carpet with occasional black spots covers the floor. The walls are covered by enormous mirrors in gilded, baroque frames, and all are broken. There are flights of stairs up to the balcony at either end of the corridor.

4 The seats. A drunk with clothes and face slashed, and horrible knife wounds all over his body, lies sleeping between two rows. The badly wounded drunk is another one of Richard's victims, who in truth has been dead for many years. When they awaken him, the characters are unable to get anything comprehensible out of the poor wretch, as he is frightened and quite mad.

5 The stage. The stage floor is splashed with dried blood. There is no one in sight, either alive or dead. The characters recognize the set as the one from Agamemnon.

6 Side room. The room is filled with junk and some slashed and bloody clothes among other things. The stairs leading down to the basement are here.

7 Side room. More junk.

Second Floor

1 Corridor. The red carpet is stained with blood, just as on the ground floor, and all the mirrors are broken. Most of the lamps on the walls are broken, too.

2 The Balcony. The balcony stretches around the theater room, and is as dusty and empty as most other places here.

3 Living Room. The furniture is chipped and bloodstained, but the room looks essentially as it does in the present, with its dark book cases along the walls, a sofa and a small black and white TV-set buzzing with static. There is still a washed-out photograph of the Seymor couple and of Elizabeth, aged about five, on the book case.

4 Kitchen. It was in this room that Mary Seymor and her lover Arthur Mason were killed by Elizabeth. The two have been deeply cut in chest and abdomen; their clothes and most of the kitchen are covered in blood. Mary and Arthur can tell the characters that Elizabeth is the only person at the theater who can hurt Richard. She is locked in her room, they believe, but they themselves cannot leave the place where they were murdered. Mary is worried about her daughter. She tells the characters that it was for her sake they killed her father, so that they could escape his control and get away. The two can recount a lot about the details of the murders, if you give them time.

5 Elizabeth's room. There is no actual room here, just a yawning abyss which seems to stretch down into Eternity. The walls are rough stone that lack seams or cracks—there is nothing that will provide a grip. This is the way to the room in which Elizabeth is imprisoned, and the characters must jump out into the dark void to reach it. Trying to climb down using ropes will lead down an endless shaft; the only way to reach the bottom is to jump. Elizabeth's prison is described below (after the attic).

6 Bedroom. This is Mary's and Richard's room, containing a double bed and two chests of drawers. The room is drenched in

blood. It was here that Mary and Arthur killed Richard, after he tried to kill Mary and threatened to leave and take Elizabeth with him. Richard is not here, but the blood on the bedspread and the floor is wet and bright red as if recently spilled, not dried and dark as in the rest of the theater.

The Attic

The attic consists of a single low room. The roof is supported by beams at regular intervals. There are some trunks and the usual attic junk. Two "Wild Dog" Jackals (humans with so low a mental balance that they have taken on the form of predators) use the attic as a hideout and refuge during the day. They wander in and out of the borderland of Death at will, and will attack if the characters enter the attic.

Elizabeth's Prison

The only way to reach the room where Elizabeth is locked up is to hurl oneself out into the abyss that lies yawning where her room used to be. When the characters do so, they are surrounded by darkness and lose their sense of falling. Air resistance disappears. Suddenly—as if they had only made a short hop—they stand on the floor of an endless hall. Its ceiling is low, only two and a half meters, and is made of unfinished concrete, as is the floor. No walls are visible. The characters see a light at a considerable distance. There is a terrible sense of oppression: an illusion that the massive unsupported roof could slam down on them at any second.

The source of the light is Elizabeth's bed lamp. Her room is furnished with a bed, a desk and a book case which sit out in the middle of the huge concrete hall.

Elizabeth is sitting with her legs crossed on her bed, reading. She is thirteen years old. At first she is frightened when the characters come closer, but she brightens up as she recognizes them (an paradox in itself, since as a 13 year-old she would not have met them yet). The characters can talk freely with Elizabeth. When in this room, she is aware of her schizophrenic behavior and that she adopts her father's persona in our real world. She explains that she is

locked up in here whenever he possesses her. Her 13-year-old body is only a facade.

Richard never comes into Elizabeth's prison, but the characters will be trapped forever in this endless hall if they do not manage to talk Elizabeth into helping them. (The room really is endless, and Nachtkäfer and hunters from Metropolis lurk further out in the dark.) In order to get out of here, the characters must talk Elizabeth into confronting her father and killing him. She will at first refuse. She says that she knows he is a killer, but that he still cares for her. She does not want to turn against him.

One reason for her reluctance that is difficult to put into words, is her premonition that a confrontation with her father might hurl her into something even more frightful. She senses that she carries within her the potential to become a Nepharite, and that the murder of her father might be enough to trigger such a transformation. But she cannot explain or put words to these feelings. She simply says that it might be for the better to leave things as they are.

The easiest way to convince her is to maintain that her father is already dead, that his ties to her and his imprisonment in this world of shadows is nothing but a hesitation in the face of Death. He can never return to the land of the Living. The best she can do is to break free. Another possibility would be to assert that her father is actually dead, and that the man moving about the theater, the man who possesses her, is really a part of herself. It is more difficult to get her to listen to such arguments, but she is not stupid and is much more receptive here, than in our world.

If the characters manage to talk her into confronting her father, the walls of her childhood room are suddenly reshaped around them and the endless hall disappears. Her room is once again a part of the theater.

Once she decides to help the characters, she snaps her book shut and climbs out of the bed. "He's probably in the basement. He's there almost all the time." Elizabeth says.

She fumbles beneath her bed and draws out a long dagger covered in dried blood, which she

tucks into her belt. She then confidently leads the characters out of the room.

Richard's Second Death

Richard is indeed in the boiler room in the basement. He goes pale and loses all interest in the characters when Elizabeth enters the room and approaches him without a word. He backs away until he is against the far wall of the room. Elizabeth hugs her father hard, draws the dagger from her belt and makes a quick cut across his throat. He does not struggle, and his blood gushes out over her as he collapses on the floor at her feet.

For a moment the characters see how the slender form of the girl is distorted, how her clothes are transformed into rags and her body is covered by infected wounds. They hear her voice echo as if from far away:

“—Nooooo!!”

Then the vision shatters like a splintering mirror and she is thirteen again, drenched in her own father's blood. She drops the dagger and collapses, crying, to the floor. The theater starts to disintegrate around them, the walls crumble and fall, the floor trembles, the ceiling collapses. Everything goes dark.



6. The End

The characters are once again in the basement of the theater in our world. The Jackals are gone and the fire in the coal boiler has gone out. The room is dark. On the floor in front of them lies Elizabeth, once again an adult and dressed in the same hat and filthy coat as when they arrived at the theater. She is drenched in blood and is shaking violently, huddled in a fetal position. The dagger, which the characters recognize from the Theater Beyond the Illusions, is lying beside her on the floor. There are splashes of blood on the wall at the far side of the room, where her father slumped to the floor, but her father's body is nowhere to be seen.

Elizabeth is in a state of severe shock. It will take at least a day before she is able to speak and perceive anything around her, but she will not recover completely. She is in a permanent state of anxiety and can barely stand to be left alone in a room for more than a few minutes. People around the characters will point out that she is in grave need of psychiatric treatment if they themselves do not understand this.

She is admitted to H.P. Redding Psychiatric Hospital on Roosevelt Island in the East River

unless the characters have personal connections to another psychiatric clinic.

Epilogue

You can let Elizabeth recover and explain parts of what has occurred to the characters if you play this as a stand-alone adventure. If you are going to play the third adventure she should remain at the mental hospital. There she meets a particularly unpleasant doctor, who plays an active role in her final transformation into a Nepharite. But let the characters spend a few months going through a couple of adventures unconnected to Elizabeth before that happens.

Be sure to keep the memory of her existence alive. At first, she will write frequent letters to the character she has had an affair with. The letters will be followed by postcards at increasing intervals and finally cease altogether shortly before the third adventure, A Nepharite in New York, begins.

Non Player Characters

Non-player characters that appear in all three adventures are described at the beginning of the book. These include Jackals and police officers, among others.

Leonard Carsdale

Leonard Carsdale is a thin man in his sixties with dark hair, soft dark eyes and a slight limp. He has worked for the Seymor family since the early 1960's, when they ran an experimental theater group in Austin, Texas. Leonard has known about Richard Seymor's crimes and his abuse of his wife Mary since the 60's, and that Elizabeth was forced to witness her father's bestial crimes. Leonard has not committed any crimes himself, but he accepted all that happened within the Seymor family, and he continued to do so even after the couple disappeared. Leonard Carsdale looked after the theater and kept it in repair while Elizabeth was at the children's mental hospital and at school. He was there when she returned to the theater and hired him. Leonard lives in a cheap apartment near the theater, in the slum of the Jacob Riis Houses beyond Avenue D.

Personality: Leonard has a need to belong, and he feels that he belongs with the theater and the Seymors. He is prepared to accept anything, as long as it does not destroy the reputation of the family. He is suspicious of strangers and is reluctant to tell outsiders anything.

Gamemastering hints: Peer suspiciously and pretend to sweep the floor, change light bulbs, etc. Use a shrill voice with a drawling Texas accent.

AGL 12	EGO 8
STR 10	CHA 9
CON 11	PER 15
COM 8	EDU 6

Height: 170 cm

Weight: 70 kg

Movement: 6 m/CR

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

Mental balance: -25

Advantages: Code of honor (the family always comes first)

Disadvantages: Fanaticism (protect his employer)

Skills: Mechanics 13

Home: The East Village

Superintendent Derek Mulroney

Superintendent Mulroney investigated mass murders and the Jackals for the FBI for twenty years, and is one of the best there is. The Jackals have tried to kill him innumerable times.

Derek Mulroney is a suspicious man by nature. He has come to realize that nothing is what it seems to be, and that the most well behaved civil servant might be a crazed serial killer beneath the surface. He therefore will be reluctant to trust the characters.

His contacts among the Children of the Night are good enough to let him know if the characters know any Nosferatu. Mulroney will find out if the characters start snooping around the derelict buildings of Alphabet City and the freightyard in the Bronx, and will immediately take them in for questioning.

Derek Mulroney is an overweight man in his fifties who wears round glasses and ill-fitting, dark suits. His tie is always worn half loosened, and his diet consists almost completely of junk food from street stands. He lives in a small terrace house in Queens with his wife: an equally overweight prosecutor, who wears ill-fitting gray dresses and lives on Danish pastry.

Personality: Derek Mulroney is thorough, passionately interested in his work, and suspicious of anyone involved in an investigation. He is a good investigator, but an unbearable companion.

Gamemastering hints: Peer out from behind a pair of imagined glasses and speak slowly and thoughtfully. Be tough in interrogations.

AGL 10	EGO 17
STR 15	CHA 9
CON 12	PER 14
COM 11	EDU 15

Height: 180 cm

Weight: 135 kg

Movement: 5 m/CR

Actions: 2

Initiative bonus: -
 Damage bonus: +2
 Damage capacity:
 4 scratches = 1 light wound
 3 light wounds = 1 serious wound
 3 serious wounds = 1 fatal wound
 Endurance: 90
 Mental balance: -5
 Advantages: Intuition, Sixth sense
 Disadvantages: Fanaticism, Touchy, Intolerance
 Skills: Automatic weapons 10, Rifle and crossbow 10, Handgun 15, Search 15, First aid 12, Double shot 12, Quick draw 12, Information retrieval 18, Security systems 12, Man of the world 12, Interrogation 15, Net of contacts: Police 16, Forensics 20, Drive car 12, Shadow 15, Night combat 12
 Equipment: Colt Double Eagle 10 mm (scr 1-5, lw 6-8, sw 9-14, fw 15+)
 Home: New York City

Richard Seymour Beyond Death

Richard Seymour is a big man with dark, tangled hair and watery blue eyes. His features are somewhat rough and angular, and he is always unshaven. In life, Richard had a dual personality: a talented theater man during the day and an insane killer at night.

Personality: Only the homicidal aspect of Richard Seymour remains in the man the characters meet. The talented artist is dead and gone forever. Richard is pathologically jealous, aggressive and touchy. The characters will probably meet him as a murdering monster in the Theater Beyond the Illusions.

Gamemastering hints: Imitate spastic facial twitches and stare murderously at the characters. Use a slightly hysterical, strained speaking voice.

AGL 16	EGO 15
STR 12	CHA 12
CON 16	PER 11
COM 8	EDU 9

Height: 180 cm
 Weight: 90 kg
 Movement: 8 m/CR
 Actions: 3

Initiative bonus: +4
 Damage bonus: +2
 Damage capacity:
 5 scratches = 1 light wound

4 light wounds = 1 serious wound
 3 serious wounds = 1 fatal wound
 Endurance: 110
 Mental balance: -80
 Dark secrets: Mass murderer
 Physical changes: Chest wounds
 Limitations: Bound to the theater
 Powers: Only his daughter can hurt him while he is at the theater
 Disadvantages: Touchy, Jealous, Psychotic mass murderer
 Skills: Climb 12, Automatic weapons 8, Handgun 12, Dagger 14, Ax 14, Hide 12, Search 15, Dodge 12, Night combat 10
 Equipment: Dagger (he can pick up other weapons, but there are no fire arms in the building)
 Home: The Theater Beyond the Illusions

Mary Seymour Beyond Death

The mother of Elizabeth Seymour was a tall, slender woman with sad blue eyes who avoided seeing what was unpleasant. For many years she managed to ignore what her husband was doing at the theater, until his jealousy almost made him kill her and she began to realize that he was turning their daughter into a monster. It was too late to run away, so she killed her husband, but it failed to save her. Elizabeth was so attached to her father that a part of him was able to take over her body, and murder Mary as well as her lover, Arthur Mason. The Mary Seymour beyond Death has severe knife wounds in her torso and is dressed in a blue cotton dress, drenched in blood.

Personality: Mary Seymour shut her eyes to what happened around her, until it had gone so far that she was unable to stop it. She really loved her daughter and worries about her even after Death. She has a tendency to suppress and explain away unpleasant facts, and is ridden with guilt.

Gamemastering hints: Speak in a low voice, express yourself in moderate terms and touch imagined stabs in your chest. Appeal for understanding from the one you are talking to, and shy away from unpleasant topics.

AGL 12	EGO 15
STR 8	CHA 14
CON 11	PER 12
COM 14	EDU 16

Height: 175 cm
 Weight: 70 kg
 Movement: 6 m/CR
 Actions: 2
 Initiative bonus: -
 Damage bonus: -
 Damage capacity:
 4 scratches = 1 light wound
 3 light wounds = 1 serious wound
 3 serious wounds = 1 fatal wound
 Endurance: 85
 Mental balance: -30
 Dark secrets: Suppressed Richard's crimes
 Advantages: Forgiving, Altruism
 Disadvantages: Depression, Mental constrictions,
 Habitual liar
 Skills: Sneak 12, Dodge 12, Unarmed combat 10, Hide
 12, First aid 10, Acting 14
 Home: The Theater Beyond the Illusions

Arthur Mason Beyond Death

Arthur Mason worked at the theater as a handyman for several years. He was having an affair with Mary Seymor when Richard's crimes and jealousy precipitated the tragedy. Arthur also chose to avert his eyes from what happened at the theater, but he did not have to suppress as much as Mary, since he lived elsewhere.

Personality: Arthur regards the whole tragedy as the result of unfortunate circumstances. If Richard had not discovered their affair, and if they had realized what he was a little earlier, things would not have gone as far as they did. He goes over this again and again, and places most of the blame on Elizabeth. Arthur thinks that if Elizabeth had just cared about her mother, everything would have been different.

Gamemastering hints: Be abrupt and sulky. Do not say much, but cut Mary off if you think that she is babbling.

AGL 15	COM 13
STR 12	CHA 14
CON 11	PER 10
EGO 13	EDU 9

Height: 185 cm
 Weight: 75 kg
 Movement: 8 m/CR
 Actions: 2

Initiative bonus: +3
 Damage bonus: +2
 Damage capacity:
 4 scratches = 1 light wound
 3 light wounds = 1 serious wound
 3 serious wounds = 1 fatal wound
 Endurance: 85
 Mental balance: -20
 Dark secrets: Ignored Richard's crimes
 Advantages: Honesty
 Disadvantages: Mortal dread, Mental constrictions
 Skills: Climb 15, Handgun 10, Unarmed combat 12,
 Search 12, Mechanics 10, Electronics 12
 Home: The Theater Beyond the Illusions

Elizabeth Seymor Beyond Death

The Elizabeth that the characters meet in the Theater Beyond the Illusions appears to be thirteen years old, but has the memories and consciousness of the adult Elizabeth. The girl is Elizabeth as she would have become if she had grown up without her split personality. It will prove easier for the characters to reason with her than with the Elizabeth Seymor they know in the real world. This thirteen year old girl realizes that she is leading a double life, and knows and understands that her father has committed heinous crimes. This younger Elizabeth disappears when the Theater Beyond the Illusions is destroyed, and only the living Elizabeth will remain.

The thirteen year old Elizabeth is tall and slender with her long, wavy hair pulled back in a tail low on her neck. She is dressed in the style of the early 70's, in a tight t-shirt and jeans.

Personality: The thirteen year old Elizabeth is more thoughtful and less prone to dismiss unpleasant facts than her older self. She is still reluctant to do anything to change the situation, as she is afraid of what will happen if she confronts and destroys the part of herself that identifies with her father. She knows that the thirteen year old girl in the room in the endless basement will be annihilated, and will not willingly go to her own destruction.

Gamemastering hints: Use the speaking voice of a thirteen year old girl, but make sure to show that you possess the adult Elizabeth's memories and

consciousness. Think things through before you speak, and show that you are not about to act prematurely.

AGL 12	EGO 17
STR 7	CHA 15
CON 8	PER 10
COM 12	EDU 12

Height: 170 cm

Weight: 55 kg

Movement: 6 m/CR

Actions: 2

Initiative bonus: -

Damage bonus: -

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

Endurance: 70

Mental balance: -40

Dark secrets: Double nature

Advantages: Artistic talent, Enhanced awareness, Magic intuition

Disadvantages: Depression, Death wish, Mental constrictions (her own part in what has happened), Split personality, Mental compulsions (regarding her father and his crimes)

Skills: Climb 12, Sneak 12, Dagger 12, Hide 12

Equipment: Dagger

Home: The Theater Beyond the Illusions

Wild Dogs

The Wild Dogs are the Furies of the Jackals. They have even passed the limit of what prowling madmen can accept. Their outer appearance is a mix between man and jackal, with an elongated hairless body, rough fangs and claws, and growths covered with wounds all over.

The Wild Dogs have no conscious thoughts, but can foretell the future by reading the stars. Their sense of time has collapsed, so they see the past, present and future as one.

The two Wild Dogs who are in the theater's attic hunt in and around Central Park during the night. They can wander through the Illusion during the day and hide in the attic. They will smell prey and attack if the characters go up into the attic.

Personality: The Wild Dogs are insane. They cannot talk or relate to other people. They have no social sense whatsoever.

Gamemastering hints: Roar and stare in front of you with empty eyes. Act insane.

AGL 16	EGO 6
STR 21	CHA 3
CON 16	PER 16
COM 6	EDU 3

Height: 180 cm

Weight: 90 kg

Communication: Understand simpler words, but cannot talk themselves

Movement: 8 m/CR

Actions: 3

Initiative bonus: +4

Damage bonus: +4

Damage capacity:

5 scratches = 1 light wound

4 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 110

Mental balance: -120

Physical changes: Steel claws and steel fangs, stigmata

Skills: Automatic weapons 16, Handgun 16, Sneak 16, Dodge 16, Dagger 21, Unarmed combat 21, Astrology 20, Survival 12, Net of contacts: Jackals 12, Shadow 16, Night combat 16

Attack mode: Bite 16 (scr 1-7, lw 8-16, sw 17-23, fw, 24+) Claws 16 (scr 1-10, lw 11-18, sw 19-24, fw, 25+)

Equipment: Daggers

Home: The Theater Beyond the Illusions



"Sure, I hustle a few tricks around Broadway, so what? It's a free country. Hey, you're not a vice cop are you? Oh you want to know about Tommy. Yeah, I heard all about it. Pretty gross, huh? No, I didn't know him too good, but we hung out together sometimes. He sometimes did the rough stuff; I don't do that crap—not that he deserved what happened to him; nobody deserves that. You know he was only 17? Yeah.

"Hey, you're keepin' me from my work, so I think I deserve some compensation..."

"That'll do... ok, I got a few minutes. What do you want to know? No, I didn't see who he went with, but Joe did, and I heard it all from him. Tommy had tricked with this dude before, and said he went in for some really weird crap. Like what? Use your imagination, buddy, if you got one. Well, he used to paint stuff on Tommy's body, and make him stand naked in one

place for a couple of hours, and that's it. Yeah, creepy, but it's fifty bucks and you don't have to put out.

"So anyway, Joe says that this guy was kinda big, goodlooking and not too old, not like our usual customers. So Tommy went with him, got in his red Beemer, and that was it, until we got word. They found him in a suite at the Strand, yeah that swanky place, he was tied on top of a big table, still wearin' his Calvins... his underwear dude, get with it... and he had those symbols painted on him like he talked about, and there were burned-out candles on the table around him... hey I'm getting to it.

"Well, Tommy had been opened up like a potato, his guts all over the place, and

blood everywhere. I heard one cop said he'd never seen so much blood. And two things even more creepy. First, they said that besides the blood, there was this slime splattered all over the place. I dunno, slime. And the other thing, they said that Tommy's heart was gone, like missing, like cut out of his chest. Yeah, really creepy.

"Am I scared? Well, you gotta be careful in this business; there are all kinds of wackos out there, so I try to stick to my regular guys; they're mostly ok. I got a blade and my mace though, just in case. I never had a problem, but like I said, you gotta be careful.

"Well, that's all I know, dude. I gotta go, I see one of my regulars over there. Gotta make a living. Yeah, sure, see yah."



The Road to Inferno

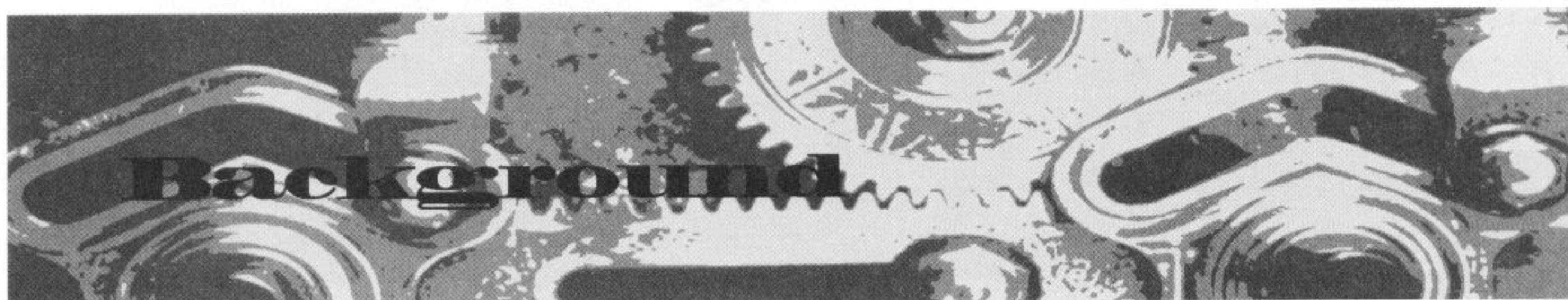
Fred Carlisle had seen many patients ruined. Those who did not succumb to the drugs and the beatings were shattered by isolation and fear during the long hours of darkness, helpless and bound on a cold stretcher. In his mind's eye he saw how their distorted minds were bent and crushed under his hand. They deserved nothing better. It was the killers and the perverts who ended up in ward seven, men like those who had destroyed the lives of Carlisle and thousands like him. He paid them back in kind with only a fraction of the pain they had dealt to their fellow human beings.

At first, the woman who arrived in the ambulance did not seem like a case for ward seven. It wasn't until Carlisle heard some of what she said in therapy, about murder orgies and dealings with the scum

called Jackals, that he paid attention to her. He had her moved to ward seven and started his treatment immediately.

But something went wrong. She was not like the others. Carlisle saw a reflection of himself in her eyes, and all he had done and was about to do suddenly seemed perversely horrifying, and tempting at the same time. He was seized with an unexplainable rage, and did things to her he had never done to any patient before. He tried to crush her in ways he had never tried to crush a human being before.

When he entered her cell that morning, he thought he had succeeded, that he had destroyed her forever. She rose from her bunk, transformed beyond all that was human and he finally realized what he had done and tried to run, but it was too late.



"The Road to Inferno" is the third and final part of the tale of Elizabeth Seymor. Here she is transformed into an Avenging Angel, realizes the consequences, and appeals to the characters to help her. They may succeed before they themselves are imprisoned forever in her Purgatory.

The characters have learned about part of Elizabeth's past. They know that she had a traumatic and peculiar childhood, and in "Daughter of the Jackals" they learned that she suffered from a severe split personality and that part of her identified with her father, Richard Seymor, the mass murderer.

The shocking experience at the end of "Daughter of the Jackals" is a contributing cause to Elizabeth's transformation into an Avenging Angel. She can no longer keep her contradictory emotions separated and under control. Hatred and guilt shatters her fragile identity, and she is taken to the H.P. Redding Psychiatric Hospital at the end of "Daughter of the Jackals".

She meets a twin soul at the hospital, a psychiatrist whose mother was killed by Jackals. He has devoted the major part of his life to taking his revenge on mankind because of what he has gone through. He is experiencing the same mixture of hatred and guilt as Elizabeth. They

are drawn to each other and she is placed in ward seven, where the psychiatrist is in charge.

But he is not aware of what Elizabeth truly is. She has functioned since her early childhood years as her murderous father's witness and judge. He shaped her into an Avenging Angel, something very close to a Nepharite. Deep in his soul, Richard Seymor wanted his daughter to stop him and punish him for his crimes. She was close to becoming an Avenging Angel at her father's death, but the care and treatment at the children's hospital halted the transformation. Now the psychiatrist has managed to awaken the Avenging Angel within Elizabeth by his brutal treatment. She begins to transform, and soon realizes that she is turning into something horrible, something that can only mete out pain and suffering.

The only people she thinks might be able to help her are the characters. She sends out a desperate call for help, but escapes the mental hospital before they get there. She is afraid that she might drag them with her to Inferno if they come in contact with her, but at the same time she wants them to save her.

She attacks anyone that had any connection to her father and gathers them into a Purgatory she sets up in the old theater. This is done in an attempt to extinguish the part of her that is tied to the Avenging Angel, the part that is connected to her father. She stays in contact with the characters and seeks their help. If they are to succeed in stopping her, they must discover her secrets, and then really be prepared to help her.

You can play "The Road to Inferno" as a stand-alone adventure, without the two preceding parts. One condition is that Elizabeth must be a very close friend of the characters, or even a wife or girlfriend. You can change part of her background to make it fit better with the characters, but take care not to omit any of the factors that are turning her into an Avenging Angel.

The Action in Brief

A couple of months have passed since the characters confronted Elizabeth Seymor's dead

father and had her committed to a mental hospital when she had a complete nervous breakdown. At first she kept in touch via letters and telephone calls, but the letters have become postcards and the postcards have become scarce. She was scheduled for special treatment after an attempt to escape the hospital. If the characters visit her, they will receive the impression that she has been drugged or has suffered a further breakdown.

After not hearing from her for three weeks the character closest to Elizabeth receives a letter written on a piece of hospital letterhead. Two words are written in a scrawled hand in red crayon:

Save Elzabeit!!!

When the characters go to the hospital, chaos reigns, and ward seven, where Elizabeth was kept, is a shambles. In breaking out of the ward, she has smashed down two doors and shattered an unbreakable window. Fred Carlisle is nailed to a wall, insane and bleeding to death. The characters find more than a hundred pieces of paper in Elizabeth's cell. She has been trying to write her name, but has done worse and worse until the papers contain no more than meaningless strings of letters. Some thirty names are written on the wall. The top name is the psychiatrist, Fred Carlisle and the last names belong to the characters. The words "Who am I?" are written in Carlisle's blood on the wall.

Some traces of Elizabeth's past can be discovered at the hospital and can lead to some understanding of what has happened. They can search for her by visiting people and places that are tied to her past: the theater, the Jackal's hideout, her father's friends in the banking district, the police officer who was in her father's pay and had her sent to the children's mental hospital after the death of her parents.

Elizabeth seeks out people who have connections to her father and plays her part as his tormentor to the full as she gathers all who are connected to him and draws them into a Purgatory she has created in the old theater.

As time goes on, the characters will notice that those who were on the list in her cell vanish one by one, as if they had never existed. Elizabeth is finally forced to sever the bonds to her earthly life in order to complete her metamorphosis into an Avenging Angel. She desperately wants to be stopped, and hopes the characters will stop her. She will try to drag them down into Inferno if they fail.

The characters stand a good chance of saving her, or at least of avoiding a one-way trip to Inferno, if they attempt to preserve her humanity during the course of the adventure and try to stop her in her actions as an Avenging Angel. If, on the other hand, they accept her revenge on

her past they risk accompanying her to the Other Side.

In order to save Elizabeth and themselves, the characters must descend into Inferno, liberate the murderers imprisoned there and permit Elizabeth to become a human being once more—or at least to leave the Purgatory that threatens to become her prison. The adventure is divided into five parts. In the first part the characters realize that something almost unimaginable has happened to Elizabeth, and in the last they descend into Inferno to stop her and free her from herself. The three parts in between do not need to be played in succession. The characters can move freely between the different places and situations.

1. The Avenging Angel

Four months have passed since the characters were confronted with Elizabeth's split personality and she was admitted to the H.P. Redding Psychiatric Hospital on Roosevelt Island. A shorter or longer period of time may have passed if it suits your campaign, but make sure that the characters do not forget Elizabeth.

Elizabeth maintained close contact with the characters during her first weeks at the hospital, especially with the one with whom she had an affair, but the contact has lessened in the last month. If the characters visited her, she seemed drugged. The hospital notified them that she will probably have to stay for some time to come. About three weeks ago they were told that she is in no condition to receive visitors, and this hasn't changed.

The first sign of life from her in three weeks is a letter to her former lover. His name is scrawled in crayon on a hospital envelope. The envelope contains a piece of note paper with "Ward 7, Fred Carlisle, MD" printed on it. Two words have been arduously written on it in red crayon: "Save Elizabeth!!!"

That very day the character will get a call from the managing director's secretary at the hospital. The police want to talk to him about Elizabeth Seymour. Something very unpleasant has happened, which the secretary says she cannot reveal over the telephone. She asks the characters to contact other people who might know Elizabeth well, and for them to contact the hospital in turn.

H.P. Redding Psychiatric Hospital

The hospital is situated on Roosevelt Island, a small isle near Manhattan scattered over the hillsides are large old residences and a few newer condominiums. Developers and wealthy residents would not have allowed an institution like H.P. Redding on the island except for the fact that it predates all but the oldest homes and the hospital owns the land it is built on. The isle can be reached by a long bridge, as well as by boat.

Redding Psychiatric is a small mental hospital housed in a dark and gloomy stone building

with bars on many of the windows. There are two police cars by the entrance when the characters arrive. Even as they approach they can see that a whole section of windows on the second floor are smashed.

Chaos reigns in the foyer. Two police officers stand in the middle of the room, trying to question people. A man is wheeled away on a stretcher toward the elevators. The characters conspicuously stand out from the white-smocked hospital personnel, and one of the officers soon approaches them and asks who they are. When they explain that they are friends of Elizabeth Seymor, the officer asks them whether they have received any messages, heard anything unusual, or have any other information they can supply.

By coaxing the police officers a little, the characters can find out that Elizabeth has escaped the hospital in a spectacular fashion, although the witnesses do not seem to agree on the details. One person is badly injured and property damage is estimated in the tens of thousands.

Ward Seven

The hospital's managing director, Dr. Gerard, accompanied by one of the police officers, shows the characters to ward seven. It is on the second floor. An elevator in the entrance hall takes them to a broad corridor leading to a (now shattered) large plexiglass window facing the street. The area is marked off with yellow "Police Line—Do Not Cross" tape. Locked glass doors lead to the wards, but the door to ward seven is now a twisted steel frame, and the area has been evacuated. Dr. Carlisle was found in the lounge, nailed to the wall with rough nails from a tool box. He suffered from severe loss of blood, but is still alive. The inner glass door leading to the patients' rooms is also wrecked, leaving splinters of plexiglass everywhere. The lounge furniture is tossed about as if a tornado had been through.

Dr. Carlisle has been taken down and rushed to intensive care by the time the characters arrive. The bloody marks of his body are still on the wall and the message "WHO AM I?" written in his blood can be clearly seen.



Dr. Carlisle was found in the lounge, nailed to the wall with rough nails

There are at least a hundred loose pieces of paper in Elizabeth's cell, covered with scrawled writing. The character who received the letter recognizes the red crayon. Elizabeth has written her own name on the papers, over and over again, but as she has lost touch with who she actually is, she began to misspell her name. The last pieces of paper, written in rough block letters, are filled with incoherent symbols that seem to have been written by a child.

There are some thirty names written on the walls of her cell, but these are written in an adult hand the characters recognize as Elizabeth's. Richard Seymor's name tops the list, the characters' come last. The characters might recognize the name of Fergal Woolstone if they have played the second adventure. The rest of the names are probably new to them. These are her father's friends and accomplices, who Elizabeth intends to take to the Purgatory she is about to create in the old theater.

There are twenty-two additional names: Fred Carlisle, Roscoe, Max, Derringer, Waldo, Lester, Ferrimore, Doom, Hellfire, Norton, P.J., Exter,

Ford, John Norwich, Abraham Cole, Will Barton, Karl Bester, Andrew Islestream, Samuel Thorn, Zebediah Crowbridge, Fergal Woolstone, Boorman.

Statements From the Hospital

The police question all witnesses, including the characters. A forensics team arrives and examines the area closely, then departs. This all takes several hours.

The characters can stay and talk to people at the hospital if they wish. The personnel and the patients can give quite detailed (though oddly contradictory) descriptions of what happened. In summary: a being, perhaps a woman (the statements differ on this point) attacked Dr. Carlisle and nailed him to the wall. One of the orderlies is certain that it was Elizabeth Seymor, but the others are vague on this point.

After it nailed Carlisle to the wall, the being said something like "We'll meet again" or "We'll play more later." It then smashed the lounge furniture, splintered the door at the end of the room and ran roaring straight through the second-floor plexiglass window.

The creature, or woman, leapt through the window and vanished into the night. Two orderlies who were in the corridor at the time are definite about this. Someone tore down the door from ward seven, ran out into the corridor, broke right through the window and was gone.

Elizabeth Seymor disappeared while all this happened. Her door was locked when the orderlies came to evacuate her along with everyone else on that floor when the police forensics team arrived, but her cell was empty and some thirty names were written on the wall in blood (analysis reveals that it is Elizabeth's blood). The characters can talk to orderlies, nurses and some patients to learn more about Elizabeth and her time at the hospital. The staff won't let them talk to the more disturbed patients for fear of 'agitating' them.

Hospital Director Mercedes Gerard

The characters can talk to the hospital's managing director, Mercedes Gerard, if they explain

that they are friends of Elizabeth. She is deeply concerned over what has happened, and will let them talk to the staff if they think it will help them to explain the occurrence. Redding is a highly respected hospital, and it is scandalous that a patient could vanish into thin air under such spectacular circumstances.

Gerard herself has had nothing to do with Elizabeth. She can say that Elizabeth was moved from ward four to ward seven at Dr. Carlisle's request. Gerard was at first hesitant to move Elizabeth to ward seven, a secluded ward where patients are subjected to special care, but Carlisle proved that her emotional troubles were more serious than previously suspected. In addition, Elizabeth expressed a desire to be treated by Dr. Carlisle. It was he who had her confined when she tried to leave the clinic three weeks ago. He thought that the risk of suicide was too high to let her leave. Gerard can also tell the characters that one of the therapists, Frank Morrow, became deeply interested in Elizabeth's case.

Fred Carlisle

Dr. Carlisle has lost two liters of blood and is temporarily insane. He is in the intensive care ward of the Goldwater Memorial Hospital, and cannot see visitors for 24 hours. After that, the characters can see him if they wish.

Carlisle is starting to realize what Elizabeth is becoming, and that she will return for him and carry him into Inferno. Needless to say, he is terrified. The characters can get him to tell all he knows if they as much as hint that they might be able to help him escape Elizabeth.

Carlisle knows a lot about her background. Elizabeth told him about her childhood and parents before she started her transformation. He knows that her father had contacts among the Jackals, that he killed people on stage and even tried to transform his daughter in some way. Elizabeth thought a Death Magician had taught him magic. The Conjuror (Boorman) visited the theater on occasion. Her father was killed by her mother, who in turn—Carlisle is a little uncertain about this—was killed by Elizabeth.

She had already begun to be transformed then, she said. But it was not completed and she later reverted to normal.

"I didn't understand what she meant by transforming, not until last night," Carlisle says.

Carlisle explains that Elizabeth was admitted for psychiatric care before. At the age of thirteen she spent a year at the Emerson clinic on Long Island.

Carlisle believes that the names on the wall of her cell are people connected to her father.

"She talked about going to get them, that they would be taught all about the ultimate pain. We talked yesterday, before all this happened. Then she said that she had tried to leave all this behind, but that I had made her understand that it was impossible, that she was a part of them, that she belonged to them. I think she meant these people who had some connection to her father."

He tries to talk the characters into stopping Elizabeth.

"You'll get her to come to her senses, I'm sure of that. Tell her that I didn't want to hurt her, that it was a mistake. I have nothing to do with this," Carlisle says.

He asks the characters to call him and keep in touch, but if the characters try to contact him, they will find that two days after the events at the mental hospital he has disappeared from his hospital bed. No one can even remember him. If pressed, Dr. Gerard tells them that she vaguely remembers someone named Carlisle on her staff, but she can't remember when he served or even his appearance. He has apparently vanished from the face of the Earth... Elizabeth has taken him.

Frank Morrow

Frank Morrow is a therapist who had recently started working in ward seven. He disliked Carlisle's methods and had requested a transfer. He had also written three reports to the hospital's managing board regarding Carlisle's unsuitability.

Prior to his employment at the mental hospital, Morrow was a social worker among the outcasts. He sensed what was about to happen to Elizabeth as early as two weeks before her dis-

appearance, but no one would listen to him. The characters can see him in ward four, where personnel as well as patients of ward seven have been transferred.

"I've seen people change who have stood on the borderline and taken one punch too many. But they don't have many patients like that here. Carlisle had never seen such things, so he didn't want to listen," Morrow says.

"I immediately understood that there was something very different about her. The other patients, some of whom are violent criminals, shunned her and seemed disturbed by her.

"Some of them said that they recognized her, that she was involved with the Jackals. I think that was the reason Carlisle got the managing board to approve her transfer to his ward."

Morrow can tell the characters that Elizabeth tried to leave the hospital when she realized what was about to happen to her, but that Carlisle had her confined. Her transformation continued gradually from then on, but the major physical changes must have occurred during the night.

Morrow knows that Elizabeth holds her father responsible for what is happening to her. He says that she mentioned that her father was acquainted with a Death Magician.

"I think she meant Boorman, to judge by her description of him. I've run into him in the Bronx. An unpleasant character. He's involved with the Jackals," Morrow says.

The characters should recall that Boorman was one of the names written on the wall of Elizabeth's cell.

The Patients of Ward Seven

Most patients in ward seven, except Elizabeth, were murderers and rapists sentenced to institutional care. Two of them are Jackals, who recognized her. Most of the patients sensed that there was something very wrong with her, and kept the greatest possible distance from her.

The two Jackals can tell the characters that they recognized Elizabeth as Richard Seymour's daughter. They are afraid that she is on the hunt

for Jackals and do not want to have anything to do with her.

"There's something wrong in her head. We told everyone to keep away from her. I think she can be dangerous," one of the Jackals says.



2. The Damned

After disappearing from the mental hospital, Elizabeth starts to transform Theater Mondo into a Purgatory for her father's accomplices, all those whom she sees as accessories to his crimes and her transformation. She starts to pick them up one by one and take them to the theater. When she picks a person up, he seems to vanish without a trace. Nobody remembers the victim clearly; only bits of physical evidence of his existence remains.

The characters, and a few other people who are tied to Elizabeth's fate so closely that they cannot be tricked are the only ones who clearly remember the vanished people. Other than the characters, those who notice what is going on include James Triptread and many of the Children of the Night.

Elizabeth will take a week to gather together the people she listed on her cell wall.

The theater does not undergo major changes to its appearance during this time. It is seemingly abandoned, but if the characters go there they will get a feeling that something is happening under the surface, something they cannot define. It is as if the building is gradually being turned into an increasingly unstable façade that conceals something more and more tangible. They hear distant screams, suddenly cut off, the sound of chains rattling and metal scraping against metal, but the sounds vanish when the characters concentrate on them. It

isn't until everyone except the characters are gathered that the building finally transforms into a Purgatory.

The characters can discover some of what is going on, and get a shocking insight into the netherworld of New York, if they investigate the names on Elizabeth's list. They may even reach some of the people before Elizabeth does if they work effectively. In addition, one person listed, Boorman, will contact the characters. He realizes that they are the only ones who can stop Elizabeth and he can provide them with valuable information.

The Timeline

Below is a timeline of when Elizabeth snatches various people. The characters can talk to a person if they manage to reach him before Elizabeth does. If they are too late, he will be gone. They will meet Elizabeth if they reach a person simultaneously—a description of what happens then is found below. Day one is the day after the transformation and disappearance of Elizabeth, which means that the characters have three days to investigate things before anyone disappears.

Day three. Dr. Carlisle from Goldwater Memorial Hospital

Day four. Roscoe, Max, Derringer, Waldo, Lester, Ferrimore and Doom at their hideout on Avenue D (see "Daughter of the Jackals")

Day five. Hellfire, Norton, P.J., Extra and Ford from Central Park, in a tunnel beneath the road north of the reservoir.

Day seven. Norwich, Cole, Bester, Thorn and Crowbridge from a Cannibal club on Pine Street.

Day eight. Fergal Woolstone from the police headquarters' garage.

Day nine. Boorman from his temple in the Bronx.

Day ten. Elizabeth sends a message to the characters asking them to come to the theater.

Dr. Carlisle

Fred Carlisle disappears three days after the events at the mental hospital. There are no traces of him: computer files are blank. If there are hardcopy files, a folder can be found where Carlisle's information should be, but either the ink has blured to be unreadable, or any papers in the folder are turned to oily ash. Only a few of Carlisle's patients even remember that he ever existed. The characters should have already spoken to him about Elizabeth's disappearance. They will be unable to find out much more about him.

The Jackals

The following twelve names on Elizabeth's list are simple first names, or rather nicknames. These are Jackals who were connected to Richard Seymor. Four of them are Roscoe, Max, Derringer and Waldo, the four killers seen earlier in "Daughter of the Jackals." They are in the warehouse on Avenue D, described in the second adventure. Three more Jackals: Lester, Ferrimore and Doom, usually stay in the theater's attic, but have left it to join their comrades on Avenue D.

The remaining five are found in Central Park, where they sleep on old newspapers during the day and hunt at night.

The characters will be able to reach the Jackals before Elizabeth if they are quick about it. The rumor that something alarming is happening spreads fast among the killers of New York, and the other Jackals have begun to avoid those connected to Richard Seymor. As early as the first day, the Jackals who met Elizabeth at the mental hospital spread the rumor that she is

out hunting, probably for her father's former companions.

Jackals are always difficult to question. They will attack the characters if they seem helpless and run away if they seem dangerous. The only way the characters can question a Jackal is to capture him. Use the statistics for Jackals listed in the Background.

When the Jackals realize who the characters are, they cease to be aggressive and start to talk. They beg the characters to stop Elizabeth. Lester and Ferrimore say that it is Boorman's fault that they have an Avenging Angel or Demon after them. It was Boorman who taught Richard Seymor how to create Angels and Demons. The Jackals can tell the characters that Boorman is a powerful Conjurer who has a temple in the South Bronx.

If the characters ask about the remaining first names on the list, from Hellfire to Ford, they will be told that these Jackals can be found in Central Park. They will turn out to know no more than their comrades in Alphabet City.

Patches of blood, tufts of hair and scraps of flesh are left on the scene after Elizabeth takes the Jackals away. The blood seems to be recently spilled and does not dry.

The Wall Street Murderers

After the Jackals on the list are seven other names, all with both Christian and surname. These are the well heeled killers who once attended Richard Seymor's nocturnal performances at the theater, people whom Elizabeth has not seen for twenty years. Two of them, Barton and Jones, are dead. The other five are still alive. The characters, upon tracing them, will come upon an unpleasant group of mass murderers who are still active.

Three out of the seven names can be found in the telephone directory: John Norwich, Abraham Cole and Samuel Thorn. The first two are consultants, the third a stockbroker. They all live on the Upper East Side, in the affluent neighborhoods east of Central Park. Bester and Crowbridge are not listed. Bester lives on Roosevelt Island and Crowbridge in Greenwich Village. All five work on Wall Street.

Fergal Woolstone and Boorman also know the seven men on the list, should the characters talk to them. Woolstone knows where they live and that they belong to a club on Pine Street. Boorman also knows about the club. The five are members of a group of killers who took part in Richard Seymor's performances in the early 1970's, and have been involved in ritual murders since then. Since the early 80's they have staged cannibalistic murders at a club on Pine Street in south Manhattan.



victims are killed after being brutally tortured in front of the audience

The group is led by John Norwich, the first man on Elizabeth's list. He is a computer engineer who works as a consultant at Remac Communications, which has an office on Pine Street, parallel to Wall Street. He is one of the driving forces behind the Cannibals who ravage south Manhattan.

The characters can phone any of the three men listed in the telephone directory, but they will pretend not to understand what the characters are talking about. Unlike the Jackals, they have not kept in touch with Elizabeth and have no premonition of danger. They will be worried if the characters imply that they are connected

to Richard Seymor. They might hire some hitmen to kill the characters if they are scared.

The Pine Street Club

Both Boorman and Woolstone know about the club on Pine Street. Jacqueline Sanders and several Jackals also know about it and also that John Norwich is involved in it. The characters can also learn (if they manage to catch one of the men from the list and put some pressure on him) that the five see each other there on a regular basis. The club is their only point of contact. One of the men might unwittingly lead the characters there if they shadow him leaving his home late at night.

The financial district, where Pine Street is located, is completely deserted at night. The office buildings are dark. Only an occasional patrol car or night watchman is seen out. The Pine Street Club is situated on the top floor of a building owned by General Investments at Chase Manhattan Plaza.

A van stops by the entrance at eleven and four big, seedy-looking men unload three kicking sacks—tonight's victims. John Norwich comes down and takes the three to the thirtieth floor. (Use the statistics for bodyguards below if the characters get into a fight with the delivery men. The only difference is that they do not have silencers attached to their weapons.)

The club is on the thirtieth floor, in an area used for reception during the day. Thirty or so well-dressed men and a few women (attendance varies from meeting to meeting) are gathered in the lounge which features a bar and a wall of windows displaying a panoramic view of Manhattan. Armchairs and tables are grouped around an open space in the middle of the room, where the murders take place.

The Pine Street Club is a meeting-place for the Cannibals of the financial district. Norwich buys suitable victims (children and young prostitutes—both male and female—are popular targets; the prostitutes especially because they will not be missed) from freelance kidnappers who deliver them to the club an hour before opening time. The Cannibals prefer younger victims because they are more 'fresh' and 'ten-

der.' Then, sometime after midnight, the victims are killed after being brutally tortured in front of the audience. Parts of the bodies are cooked, and offered to the members. There is a ritualistic atmosphere about the procedure, which developed from the theater nights at Mondo in the early 70's. Because of the recent fear of diseases such as hepatitis and AIDS, members who perform the tortures, killings and mutilations don smocks and rubber gloves (cooking would of course kill the viruses). The irony of their resemblance to surgeons should not be lost on PC observers.

The Pine Street Club is open on days five and seven after Elizabeth's disappearance from the mental hospital. She comes there on day seven and takes the five listed men with her. The other members of the club will have trouble explaining what happened. They believe that they were drugged and had visions of Inferno.

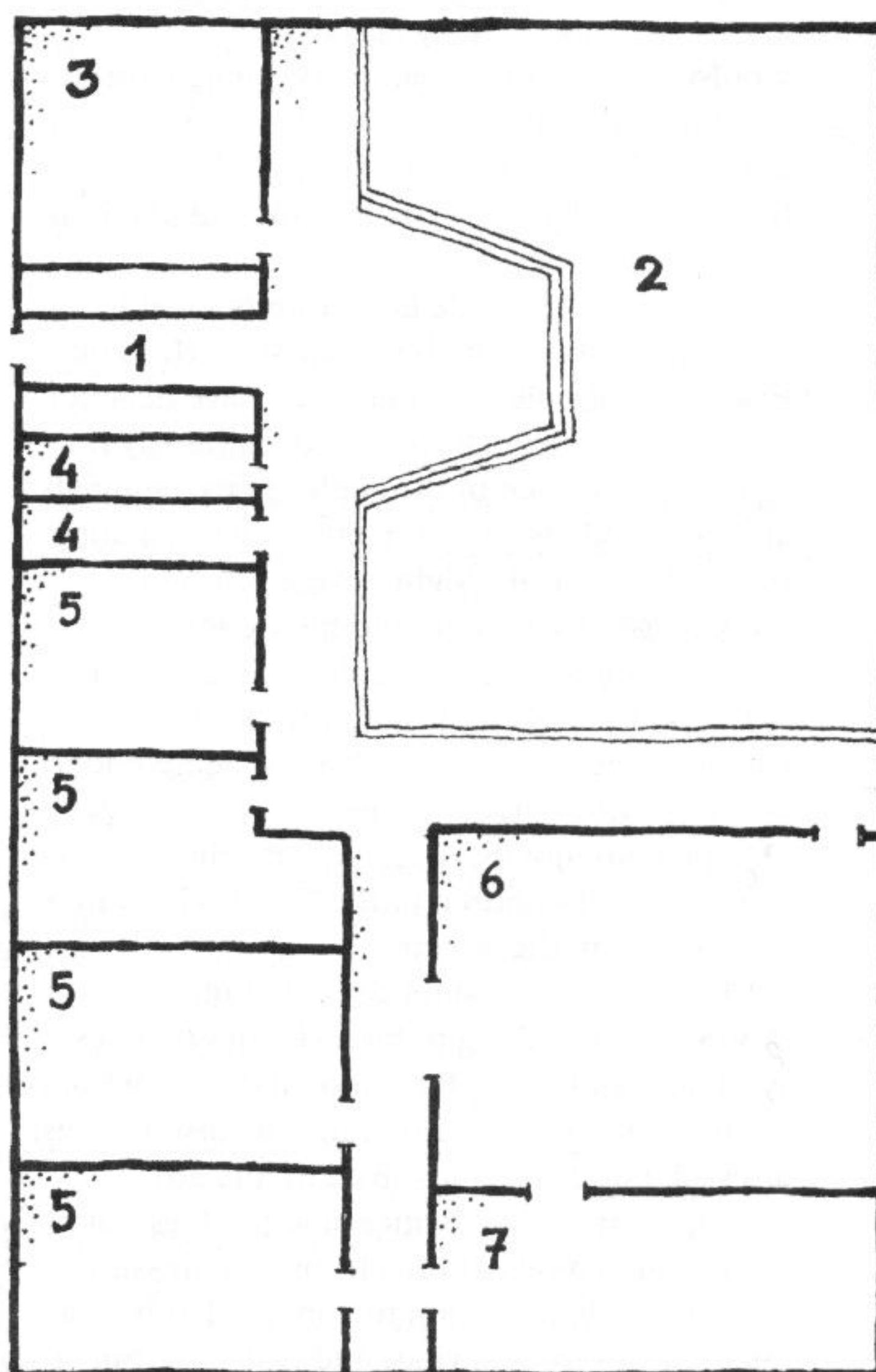
If the characters go to the club on day five they can witness—or try to prevent—the murder of two young men and a woman kidnapped from Brooklyn. The characters, if dressed in business suits, will be questioned about who they are, but if they can offer a trusted name (one from the list) as the one who invited them to the club, they will be let in. If they stand out from the other guests by wearing casual clothes, the six bodyguards will attack them. They are armed with silenced handguns and shoot to kill as soon as they are sure the characters are not club members.

Map of the Pine Street Club

- 1 Elevators.** There is a flight of emergency stairs at the short end, next to the elevators.
- 2 Lounge.** The room is on two levels. The ceiling is supported by pillars spaced in an irregular pattern. The furniture is all of black leather, chrome and glass, reflecting the international style typical of New York highrises, though this look is aging. A big panorama window faces Chase Manhattan Plaza and the skyscraper on the opposite side of the square. Potted ferns and shrubs stand here and there. The area has an 80's look to it. The space in the middle of the room is cleared on club nights,

heavy plastic is laid down, and loud music is pumped through the speaker system to cover the screams of the victims.

- 3 Cloak room**
- 4 Toilets**
- 5 Conference room.** Not used by the club.
- 6 Dining room.** A fully equipped dining room with a buffet and a piano. The victims are kept here waiting to be killed, taped up and lying against the wall by the door.
- 7 Kitchen.** The flesh and intestines of the victims are cooked here.



Pine Street Club

Corrupt Police

The next man on the list is Fergal Woolstone. The characters might have already met him if they played "Daughter of the Jackals".

Woolstone is working for the New York police fraud division after being transferred from the homicide squad on grounds of corruption (suspected but never proven). He is now at police headquarters in south Manhattan.

The characters will have trouble finding out who he is if they have not played "Daughter of the Jackals," or did not meet him during that adventure. Woolstone is not in the phone book, but many Children of the Night know of him. He is known to be venal, and turned a blind eye to many bestial crimes until he was transferred in the mid 1980's. Many Jackals know Woolstone as a policeman who can be trusted. The FBI knows him as a shady figure. Boorman also knows him. Nosferatu have probably not heard of Woolstone, as he has not had much to do with them.

Woolstone has made new friends since he was transferred to the fraud division. He is tied to a group of police officers who have degenerated into an urban Death Squad, ruthlessly ravaging the Children of the Night, petty criminals and drug addicts. His previous contacts among the Children of the Night have given him knowledge of where to find his victims.

Woolstone is therefore able to maintain his extravagant lifestyle, despite the fact that he can no longer accept large bribes, being under suspicion from his superiors. The police officers pick up money, drugs and jewelry from the criminals and Children of the Night whom they maul or kill in the streets.

The characters cannot get much out of Woolstone by talking to him. He says he does not know an Elizabeth Seymour and that (whoever she is) he is not afraid of her. Woolstone was, after all, not directly involved in Richard Seymour's criminal activities, and he does not believe in demons. If the characters pressure him, they might get him to confess that he has taken bribes from Seymour and Norwich, but "I don't do that anymore."

The characters will soon discover what he is doing at night if they keep him under surveillance. He arrives at the police headquarters' garage shortly before midnight every night, where his accomplices are waiting for him. They fan out looking for victims, force them into a car and drive off to a lonely place where they rob and beat them to death. They choose a different spot every time for the killing.

Elizabeth will come for Woolstone in the police headquarters at midnight, just before his colleagues arrive. They will find only a pool of blood and some torn and bloody rags.

The Servant of the Beast

Boorman is the most powerful Servant of the Beast in New York. He is a powerful Death Magician who maintains an obscure temple in a South Bronx basement. All Jackals and Children of the Night in New York know and fear Boorman. He is a living legend.

It was Boorman who taught Richard Seymour The Lore of Death. Seymour thought that he could transform his daughter into a Guardian Angel, who would save him from Hell, but created instead an Avenging Angel who turned against him after his death.

Boorman realized that it was a mistake to teach Seymour The Lore, but thought there was little danger after Richard died. Boorman did not foresee the possibility that Elizabeth might turn into an Avenging Angel determined to punish her father's friends, including Boorman himself.

Boorman eventually realizes that he is in imminent danger when the Jackals are whisked away by Elizabeth on the fourth and fifth days after her transformation. He would not normally fear an Avenging Angel, not even a Nepharite, but he contributed to Elizabeth's transformation, and he knows that she can hurt him.

If the characters do not contact Boorman before the fifth day after the events at the mental hospital, he will contact them. Two young men in a beat-up car seek them out just after midnight on the sixth day, and tell them:

"Boorman wants to see you. We can take you there."

The men will resort to threats if the characters refuse to go with them. They will say "People don't refuse to see Boorman," and then drive away.

Two hours later a Razide will come to escort the characters through the Illusions to Boorman's temple.

The Temple of the Beast

The Temple of the Beast is in a partly demolished building on East 143rd Street in the South Bronx. The area is a war zone after nightfall, with intermittent gunfire nearby, and Jackals hunting in the shadows. The first floor is all that remains of the building. The Temple is in the basement and can be reached by a flight of stairs behind a scorched and dented iron door. Nachtkäfer hunt in the rubble of the building.

If the characters come with Boorman's servants they will be dropped off and told to go downstairs. If they come by themselves they will have to find their way down on their own. No humans come near the building, and if the characters ask people in the neighborhood for the Temple or for Boorman, they will stare back suspiciously and say something like "Why do you want to go there?" or "You're asking for trouble!"

The entrance is guarded by four Jackals armed with automatic weapons, who will search all visitors and relieve them of their weapons. (Use the statistics for Jackals, but armed with M-16's.)

If they keep the building under surveillance, the characters will notice that Jackals, Wild Dogs and even less human creatures frequent the area around the building. They sometimes drag living or dead people down into the basement. People stay as far away as possible from the building.

The Temple is a large bare room, soiled with layer upon layer of dried blood. A smooth slab of concrete in the middle of the room serves as an altar. It is stained down the sides where blood has run off and dried in streams. A well-worn tin mug, a rough carving-knife, a head-

band made out of a bent piece of band-iron and a crooked iron bar lie on the altar. These are Boorman's magic talismans. The floor is scorched black and the characters tread on charred bones. It reeks of blood and death and burnt flesh.

Boorman

An old, wizened man dressed in torn jeans and an unbuttoned, blood splattered shirt, sits on the floor of the Temple. This is Boorman, the High Priest of the Beast. He gives the characters a sign to sit down.

Boorman knows that the characters are friends of Elizabeth's. He has made inquiries regarding the events at the mental hospital, and knows that she has implored them to save her. He is hoping that they will be able to neutralize her somehow.

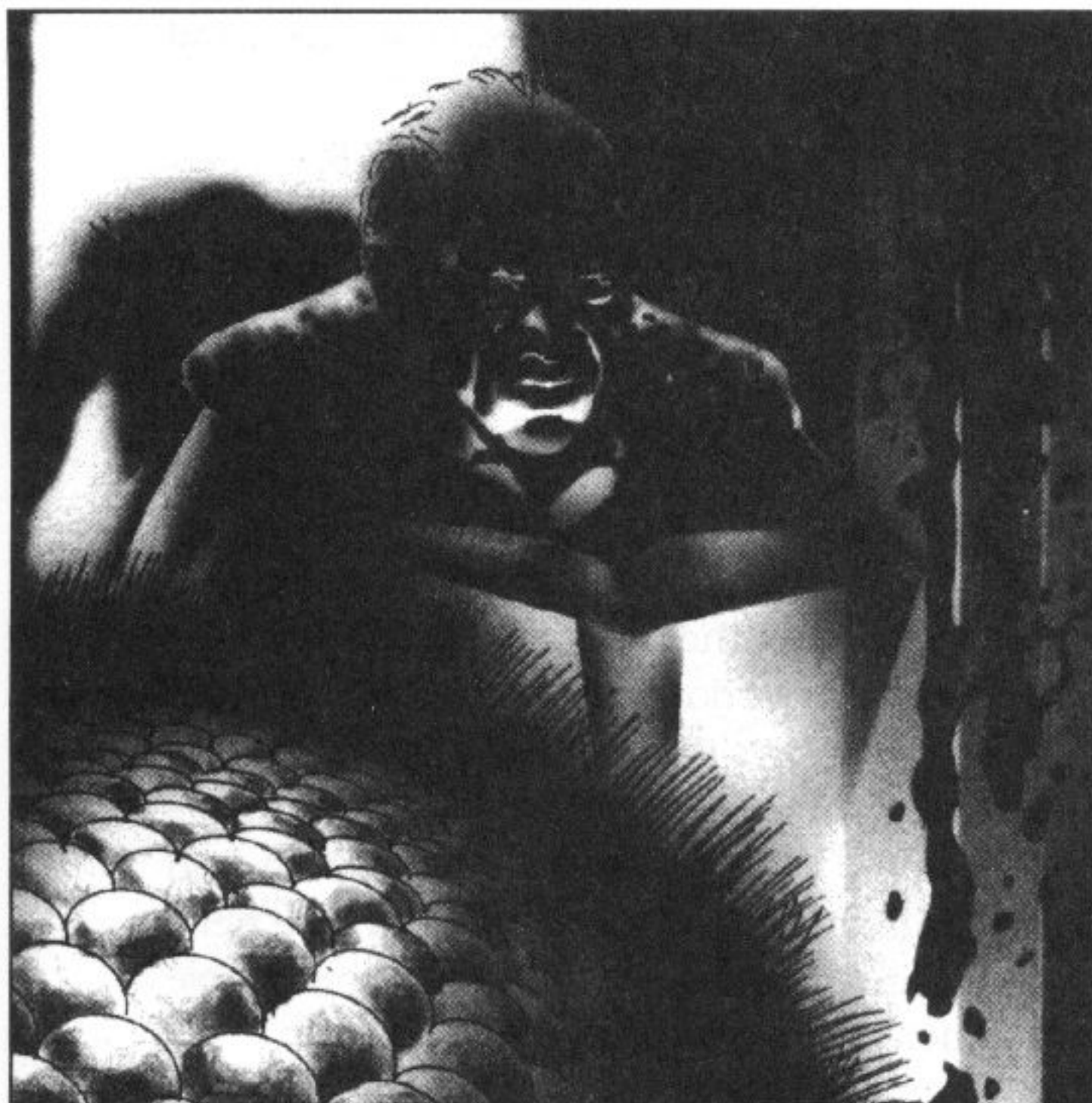
Without any introduction he explains to the characters that he was a friend of Richard Seymour's, and that he taught him some magic—a little too much magic, as would become evident. Richard's experiments with The Lore of Death are one of the reasons for Elizabeth's transformation, along with her own split personality. Boorman would not worry, he explains, if it were not for the fact that he was indirectly involved in Elizabeth's transformation. She can hurt him while ordinary Nepharites and Avenging Angels cannot. He hopes she will be unable to breach the spells of protection which surround his Temple, but he is not confident.

If the characters ask, he will explain that Elizabeth has transformed into an Avenging Angel, a kind of tormentor who sees it as her duty to punish those who were responsible for transforming her.

"And it is there," Boorman says with a broad smile, "that you fit in, my friends. We are all, how do you say, in the same boat."

He says that he can protect himself with magic, but that the characters are in a much worse position.

"You have been her friends. That makes you unusual compared to the other people she is after. She is divided in her feelings for you, and this might give you a chance."



"But you can enter her Purgatory in a way that I cannot," Boorman says. "She will try to take me there by force; but you can go there willingly."

He says that they are unlikely to stop her by using violence. She is able to distort Time and Space, and they cannot hurt her unless they take her by surprise, which they are unlikely to manage. Besides, she will return to her own Purgatory if she dies, and will be able to reach out to our world again.

"But you can enter her Purgatory in a way that I cannot. She will try to take me there by force; but you can go there willingly, and if you do, you will retain some of your abilities. It would be best if she invites you there. Then you would be strong when you arrive. The worst that can happen is that she forces you there, because then you will be there on her conditions," Boorman says.

He believes that Elizabeth is about to create a limited hell, a Purgatory, that opens into New York through Theater Mondo. Several Children of the Night have noticed that something is happening at the theater.

Boorman does not know how the characters can defeat Elizabeth, but he knows that vio-

lence will not work. Violence is the only method he himself understands, so he finds it difficult to think of some other solution.

Elizabeth comes for Boorman the night before she contacts the characters. She assumes her human form and walks down the stairs into the Temple, and so avoids all of Boorman's spells of protection. Once in the Temple she assumes the form of the Avenging Angel and carries him off with her.

Meeting Elizabeth

Elizabeth seizes her victims every night at midnight. If the characters realize this and are able to guess where she will show up next, they have an opportunity to meet her.

She always makes a dramatic entrance: opening a portal in a bare wall, or in thin air, and then stepping through it. She then tells her victim that she has come for him, that he must atone for his actions which have made her what she is. Thousands of thin, almost invisible threads extrude from her hand and enshroud the unfortunate wretch and then begin to cut into his clothes and skin like piano-wire. He is dragged through the portal, down into the ground, and they both disappear together.

She uses her ability to twist Time and Space to thwart the characters if they attack her. Bullets and other projectiles halt in mid-air and hang transfixed until she has seized her victim and disappeared. The flow of Time suddenly returns to normal, and the bullets again hurtle forward with tremendous speed and force.

If the characters try to talk to her she will stop and listen. Strange, ornate clamps or hooks shoot up out of the ground and transfix her quarry while she listens. She will refrain from cutting up her victim if the characters ask her not to hurt anyone. The two of them will simply disappear, swallowed up by the earth. As long as the characters are not aggressive, she will plead with them to prevent what is happening.

"Stop me," Elizabeth begs them before she disappears.



Trading the stark night air for the fetid breath below, I leapt through the round opening into the street and soon felt my bare feet against the wet concrete. The soles of my feet were too calloused to be hurt, and my legs were strong enough to cushion the blow. The first thing I noticed was the smell, that had been the first sign of the change. Blood, stale, rotting, but blood nonetheless. I crawled forward, using my arms too much for stability. Claws scratched across the concrete, blackened fingernails, sharpened and burnt. I could see nothing, the eyes long gone, but smell, and the feeling of the cold floor was enough to guide my way.

I noticed as I stalked the dark pathway that my legs now bent twice. A grim smile crept across my face. The blood was nearer, sharp canines dug into my lower lip. The salty taste only infatuated me. I ran, hell-bound through the dark halls, eyes dead. I was but a shadow screaming through the tunnel. Looking close, they might have seen the tie, the shirt, the shoes without soles, the mind without a soul. The new life could become possessive.

I reached it, the scent told me that. Bending my head down the body, not caring why, I began to tear hungrily at the stale flesh.



3. Elizabeth's Childhood

As the nights pass, Elizabeth gathers all of her father's friends, those whom she believes have contributed to her transformation. She is imprisoning them in the Purgatory she has created in the old theater.

During the day she assumes human form and retraces her own past in order to destroy all evidence of her humanity once and for all.

She starts with a visit to the Emerson Clinic on Long Island, the children's psychiatric hospital where she was admitted as a thirteen year old girl. She continues on to her former guardian, the solicitor Niles Giger on Manhattan, and then on to Berkfield's Boarding School outside Danbury, Connecticut. Wherever she goes she destroys all physical evidence of her prior existence: photographs, school records, psychiatric files and the like. If the characters follow Elizabeth they might find people who have seen her. If they manage to arrive somewhere while Elizabeth is still there, she will become agitated, change shape into the Avenging Angel and immediately flee through a wall or the floor.

Timeline

If they manage to arrive somewhere before Elizabeth, the characters might obtain some documents she means to destroy. The documents will not provide any leads on how to stop her, but they will give the characters fragments of background to the current events.

Day three: The Emerson Clinic

Day four: Niles Giger

Day five: Berkfield's Boarding School

Day six: Boston Academy of Arts

Day seven: James Triptread

Emerson's Psychiatric Clinic for Children

The Emerson Clinic is situated in an idyllic park on the north coast of Long Island, just outside the garden suburb of Smithtown, an hour's ride by car or train from Manhattan. The clinic is housed in an old, whitewashed hospital building.

The manager of Emerson's is named Hester Langmoore, a small, white-haired lady who looks to be at least eighty years old. If the characters visit there after the third day she can tell them that Elizabeth came the day before and asked questions about her past. It is curious of course that Langmoore remembers Elizabeth's visit. This is part of Elizabeth's attempts to be stopped: she is able to sometimes deliberately sabotage her own efforts.

Langmoore does not allow the characters to look at any records (they will in any case have disappeared), but she will tell the characters that Elizabeth was very ill when she first arrived at the clinic long ago, and that she recovered during her year long stay. Langmoore's reason for talking at all is that she is worried by Elizabeth's recent behavior and questions.

If the characters tell Langmoore that they are friends of Elizabeth's, that they are worried about her and want to help her, Langmoore might go as far as to reveal that Elizabeth suffered physical changes when she first arrived at the clinic. These disappeared after a couple of weeks. Elizabeth never talked about her family, but the police had told Langmoore that her mother and father had been killed in a crime of passion.

"We didn't want to force ourselves on her. She got better when she understood that we cared about her without forcing her to tell more than she felt comfortable with, so we didn't ask much," Langmoore says.

She adds that she will look at the records herself, in case she has misremembered something. She returns ten minutes later very agitated. The records are gone!

If the characters want to find out more about Elizabeth's childhood, Langmoore will direct them to Niles Giger, a Manhattan attorney who was appointed her guardian after her parents' deaths.

Niles Giger

Niles Giger is a senior partner in a prestigious Manhattan law firm, with its main office on Park Avenue. He was Elizabeth's guardian from her thirteenth year until she reached lawful age, appointed by the court after the deaths of her parents, since she had no relatives who could perform that task.

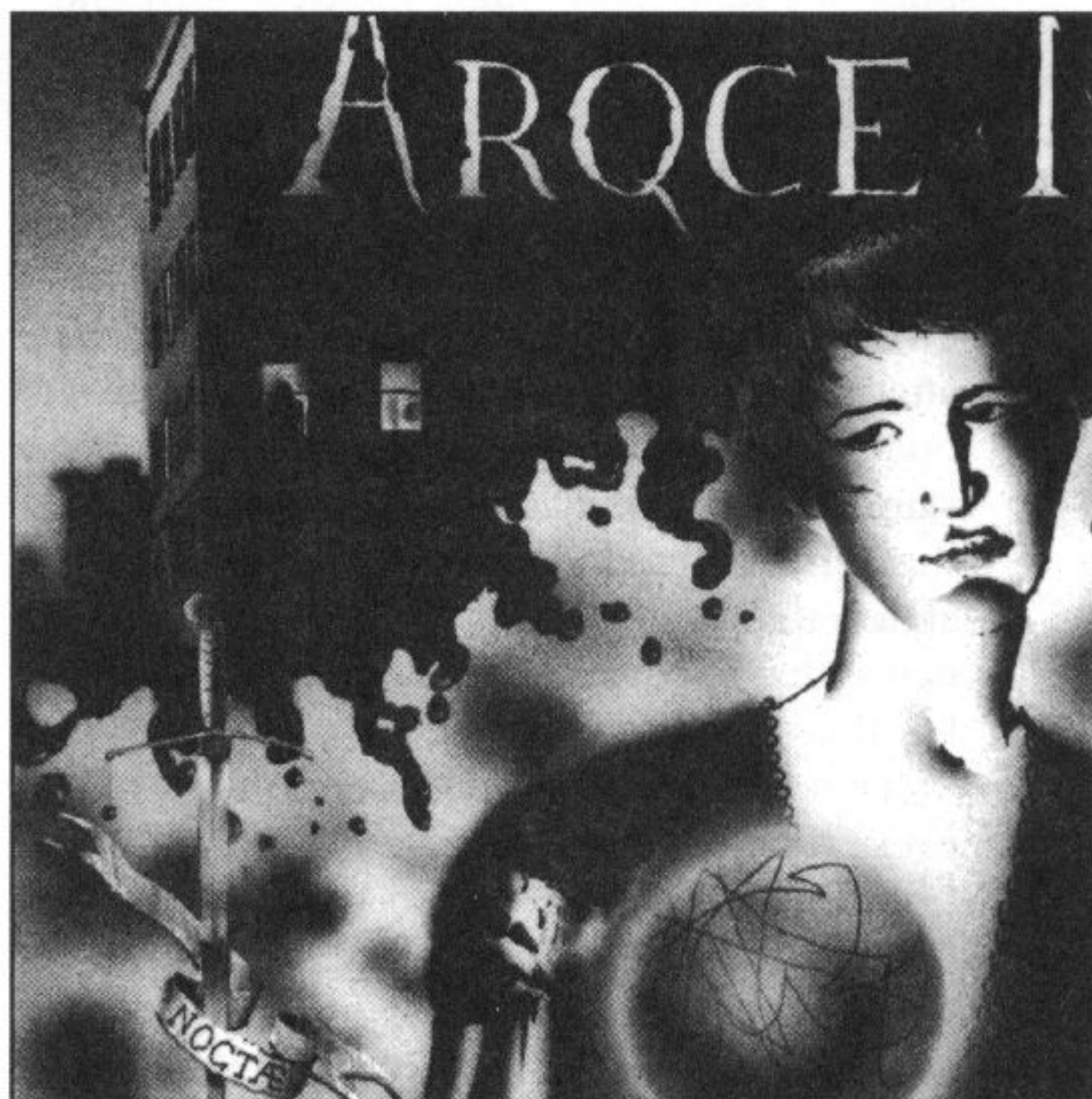
It is difficult to get an appointment with Giger, but if the characters mention Elizabeth after she has been there on day five, Giger will be willing to see them. He is a slender, well-mannered man with short white hair, wearing in a dark suit of conservative cut and a wine-colored tie. He looks to be well over seventy.

Elizabeth came to his office at noon on the fifth day after the events at the mental hospital. She wanted him to tell her how he became her guardian, why she was admitted to the Emerson Clinic, and why she was put in the boarding school outside Danbury. She emerged from thin air in his office. He wanted to have her removed, but felt a strange compulsion to answer all her questions (Commanding Voice). She asked to see any papers concerning her, and when he handed them over, they turned to dust in her hands.

If the characters can offer an explanation of what occurred, Giger will be eager to hear it. His secretary, in the room next to his, never saw Elizabeth come or go. The incident has left him shaken.

"At first she seemed disdainful, then threatening. Before she left, she said that I wasn't

important enough to bring along, and that I wasn't evil. What on Earth can she have meant by that?" Giger asks.



"...she grabbed them away from me and they caught fire and burned in her hands..."

Giger can tell the characters that the court appointed him to be her guardian since he had already undertaken similar commissions. The Emerson Clinic was recommended by a psychologist at the hospital where Elizabeth was first admitted. A police officer, Woolstone, suggested that she should be sent to a psychiatric clinic and then be given an education someplace far from Manhattan, where her traumatic memories were centered. Giger thought this was a good idea. He does not know more than that. He can tell the characters that she went to school at Berkfield's School outside Danbury, continued to Berkfield's College and then to the Boston Academy of Arts before returning to New York.

Berkfield's Boarding School

Berkfield's is a well reputed boarding school for girls, situated in rural surroundings outside Danbury, Connecticut, a couple of hours by car

from New York. The school consists of a couple of late 19th century stone buildings centered on well-manicured grounds. Girls in gray school uniforms walk about under the trees surrounding the school or sit and read. The college that Elizabeth attended when seventeen years old is connected to the boarding school.

Berkfield's principal, Nicole van der Ries, has had an experience similar to Niles Giger if the characters arrive there or talk to her by phone after day five. Van der Ries is a short, squarely built woman in her fifties, dressed in a gray skirt and cardigan. She can tell the characters that Elizabeth visited the school and behaved in an irritated, almost threatening manner. She demanded to have all papers and reports from her time at the school.

"Of course she got to see them, she had every right to, but then she grabbed them away from me and they caught fire and burned in her hands," Van der Ries says.

Van der Ries wasn't the principal when Elizabeth attended the school, but if the characters ask, they can talk to one of her former teachers, an elderly gentleman named Michael Parman.

Parman is a gentle, slim man in his seventies with dark hair and dark, almost black eyes. He can tell the characters that Elizabeth was an ambitious but shy student, who did not talk much about herself. Her time with the other girls seemed superficial. Parman can also tell them that Elizabeth had to go to the hospital a couple of times during her stay there, when strange rashes broke out all over her body and wounds appeared which looked like she had thrust bits of metal into her body (her physical changes had returned).

"But such things can happen to sensitive girls," Parman says, rather cryptically.

The clerk at Berkfield College had the same experience as Van der Ries. Elizabeth emerged from thin air, demanded to see her records and then burned them in her bare hands.

The Boston Academy of Arts

The next place Elizabeth visits during the day is the Boston Academy of Arts in the center of Boston. The characters can make a telephone call or go there. It is a half day's drive from New York. They will hear the same story once again: Elizabeth emerged from thin air, demanded to see her records and set fire to them.

The Academy's clerk can also tell the characters that Elizabeth spent almost an hour wandering around the school and watching new students practice improvisation. The clerk did not sense anything threatening in Elizabeth's behavior.

She rather seemed sad or depressed over something, the clerk says.

James Triptread

The last person Elizabeth visits during the day-time is James Triptread, her neighbor who lives across the street from the theater. He will contact the characters on day eight to tell them he has seen Elizabeth, and that she seemed completely shattered. He asks them if they know what he can do. He has tried to reach her again, but she is gone. Triptread asks the characters to try to reach her and calm her down, "before she does something foolish."



4. Guardian Angels

Elizabeth's work has not gone unnoticed. There are many in New York who possess enough power to sense that something similar to a Nepharite is creating a Purgatory near the center of the East Village. However, most of them do not care. The Awakened do not interfere in such matters and the Gods do not care, but the lesser Children of the Night are worried. The vampires are disturbed; they fear that New York will come even closer to Inferno than it is already. Most concerned of all are the Angels and Seraphim, the guardians from the fallen paradise who dwell in the sewers and tunnels beneath the city. They are continually weakened by the destructiveness of the city as it is already; a Purgatory is a further deadly threat to them. The Angels can be of help to the characters if they know to seek them out. The vampires can help in finding the Angels, or the characters can follow them underground. The Angels are anxiously keeping the theater under surveillance, and the characters might see them flitting about the East Village.

Nosferatu

The characters already know the Sepiroth and Jacqueline Sanders if they have played "A Night in New York." Perhaps they have met some other New York Nosferatu who are willing to help them to stop Elizabeth.

The Sepiroth are not as sensitive to what is happening, as they have come to New York recently. But they have heard that many are worried by what is going on. They can tell the characters that Sanders is worried.

"...And the Angels are moving, Diego says. We've seen Angels out at night in the East Village. I've never seen that before."

Diego has met Angels before, in Los Angeles. He explains that they are Seraphim cast out of heaven, beings of light who walk the Earth, stripped of most of their powers.

"...But they might know what to do," he says.

Sanders also suggests that they contact the Angels. She has long suspected that Elizabeth was undergoing a transformation. She saw it under the surface.

"Someone should have done something earlier," Sanders says. "It's probably too late now. It's like vampirism, I guess—once you've got it in your system, there's no way of getting it out. I really don't know."

She fears that Elizabeth will soon come after anyone with a negative mental balance, which in the long run would include the Nosferatu.

"If you can get her to stop what she's doing, we'll be permanently in your debt," Sanders says.

The Angels

The Angels have the theater under surveillance starting on day three, when they sense it linking closer to Inferno. The Angels are sensitive to portals that open into Inferno, and anything that ties the city closer to the domains of Astaroth. It weakens them, and that is why they prowl the streets in the vicinity. The building's negative charge is already too powerful for them to enter it. If the characters keep the theater under surveillance, they can see the Angels as vague, disheveled figures dressed in torn white silk tunics and shrouded in light, standing in a doorway across the street from the theater or walking up and down the street. Normal humans cannot see them in this form, but the characters can because of their recent experiences. Two Seraphim spend almost every day at James Triptread's café.

The simplest way to contact the Angels is to walk up to them and talk. They are shy and will recoil at first, but if the characters manage to make them understand that they wish them no harm, the Angels will signal them to come along.

They take the characters to the nearest large manhole lift it with little effort. They fold their graceful but tattered wings tightly and climb down the ladder into the tunnel and down into the sewers. If the characters try to speak to



"...There is too much pain here. We will perish in the pain, and so will you, eventually."

them they will make a sign to keep quiet. They take the characters through tunnels lit only by their heavenly aura until they reach a dented, sooty door. An Angel opens the door and the characters are blinded for a moment by an intense light. They enter a huge chamber with a vaulted ceiling; the whole room is filled by a mild, diffuse light, and the characters feel calm and at ease. There are some twenty Seraphim in the room.

A tall, thin Angel with dark eyes and curly dark hair, dressed in tattered robes, approaches them.

"You are friends of the demon, are you not?" the Angel asks.

If they agree, it will tell them that they must stop her from creating an Inferno.

"There is too much pain here. We will perish in the pain, and so will you, eventually. You must make her change her mind," the Angel says.

It will explain to them that they cannot confront Elizabeth, as this will only make her stronger. They must convince her to abandon the Purgatory and her role as an Avenging Angel willingly.

"She's creating her own Purgatory. You must go there of your own free will, and descend into it. She torments those that she brings there, tortures them until they are filled with hate. This strengthens her Purgatory; the hate nurtures it. We are damaged by so much hate, so close. There is too much suffering—please stop it," the Angel says. The Seraphim remain in these places of pain out of a sense of duty, even though it may mean their own destruction. To the characters they seem melancholy creatures who treat their suffering as a part of their existence. They will not leave, but will help others to correct these evils if they can.

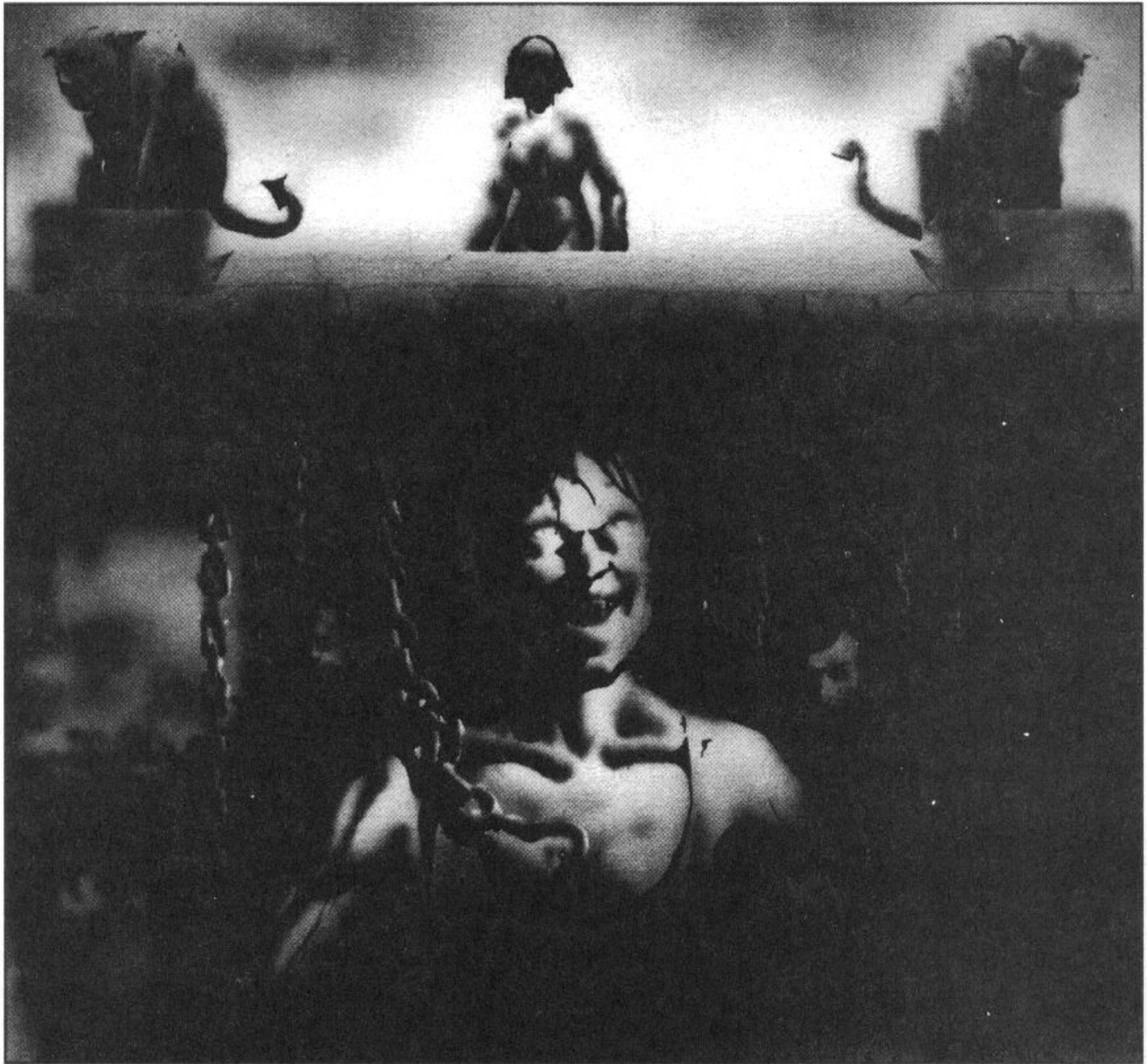
If the characters ask what a Purgatory is, the Angel will explain that it is a place to which Elizabeth brings those who have participated in turning her into what she has become.

"But they must want to come. She can only bring those who actually want to experience the pain," it says.

It also points out those among the characters who have a positive mental balance, and says that Elizabeth cannot hurt them. It then points to the character who has had an affair with Elizabeth and says that she cannot hurt him, either, not if he loves her.

"Those who love cannot be hurt in Purgatory," it says.

One of the Angels who led the characters underground leads them up again, and returns to James' Diner across the street from the theater.



"Sean, we'll be late for the second act."

"I just want to see Angela backstage; I'll meet you back at the seats."

He knew I wouldn't want to go with him; that I despised his 'friend' Angela and her little circle. "Well, make it quick, or you won't get to your seat before the end of the intermission."

I loitered in the small foyer for a few minutes, then finished my martini before going back to the seat. The theater was hot inside, the way older public places got in the winter with their old boiler heating systems. The air was dry and oppressive; I started to sweat under my jacket and

dress shirt. Everyone sitting so close, all of us breathing the same air. I began to feel nauseous...

"Adrian?" I jolted awake, Sean's face close to mine. The theater was dark and the Second Act about to begin. I must have dozed off. I shifted in my chair to let him pass, and even in the dim light I saw a dark stain at the corner of his mouth. He sat down heavily and I reached over to wipe the smudge. He jerked away—not before I touched it. My finger came away wet, and red. It was blood.

"Did you hurt yourself?"

He glared at me, and I noticed then that he seemed flushed. "Don't worry about it."

5. Back to the Theater

Elizabeth, when she has gathered all of her victims, sends a message to the characters asking them to come to the theater. She still wants them to stop her, but has no idea how. She is aware that they will have power over her if she invites them instead of forcing them there, and that is also a reason for the message.

Leonard Carsdale arrives just before midnight at the home of Elizabeth's former lover, and delivers a crumpled and bloody note upon which "COME HERE" is scrawled. Carsdale's clothes are torn and filthy, and he seems to have aged ten years in the past week.

Carsdale is not in a mood to tell the characters anything. If they ask who wrote the message he will become irritated and say "Who d'you think?" He tells them he will be at the theater if they should need him, then turns around and leaves.

Elizabeth will give them twenty-four hours to come to the theater. If they have not arrived before midnight the next day, she will come herself and ask them to come. She will avoid forcing them as long as she possibly can. Only if they expressly refuse to come will she summon them by force. She will not hurt them, but simply reshape the walls around them so that they stand at the top of the stairs leading down to her Purgatory (see below).

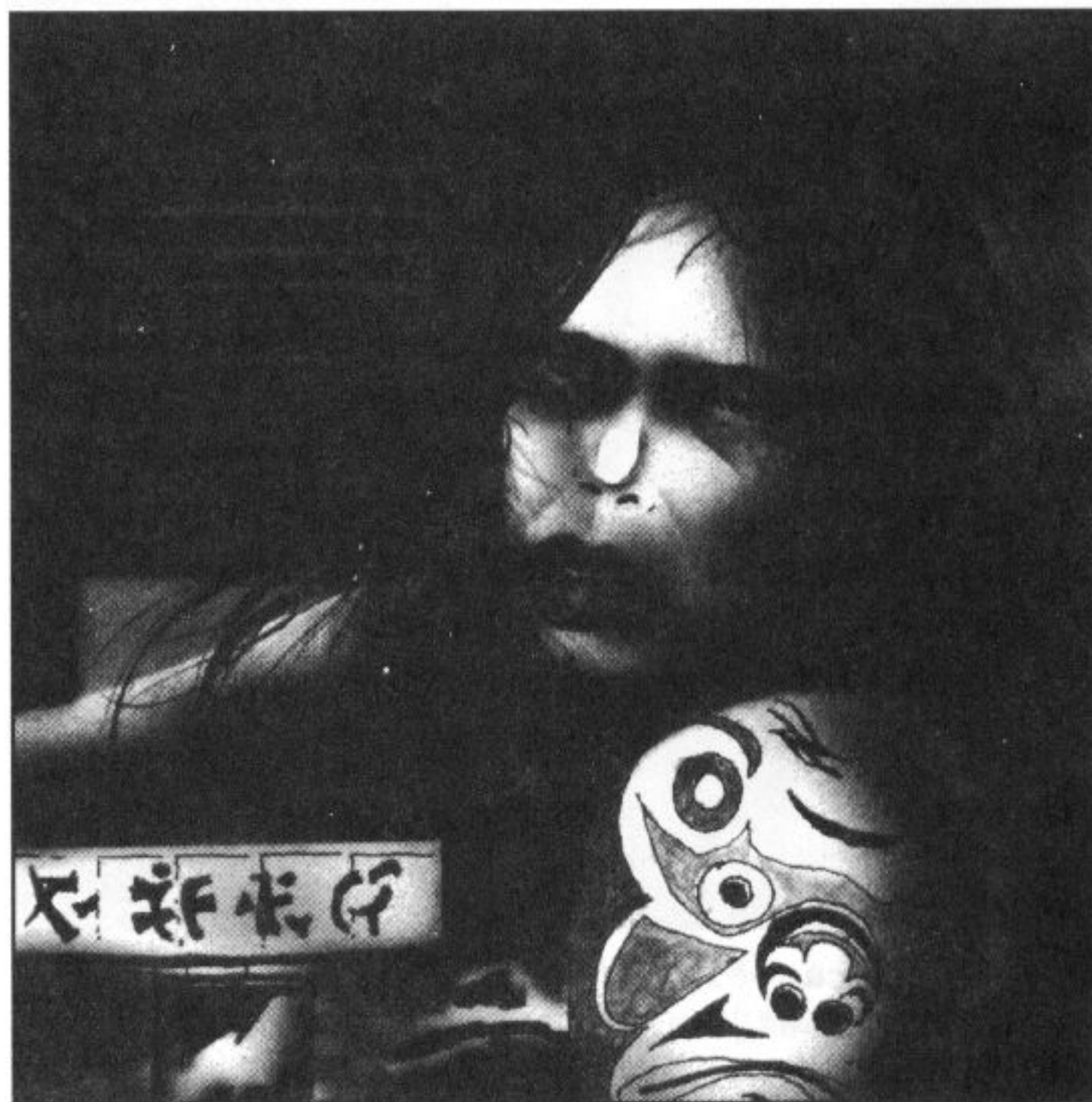
The Purgatory

After day ten, Theater Mondo is an empty shell, where even the most insensitive can hear agonized screams and the sounds of torture. Leonard Carsdale opens the locked doors when the characters arrive.

"This way," Carsdale says, and leads them through the derelict theater to the flight of stairs behind the stage which descend into the basement.

The characters seem to feel the air around them vibrate with pain. They see distorted

faces out of the corners of their eyes, but when they turn their heads there is nothing there. Carsdale opens the door to the basement stairs. A horrible stench strikes them like a blow to the face. Everything looks familiar at first, but they soon discover that the flight of stairs does not end where they expect it to, but continues down, down, down. The worn walls are covered with faded, bloodstained posters from the theater. A conspicuous number are pictures of Elizabeth and Richard Seymor. The floor is spattered with blood. A hot, dry breeze sweeps up the stairs and makes the dangling light bulbs sway. The characters hear wailing voices rise from the dark below them.



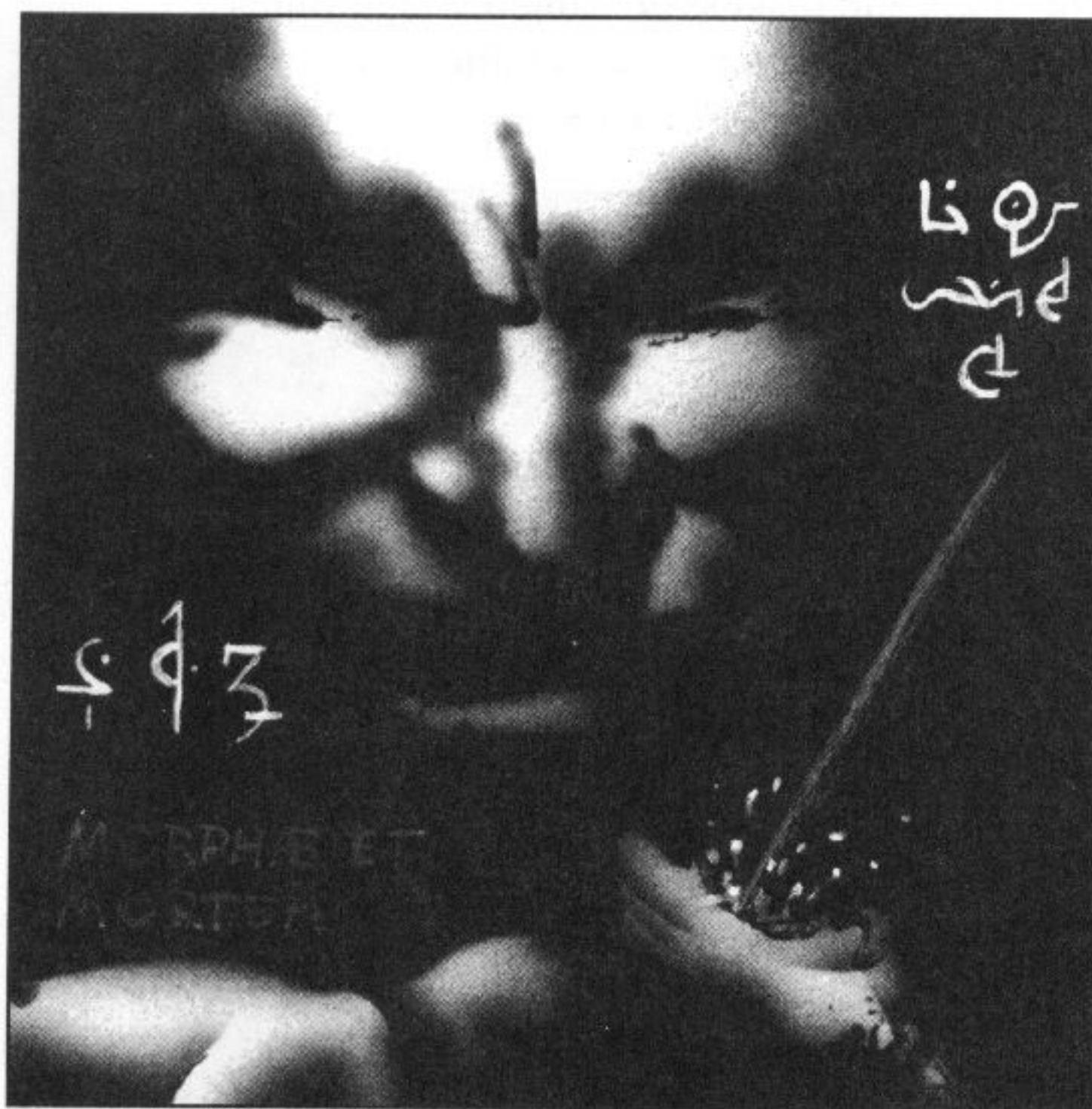
Elizabeth will give them twenty-four hours to come to the theater.

The characters must make a Terror throw with a modification of -10 when they see the scenes of torture inside the Purgatory. These

are gut-wrenching scenes, but the characters should expect something unpleasant.

Carlisle

The stairs eventually come to an end at a corridor which does not seem to be part of the theater. It is a hospital corridor, painted in characteristic two-tone institutional green and lit by flickering fluorescent lights. Horrible, agonized screams echo down the corridor. After a couple of hundred meters the characters will reach a metal door with a spy-hole, common in mental hospitals. The door is unlocked and opens into a bloody padded cell where Fred Carlisle lies strapped to an operating table. Three hulking men in green hospital clothes have sawed his head open and are peering at his brain. Carlisle is screaming with pain and is unaware of his surroundings.



...the characters may recognize the lounge at Pine Street, but here the roles are reversed.

The three men will ignore the characters if they do not try to free Carlisle. They protest that they must continue their treatment. They will become violent if the characters try to force the issue. The characters must not tolerate what is happening and be prepared to risk

their lives to free Carlisle. The three men's statistics are those of Tormentors.

If the characters free Carlisle from the table he will faint, and they will find that he is barely alive, although he should have been dead long since. There is nothing they can do for him. He will not regain consciousness.

There is no other exit from the room, but if they turn back into the corridor the characters will find that the stairs do not go up, but continue down instead. There is no way back up.

The Jackals

After another couple of hundred steps the stairs turn into a new corridor, this time with unpainted concrete walls, floor and ceiling. The corridor ends in a large, low-ceilinged, room. It seems to be an empty multi-story parking lot. There is a bonfire in the middle of the room, and the air is filled with pungent smoke.

A group of shadowy figures move about the fire: two black women dressed as prostitutes, two children about eight years old, and a teenage boy in a sweatsuit. These people were victims of the Jackals who now lie half naked and dismembered in their own blood on the ground by the fire. Two of them hang on hooks from the beams that support the ceiling. They move and are conscious, but should have died long since from their terrible wounds.

There are more fires beyond, and more shapes moving about in the darkness. The Tormentors are armed with daggers, broken bottles and iron bars heated to incandescence in the fire. The agonized screams of the Jackals reverberate through the room.

The characters may try to stop the torture. The Tormentors will explain that it is only fair to torture the Jackals, to make them experience a fraction of the pain they have inflicted upon others. The characters must intervene physically to liberate the Jackals and show that they are prepared to risk personal injury to stop the torture. The Tormentors will try to push them aside or restrain them, but will not hurt them seriously. The Tormentors are projections of Elizabeth's consciousness, and it is she herself who called upon the characters to end it.

When they return to the corridor again, they will find that the stairs go down instead of up.

The Cannibals

Beneath the Jackals' hell is an nondescript, but clean and elegantly appointed corridor that leads to the Purgatory housing the Cannibals of the Pine Street Club. The corridor opens into a room that the characters may recognize as the lounge at Pine Street, but here the roles are reversed. Children, young men and women (the usual victims of the cannibals) sit in the black leather armchairs while John Norwich and his friends are tortured to death, but without dying or losing consciousness. They are taken to the kitchen where they are chopped up, cooked, and while still conscious brought out to be eaten. They are then resurrected, to lie bound with tape in the dining-room waiting to be carried in and killed again.

The events from the Jackals' Purgatory are repeated. The audience maintains that their victims deserve what they get, and more, but the characters can make them stop torturing their victims if they interpose themselves between the crowd and the former Cannibals, and risk confronting the roaring crowd when it rises to throw them out. There are twenty Tormentors in the room. They should be able to overcome the characters, but will step back if they are faced with an uncompromising attitude.

If they return to the corridor, the stairs continue on down.

Woolstone

The stairs emerge into a bare corridor which leads to a prison cell, where a naked and battered Fergal Woolstone is being mauled by three teenagers dressed like gang members and armed with clubs. He is handcuffed and lying huddled on the floor, where the trio is kicking and beating him.

As in the previous situation the characters must step in and stop the beating. If they are determined, they can unlock Woolstone's handcuffs and drag him out of the cell. He is beaten black and blue and is in no condition to go anywhere or do anything.

The stairs still continue downward when they return to the corridor.

Boorman

The last Purgatory centers around the Servant of the Beast. It is an almost exact copy of his Temple in the Bronx. He is not being tortured by human Tormentors, but by two Razides who have bound him to the bloody altar and are dissecting his body. Their statistics are those of ordinary Razides. The characters must make a Terror throw to confront them successfully.

The Razides are not receptive to verbal arguments, but they are under Elizabeth's control, so they will not hurt the characters. They are will retreat if the characters step in to free Boorman.

The stairs at the end of the corridor continue down instead of up when the characters return.

Elizabeth's Purgatory

The stairs continue down and end at a smooth concrete wall. As the characters descend, the faint light emanating from the bare light bulbs has more and more trouble pushing the darkness away. From far away, as if from the other side of a wall, the characters seem to hear a woman crying. When they come further down they see a bent figure waiting for them at the end of the stairs. It is Leonard Carsdale.

"This is the point of no return. Beyond me, the power of light end and only Darkness reigns. You can still turn back," Carsdale says.

The characters can return if they wish, and the stairs will go back up to the theater. But if they do, Elizabeth will be lost forever. If they choose to continue, Leonard answers:

"It is you who choose, but do not forget why you have come here. It is easy to be fooled."

He says no more. Whatever the characters ask, his only response is, "You'll see."

A dull grinding is heard, and Carsdale steps aside. A gate opens behind him as the concrete wall slides away. A bluish white glow which does not seem to extend beyond the wall blinds them for a moment, and the gate seems to rush

against them and enclose them. The characters suddenly stand on the other side and hear the gates slam shut behind them.



Pointed, half melted pieces of plastic and metal have pierced her skin from the inside, and the skin is flayed from her face.

The air is heavy with oily smoke and the stench of rotting flesh. The characters might be in a room, but the walls and ceiling are too distant for them to see. Rough, square pillars rise from the floor and disappear into the darkness above their heads. The floor consists of rattling steel plates, slippery with oil and blood.

One spot in the vast room is lit, some twenty meters from the characters. There Elizabeth hangs, or a being whom the characters recognize as Elizabeth in her Avenging Angel form. Pointed, half melted pieces of plastic and metal have pierced her skin from the inside, and the skin is flayed from her face. She hangs from chains that stretch up and disappear into the darkness. The chains, the floor beneath her and the pillars around her are glowing with heat and there is a smell of burnt flesh. A Razide, surrounded by ten Tormentors, is thrusting rough nails into her flesh. She screams in a terrible, high-pitched voice and is oblivious to her sur-

roundings. This is the Purgatory that Elizabeth's feelings of guilt have created.

The Transformation

Before the characters have time to think or do anything, red-hot chains come plunging down out of the darkness. They feel burning, jagged hooks pierce their bodies and they are hoisted up into the air. They are hurled into the darkness, far away from each other. Alone in the darkness, hanging from chains that are buried deep in their flesh, they feel an intense heat surrounding them. Red-hot chains are wrapped around their bodies, pieces of melting plastic and red-hot metal are being pressed into their skin until it seems to penetrate their flesh down to the bone. Thin drills penetrate their skulls and bore into their brains. The tearing, stabbing, ripping pain is horrible beyond comprehension. They should be dead, but they never even lose consciousness.

The characters are being transformed into Children of Inferno, something akin to Nepharites. This is Elizabeth's way of giving them the power they need to confront what they are about to face. In her present form she cannot give them any kind of strength other than what she has, power that draws its strength from pain.

The characters hear Carsdale's gentle voice echo in their heads throughout the whole transformation:

"Do not forget why you have come here, do not forget why you have come here..."

They must make a Terror throw with a modification of +10.

Children of Inferno

After what seems an eternity the chains suddenly release their grip, and the characters fall headlong to the oily metal floor. They are no longer human. Their exact appearance is determined by their backgrounds, by what form their Disadvantages might take in Inferno. This is for the Gamemaster to decide. The transformation will mean that the characters have a +10 in the ability scores determined by STR,

AGL and CON. Their COM is modified by -10. The Gamemaster should determine how this affects the characters' secondary abilities beforehand, so as to avoid a lengthy interruption to the game. The characters can now survive a fatal wound. They will still die after receiving two fatal wounds.

They have natural armor of two points and have full scotopic vision. They can teleport themselves up to ten meters (one action), and can affect Time so that they can double their number of actions during one Combat Round. They can affect the number of actions of six adversaries simultaneously. They must concentrate to affect Time, so if one of the characters doubles the number of actions of the others he cannot perform any other action himself, apart from affecting Time.

In addition to this, they all carry a weapon at which they have a Skill score of 25. The weapons are described after the adventure.

Elizabeth is Liberated

The characters stand in the middle of the hall, at some distance from where Elizabeth is being tortured by the Razide and the ten Tormentors. These will attack the characters if they try to free her. While the Razide and the Tormentors were summoned by Elizabeth herself, they are still under explicit orders not to let anything disturb them. They are not susceptible to arguments. The characters must defeat them in order to liberate Elizabeth. If the Razide falls, the Tormentors will flee into the darkness and disappear. Elizabeth will fall to the floor and lie motionless for awhile, then she will arise. She still has the form of an Avenging Angel, and the characters are still transformed.

"You have liberated me. You are my guests here," Elizabeth says.

She turns to the characters she knows best and says: "You have changed. This is a more fitting form to have in a place such as this."

She is filled with pain and darkness, and believes that she has called the characters here to banish the Tormentors and to keep her company in her Purgatory. As long as she is here, she has difficulty imagining other places than

her Purgatory and other shapes than the one she wears now. The characters must take the initiative if they are ever to escape. There is no way out. They are in an endless room where the other Purgatories they have passed on their way down are interspersed. Beneath them lies Inferno.

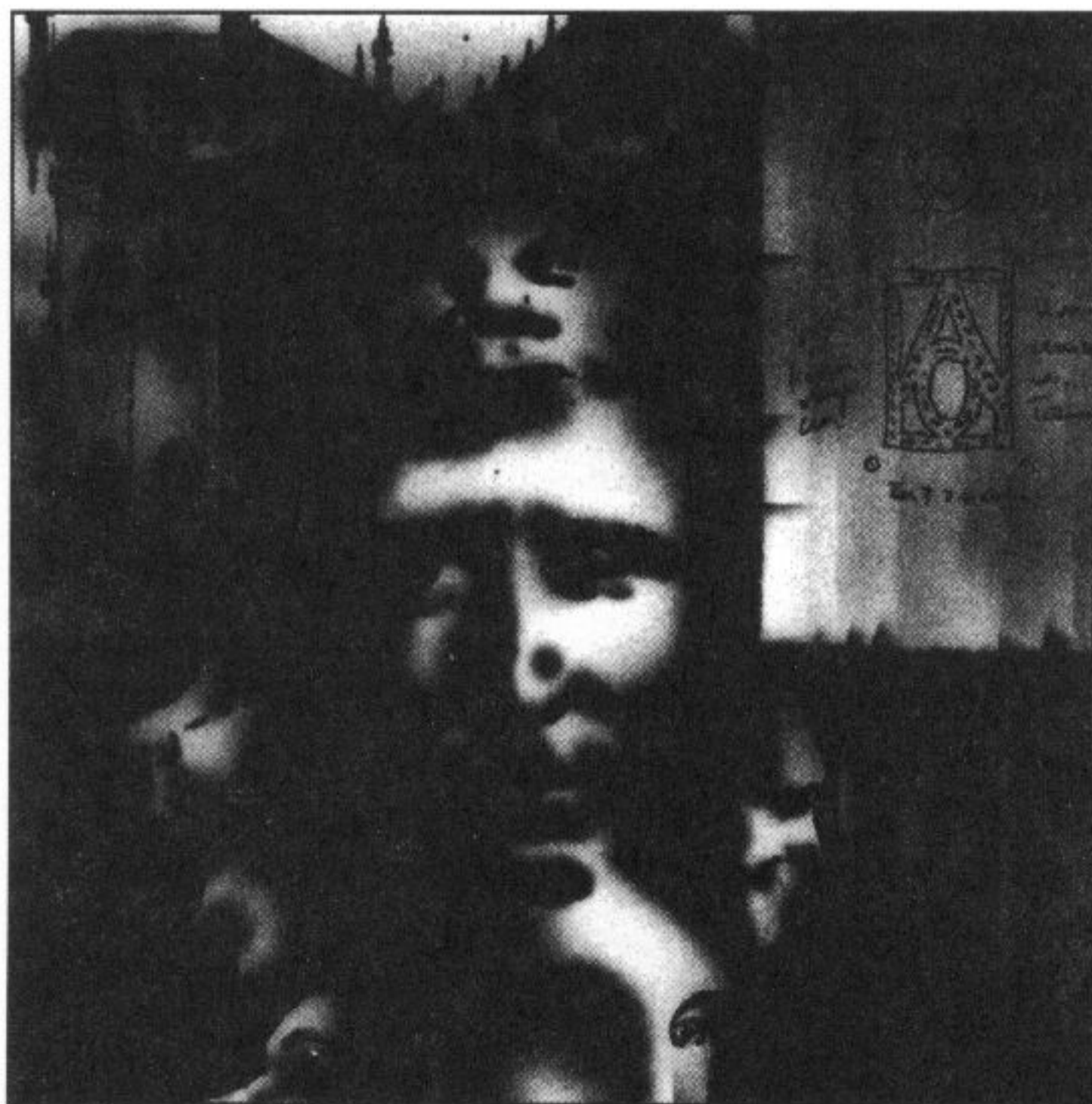
They must shed the forms they wear now and return to their human selves, to escape from here. They must explain that they want to get out, and if they are clear in expressing their wish, Elizabeth will understand. She will first try to convince them that it is a bad idea. She will implore and beg them to stay, and say that she will perish if they leave her here.



"I can open a portal, but I will have to use most of my powers to do so."

If they still insist, she will eventually say, "I can open a portal, but I will have to use most of my powers to do so. You must hurry out while I keep it open, and I must open it now. Soon you will be so tightly bound to the shapes you now wear that you cannot leave this place. We have very little time."

If they demand that she destroy her Purgatory, she will answer that it is not within her power to do so. If they want her to break



Her bond to the Purgatory is so strong that she cannot imagine herself leaving it.

the link between New York and Inferno, she answers that the bond between her Purgatory and the theater was severed when the characters descended. They were the last link between her and the world of the Living.

If the characters ask her to leave the Purgatory with them, she will answer that this is impossible. She is the only one who can create a portal to the world of the Living, and she must keep it open if the characters are to escape. Her bond to the Purgatory is so strong that she cannot imagine herself leaving it. Helping the characters escape is a last desperate way for her to save herself. This deed might enable her to leave Inferno in the future, she hopes.

If the characters agree to leave her, she raises her hands and a portal rises out of the floor before them. They stare into a long, shining tunnel.

"Run!" Elizabeth cries. "I cannot keep it open!"

If they rush into the tunnel, they will come to a door. It is the theater's exit. They end up in the street outside the theater, and the gate slams shut behind them. They retain their

demonic features for a few seconds, but the transformation is soon reversed and they regain their human forms. The weapons they had in the Purgatory are gone. Behind them the theater suddenly catches fire, and will soon burn to the ground. They catch a glimpse of Leonard Carsdale's hunched figure peering out through the foyer's glass doors. He turns and walks purposefully back into the flames.

Save Elizabeth

The characters do not have to leave Elizabeth in her Purgatory. They can save her, but only under the following conditions:

First they must want to escape Inferno. If they want to maintain their new, diabolic features, they will never be able to leave. They must behave like human beings, not like Nepharites.

Second, they must refuse to leave Elizabeth behind in her Purgatory, even when she explains that she can only help them out if it is done immediately, and that it is impossible for her to come with them.

If they insist on leaving, and also that she come with them at any cost, they will shatter the very foundations of the Purgatory she has created around herself. This requires that they actually care for her and are willing to risk themselves in order to save her. They will feel the steel plates start to vibrate beneath their feet. A hot wind will sweep through the room, and they will see the pillars sway like trees in a storm. The whole room will collapse with a terrible roar and all is black.

They wake up in the basement of the theater, in their human forms together with Elizabeth, who has regained her human form, as well. They are shrouded in pungent smoke. The fire in the boiler has spread to the coal bin and they must get out quickly before they are overcome. When they rush upstairs they see the bodies of the twenty men they saw being tortured in Elizabeth's Purgatory. Their dismembered bodies lie scattered through the theater. Leonard awaits them in the foyer. He follows them out to the street, and they see the theater erupt in flames and burn to the ground.

Epilogue

What happens after the confrontation in Elizabeth's Purgatory depends on how the characters have behaved. If they choose not to leave, or if they attack Elizabeth, the adventure ends there. The characters are trapped forever.

If they escape the Purgatory without Elizabeth, the adventure ends outside the theater. Elizabeth and her victims are gone forever. Leonard Carsdale's body is the only one the police can find in the burned-out theater.

In addition, the characters are marked by their visit to Inferno. If their mental balances are ever lowered enough to suffer physical changes, these will take the same terrible form as the ones they had in the Purgatory.

They will suffer no consequences from their stay if they manage to escape with Elizabeth. She is still unstable, but she has regained her human form and will not suffer new physical changes.



Use these weapons, or give the characters new ones when they have been transformed in Elizabeth's Purgatory.

1. Black iron wand with runes, nails and barbed wire wound around and half melted into the metal. Blood trickles out of cracks in the metal. The wand reduces the effect of armor by half (round up).

Damage: scr 1-5, lw 6-10, sw 11-15, fw 16+

2. Rough gauntlets made of steel, bone and skin, covered by spikes of bone and teeth. They tremble and rattle slightly.

Damage: scr 1-7, lw 8-12, sw 13-14, fw 15+

Secrete a corroding poison which aggravates the damage one point/CR for a duration of 1D10 combat rounds.

3. A stylized sword shaped vaguely like a red, hornet-like insect which comes to life when someone grasps it and thrusts its tail into the arm of the attacker. The sword/insect sprouts clawed legs and clings to its victim when attacking.

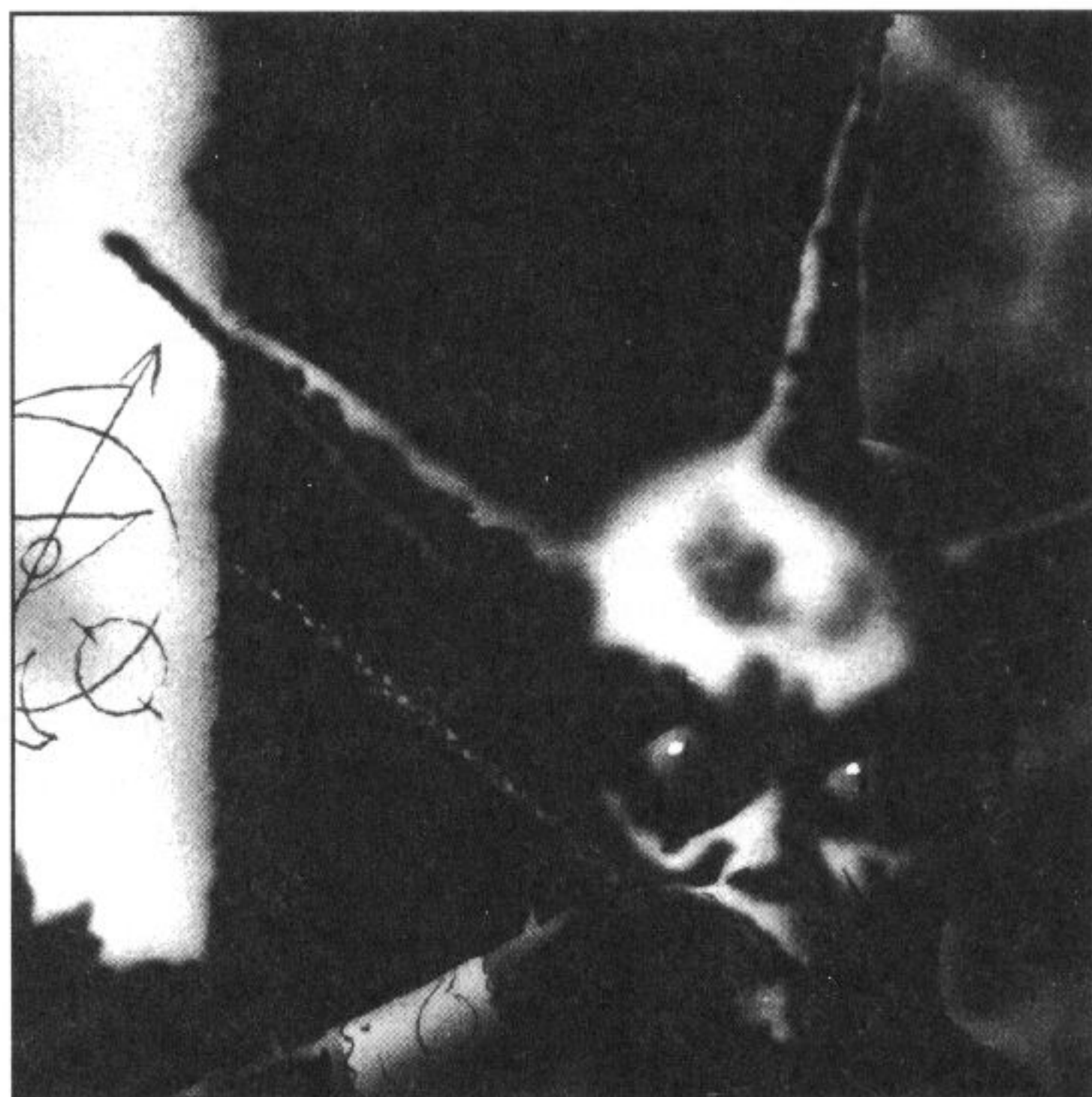
Damage: scr 1-6, lw 7-10, sw 11-13, fw 14+

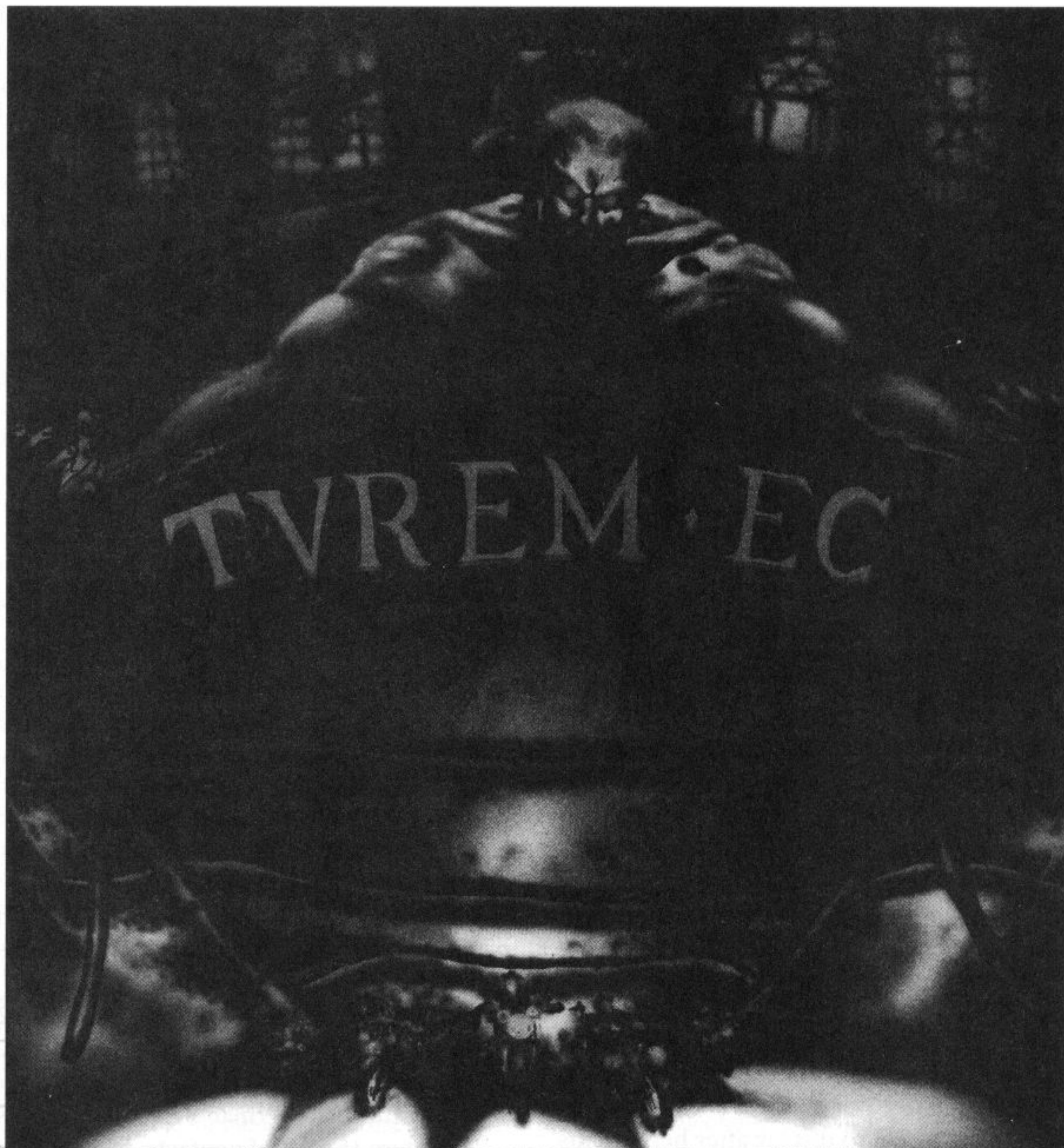
4. Living net of organic steel which twines around its target and cuts through its flesh. Range 10 meters. Those who are hit must make a successful STR-throw with an effect exceeding that of the net (STR 40) in order to break

free, otherwise the damage is aggravated one point/CR.

Damage: scr 1-7, lw 8-12, sw 13-16, fw 17+

Jackals and police officers are described in the Background. Use the statistics for the Jackals of Alphabet City and Woolstone's colleagues.





Nonplayer Characters





Elizabeth as an Avenging Angel

When she undergoes physical changes, Elizabeth maintains her human body, but it is pierced by half-melted pieces of plastic and metal which protrude from her skin and form gaping, bleeding wounds. The skin of her face is flayed off, and muscles, sinews and bone are bared. She is dressed in a plastic skirt and jacket, which have melted onto her body and formed ugly, oozing wounds. This also functions as an armor which absorbs two points of damage. This is the form she wears during the night and in her Purgatory. It is the same form which she began to display after her parents' death when she was thirteen.

Personality: Elizabeth, as an Avenging Angel, is obsessed by two things: revenge on those who helped to make her what she is, and punishing herself for all she has been an accomplice to. She is filled with revenge and pain. The characters must make her put this fixation behind in order to save her.

Gamemastering hints: Contort your face. Speak slowly and melodramatically, in a sad, deep voice.

AGL 31	EGO 17
STR 38	CHA 15
CON 41	PER 12
COM 3	EDU 12

Modification to Terror throw: +5

Height: 175 cm

Weight: 140 kg

Senses: Sees magic auras and can read mental balance.

Communication: Speech or Telepathy

Movement: 16 m/CR

Actions: 5

Initiative bonus: +19

Damage bonus: +8

Damage capacity:

10 scratches = 1 light wound

9 light wounds = 1 serious wound

7 serious wounds = 1 fatal wound

dies only after 2 fatal wounds

Endurance: 235

Natural armor: 2

Mental balance: -60

Physical changes: see above

Powers: Telepathy. Distort Time and Space like a human being with a mental balance of -300.

Shapeshift into her own, human form. Control all with a mental balance between -50 and -100. An ego throw with an effect exceeding Elizabeth's is needed to withstand the control. Create shackles, a net of thin, cutting wires which enshroud the victim and fetter it. Her skill score is 20.

Advantages: Artistic talent, Enhanced awareness, Magic intuition

Disadvantages: Depression, Death wish, Fanaticism: revenge, Mental constrictions, Mental compulsions, Bad luck

Skills: Climb 20, Sneak 20, Handgun 12, Dagger 22, Dodge 20, Unarmed combat 20, Torture 35, Computers 10, Information retrieval 10, French 10, German 8, Net of contacts: Theaters 15, Net of contacts: Jackals 12, Acting 17, Directing 20, Rhetoric 16, Photographing 13, Drive car 12, Drive motorcycle 14

Equipment: Steel whip ??? (scr 1-6, lw 7-12, sw 12-16, fw, 17+)

Shackles (a power) 20 (scr 1-4, lw 5-14, sw 15+)

Home: Purgatory

Fred Carlisle

Dr. Carlisle has devoted his life to vengeance on Jackals and other murderers. His mother was killed by a Jackal when Fred was a teenager, and his father committed suicide shortly thereafter. Fred became a psychiatrist to try to under-

stand what drives people to cold-blooded murder, but soon his emotions took over and he reshaped his hospital ward into a private Purgatory for the criminally insane. Dr. Carlisle is in his forties, a well groomed and well trained man with short brown hair and brown eyes. He is articulate and dryly academic in his speech.

Personality: Carlisle is a mad avenger. His original feelings have vanished, and he now lives only to hurt his patients. Carlisle is still convinced that he is doing his job, and he is authoritative enough to convince others, but in reality he has lost his grip long since. He will become indignant if someone accuses him of improper behavior or mental instability.

Gamemastering hints: Use refined language and jargon, with many long and difficult words. Look down your nose at the one you are speaking to.

AGL 12	EGO 15
STR 15	CHA 17
CON 11	PER 10
COM 11	EDU 19

Height: 180 cm

Weight: 75 kg

Movement: 6 m/CR

Actions: 2

Initiative bonus: -

Damage bonus: +2

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 85

Mental balance: -20

Dark secrets: Responsible for medical experiments

Advantages: Influential friends

Disadvantages: Fanaticism, Rationalist, Mental compulsion (evil murderers must be punished)

Skills: Medicine 20, Psychiatry 18, First aid 15,

Torture 15, Rhetoric 15, Net of contacts: Doctors 12

Home: New York

The Wall Street Cannibals

The guests at the Pine Street Club—Norwich, Cole, Bester, Thorn and Crowbridge—are all wealthy businessmen who work in the financial district. They were young men when they frequented Richard Seymor's theater in the early

1970's, but are now in their forties and fifties. Cole and Bester are married and have children, the others live alone. They have conservative haircuts, are clean shaven and dress in well-tailored suits. We use the same statistics for them all.

Personality: The Cannibals are dual personalities, rational businessmen during the day, insane killers at night. Like many powerful men, they see their crimes as innocent excesses that men in their position should be permitted to indulge.

Gamemastering hints: Look down upon all you do not see as your peers. Speak in a cold, impersonal tone, and try to dismiss all emotional arguments.

AGL 12	EGO 14
STR 12	CHA 10
CON 11	PER 10
COM 10	EDU 12

Height: 180 cm

Weight: 75 kg

Movement: 6 m/CR

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

Mental balance: -30

Dark secrets: Guilty of crime

Advantages: Influential friends (business magnates), Luck

Disadvantages: Greed, Intolerance, Drug addict (cocaine and alcohol), Sadist, Egotist, Mental compulsion (cannibalism)

Skills: Handgun 12, Sneak 10, Dodge 10, Dagger 12, Unarmed combat 10, Hide 10, Accounting and book keeping 12, Computers 10, Information retrieval 12, Estimate value 12, Man of the world 15, Etiquette 15, Net of contacts: Business world 15, Drive car 12, Gambling 10, Social sciences 15, Economics 15, Law 10

Equipment: H&K p7m13 in attaché case: Caliber 9 mm, Magazine 13, Length 17 cm, Weight 0.95 kg, Range 30 m, (**S/R=?**) 10/10 (scr 1-

6, lw 7-10, sw 11-15, fw 16+)

Home: New York

The Guards at the Pine Street Club

The guards at the Pine Street Club are large men who wear loose-fitting, dark suits. You can use the same statistics for other guards and hit men who show up during the adventure.

Personality: Cold-blooded professional killers who do their job and do not talk unless necessary.

Gamemastering hints: Do not talk unless necessary.

AGL 16	EGO 10
STR 15	CHA 8
CON 16	PER 14
COM 10	EDU 6

Height: 190 cm

Weight: 90 kg

Movement: 8 m/CR

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

Mental balance: -20

Skills: Climb 12, Automatic weapons 12, Rifle and crossbow 12, Handgun 16, Sneak 16, Dodge 12, Unarmed combat 16, Hide 12, Search 15, Weapon maneuver: 12; Double shot 12; Quick draw 12, Drive car 12, Shadow 12, Night combat 10

Equipment: Colt Python in shoulder holster

Home: the Pine Street Club

Fergal Woolstone

Woolstone is notorious among the Children of the Night as one of the most corrupt policemen in New York. In his many years on the New York City homicide squad he received large sums to turn a blind eye to murders, kidnappings and disappearances. He spent his ill-gotten money on frequent trips to Atlantic City and Las Vegas, where he lost it all in gambling and high living.

Woolstone is now a fat and tired old man in his sixties who is hoping to make it to his retirement without being exposed. He has joined the Death Squads that spread terror in

the night-time New York and has made a lot of money on it, but is getting tired of life. His heart is about to give out on him and he realizes that his time will soon be up.

Personality: Woolstone is totally corrupt. He sees Life as a race where all that matters is to win at any cost. He has no scruples whatsoever.

Gamemastering hints: Try to frighten those you speak to, act boorish and unpleasant. Pretend to be a chain smoker and tap your fingers on the table in a nervous manner.

AGL 9	EGO 14
STR 15	CHA 8
CON 16	PER 12
COM 8	EDU 12

Height: 180 cm

Weight: 110 kg

Movement: 5 m/CR

Actions: 2

Initiative bonus: -

Damage bonus: +1

Damage capacity:

5 scratches = 1 light wound

4 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 110

Mental balance: -15

Disadvantages: Bad reputation, Reckless gambler

Skills: Handgun 12, Unarmed combat 12, Estimate value 15, Interrogation 15, Disguise 12, Net of contacts: The underworld 15, Net of contacts: Children of the Night 8, Forensics 8, Drive car 12, Gambling 15

Equipment: S&W ctb magnum m19 in shoulder holster

Home: Police headquarters

Boorman

Boorman is an aged, sinewy man with crew-cut white hair and a furrowed face. His fingers are tipped with black claws, and razor sharp teeth can be glimpsed in his mouth. He is the most distinguished Servant of the Beast in New York, and priest of the Temple in the Bronx. He is mainly human, but can transform himself into an owl if need be.

Boorman is a hermit. Even Jackals and other Servants of the Beast avoid him. He is untrustworthy and dangerous. People who live in the South Bronx do not talk about him and do not

go near the Temple. Boorman moved into this area when it began to decline. He always seeks the most worn down area of a city to set up his Temple, hiding under cover of the violence and desperation. Those who walk alone after dark near the Temple risk being kidnapped and sacrificed. Boorman sacrifices several people to the Beast every week, and pays large sums of money to the local chief of police to conceal his activities.

Personality: Boorman is a morose, irritable and unsociable man who murders lonely wanderers and sacrifices them to his God. He treats the characters with respect, as he thinks they will be able to save him from Elizabeth.

Gamemastering hints: Speak with few words and in a grating, but obsequious and respectful voice. Make it clear that respect and politeness are something you are not used to showing, your efforts are somewhat awkward.

AGL 15	EGO 19
STR 18	CHA 5
CON 21	PER 15
COM 6	EDU 3

Movement: 8 m/CR

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: ???

Mental balance: -80

Physical changes: Claws and pointed teeth

Limitations: Controlled by external power

Powers: Scotopic vision, Invulnerable to fire, Natural weapons, Shapeshifting

Disadvantages: Psychotic mental compulsions, Narcissism, Wanted

Skills: Automatic weapons 12, Rifle 12, Handgun 15, Sneak 15, Dodge 15, Dagger 18, Throwing weapons 16, Unarmed combat 16, Hide 16, Survival 12, Net of contacts: Servants of the Beast 12, Burglary 12, Shadow 16

Attack mode: Colt Python; (scr 1-5, lw 6-9, sw 10-14, fw, 15+) Teeth: (scr 1-6, lw 7-12, sw 13-17, fw, 18+) Claws: (scr 1-8, lw 9-14, sw 15-

19, fw, 20+)

Magic: The Lore of Death 40; All spells 18

Equipment: Revolver, Whiskey, Sacrificial dagger

Home: The Temple of the Beast

Tormentors

The Tormentors that Elizabeth has summoned to her Purgatory have taken the shapes of those she has seen die at the hands of her father and his accomplices, but they are not human beings. They are creatures of Inferno created to inflict pain. They can assume any shape, but once summoned in one shape they usually retain that form. We give all Tormentors the same statistics for the sake of simplicity. Feel free to create customized ones if the spirit moves you. They use implements of torture when tormenting their victims, but only their hands when in combat.

Personality: The Tormentors are filled with an awareness that all who come to their domain desire punishment and pain. They will become confused and will not know what to do if someone with a positive mental balance shows up.

Gamemastering hints: Be inexorable in your condemnation: your victims deserve the treatment they get.

AGL 12	EGO 8
STR 15	CHA 8
CON 16	PER 12
COM varies	EDU 1

Height: varies

Weight: varies

Senses: Full scotopic vision, Can read mental balance.

Movement: 6 m/CR

Actions: 2

Initiative bonus: -

Damage bonus: +2

Damage capacity:

5 scratches = 1 light wound

4 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 110

Skills: Torture 75, Unarmed combat 15

Attack mode: Claws (scr 1-8, lw 9-14, sw 15-19, fw, 20+)

Home: Inferno

Razide

The Razides are half flesh, half mechanical creatures, four meters tall and made of iron, muscle, glass and blood. Elizabeth has summoned a Razide to torment her in her Purgatory. It has no feelings or opinions, but does what it finds most satisfying, tormenting a human being. It will not give up its desirable position without a fight.

AGL 31	EGO 20
STR 62	CHA 5
CON 51	PER 31
COM 1	EDU 21

Terror throw modification: -

Height: 400 cm

Weight: 950 kg

Movement: 15 m/CR

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

dies only after 2 fatal wounds

Endurance: 290

Natural armor: 5

Attack mode: 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+)

Home: Inferno

Metropolis Product List

Kult RPG

Authors: Gunilla Johnsson, Michael Petersen.

English Language Editor: Terry Amthor

Kult is a contemporary role-playing game of ultimate horror. It takes place here and now, in the reality of today. But reality is not what we think. Around us the world is dark and dangerous and nothing is what it seems to be...

Kult is set in large cities at the end of the 20th century. It is a world where human wickedness is mingled with terrors from other parts of reality. 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 pursue us into the daylight.

The characters 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 slay their own demons in order to have peace. Terrors from childhood rise up and assume physical forms. Horror is created inside us. In this game, the heroes are forced to go into darkness, perhaps into death—only to discover that there is no end. For the characters of **Kult**, Death is only a beginning.

Kult is a complete role-playing game. It contains rules for creating player characters with abilities, dark secrets, advantages, disadvantages and skills. Ready-made archetypes will enable you to create an interesting character speedily and commence playing. There are rules for encountering terror; advanced, realistic combat rules; and a comprehensive, logical magic system.

The consistent background will help you to recreate different horror atmospheres. Our illusion and the dark reality behind it is described in great detail, together with the creatures and cults who lurk behind the veil.

Status: Available

Price: \$ 24.95

Stock #: 5000

Page Count: 272 in duotone, with 16 full-color pages

ISBN: 1-88376-00-4

Legions of Darkness

Authors: Gunilla Johnsson, Michael Petersen.

The Seven Seals Keep the Illusion Together. If They Are Broken...

The *Legions of Darkness* is a sourcebook supplement to the roleplaying game **Kult**. It contains more information about the illusion we inhabit, about the reality we can sometimes glimpse, and about the creatures and cults which keep us captive. Archons, Angels of Death and Lictors are described into great detail, and a number of new cults and creatures are introduced. The *Legions of Darkness* gives you information about some twenty cults and organizations, maps of their headquarters and meeting places, and descriptions of more than a hundred people, gods and monstrous creatures who inhabit the world of Kult.

Our Reality Will Be Destroyed and the Truth Revealed.

Stock #: 5001

Price: \$19.95

Page Count: 176 in duotone

Status: Available

ISBN: 1-88376-01-2

Fallen Angels

Authors: Gunilla Johnsson, Michael Petersen.

Including source information about New York City, *Fallen Angels* is a set of three linked adventures in the Big Apple.

Fallen Angels consists of three interlinked adventures that take place among the New York City 'Children of the Night' (Nosferatu and Jackals) and people who are breaking through the Illusions in a city on the borderland to Metropolis and the worlds beyond our own. The Children of the Night in New York are described in the Background, where an overview of the city is also found. The Background can be used to create self-contained adventures taking place in New York, or as a base for improvisations in which the characters mingle with the Children of the Night.

Stock #: 5002

NOTE: the following products are more tentative in details. The manuscript is in, but exact size, price and title may change!

Players Companion

Authors: James Estes, Terry Amthor

The New skills, new Advantages and Disadvantages, more Archetypes, characters sheets, pregenerated characters, supplemental martial arts rules, character sheets, more.

Stock #: 5005

Retail Price: \$19.95

Page Count: ≈172

Status: Summer 1994

ISBN: 1-883716-05-5

GM Companion

Authors: James Estes, Terry Amthor

Includes NPCs, ideas for running different types of Kult campaign, tips on running a Kult game, more.

Stock #: 5006

Retail Price: \$19.95

Page Count: ≈172

Status: Summer 1994

ISBN: 1-883716-06-3

Black Madonna

Authors: Gunilla Johnsson, Michael Petersen.

On New Year's Night 1941/42 the lights go out in the churches of Leningrad. The saints' faces darken on the churches. Twenty priests are found dead by suicide in the morning.

The same night Dimi Nesterov encounters a woman on the street. The woman tells Dimi he shall paint a last icon before he dies. "An image of me," she says and removes her scarf, revealing a completely black woman's face. Dimi walks home to his undersized apartment and starts to work at the icon of a black Madonna.

50 years later, the player characters receive an invitation to the annual gala night of the German Society of Authors. At the gala they recognize an old acquaintance, a woman. Two days later, the characters fall ill and suffer nightmares. Something is coming for them...

The *Black Madonna* is a campaign in six parts, taking the player characters onto a hellish trip through both Inferno and the Dream Worlds. Between current-day Russia and Germany, and WWII Europe, they must defeat the plans of a death angel and save themselves...

Stock #: 5003

Retail Price: \$24.95

Page Count: ≈200, with 16-32 pages of full color plates

Status: Summer 1994

ISBN: 1-883716-03-9

Taroticum

Authors: Gunilla Johnsson, Michael Petersen.

Taroticum is a connected series of adventures for **Kult**, suitable for three to six players. It consists of a prologue and six chapters.

The story centers around a deck of cards, the Tarotica, which is called to our reality by the player characters in the prologue. The remainder of the adventures detail the characters' attempts to destroy the powerful cards.

The setting is London, among the madmen, the homeless, the drug addicts and the prostitutes on the fringes of society.

Stock #: 5004

Price: \$12.95

Page Count: ≈112

Shipping Date: Summer 1994

ISBN: 1-883716-04-7

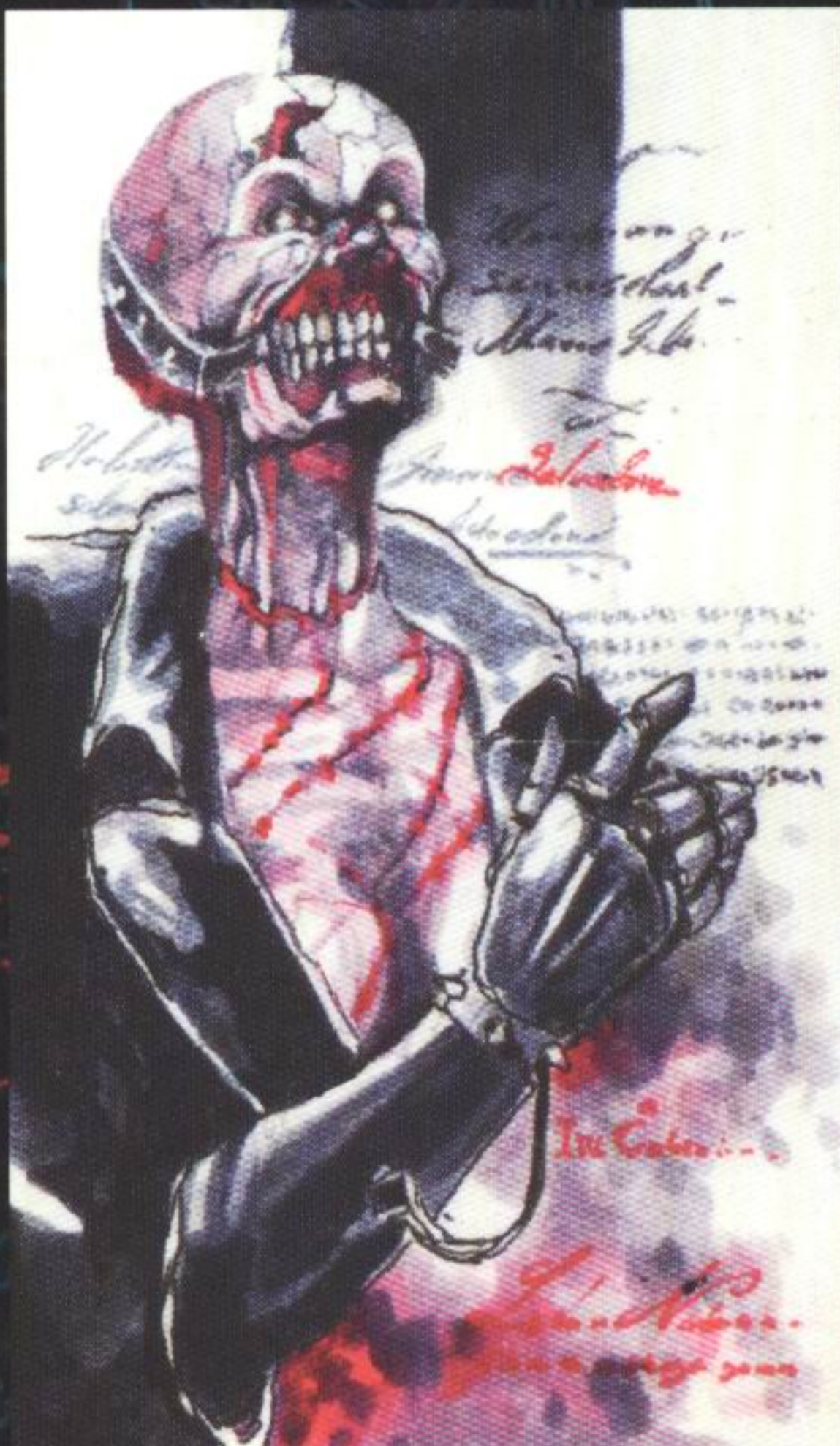
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Metropolis also supports a list on the Internet: seraphim@illuminati.io.com



Trading the stark night air for the fetid breath below, I leapt through the round opening into the street and soon felt my bare feet against the wet concrete. The soles of my feet were too calloused to be hurt, and my legs were strong enough to cushion the blow. The first thing I noticed was the smell—that had been the first sign of the change. Blood... stale, rotting, but blood nonetheless. I crawled forward, using my arms for stability. Claws scratched across the concrete, blackened fingernails, sharpened and burnt. I could see nothing, the eyes long gone, but smell, and the feeling of the cold floor was enough to guide my way.

I noticed as I stalked the dark pathway that my legs now bent two ways. A grim smile crept across my face. The blood was nearer. Sharp canines dug into my lower lip. The salty taste only infatuated me. I ran, hell-bound through the dark halls, eyes dead. I was but a shadow screaming through the tunnel. Looking closely, they might have seen the tie, the shirt, the shoes without soles, the mind without a soul. The new life could become possessive.

I reached it, the scent told me that. Bending my head down to the body, not caring why, I began to tear hungrily at the stale flesh.

NOTE: In order to be able to play *Fallen Angels*, you must have access to the role playing game **Kult**.

WARNING:

Kult is a game which explores the dark side of the human soul; some may find this disturbing. **Kult** is not recommended for players under 16.

Fallen Angels consists of three interlinked adventures that take place among the Children of the Night (Nosferatu and Jackals) of New York City, and people who are breaking through the Illusions.

New York is a city on the borderland of Metropolis and the worlds beyond our own. The Children of the Night in New York are described in the Background, where an overview of the city is also found. The Background can be used to create self-contained adventures taking place in New York, or as a base for improvisations in which the characters mingle with the Children of the Night.

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Floorplans, character statistics, and source information on the New York of Kult are all included.



Metropolis Ltd

Distribution: POB 105 • Folsom, PA • 19033

Creative Studio: POB 57083 • Wash., DC • 20037 • INTERNET:Lictor@AOL.com