

Kult™

#5000

Death is Only the Beginning...



**On the Borderland between Terror
and Madness, Dreams and Death...**



The Lie

Truth



A World in Darkness

We live in a world where the sun has set. Forlorn creatures roam deserted streets in crumbling cities, in search of terrors from their own past. The demons of the cities were spawned by the forgotten grief of these vague existences. Now they prowl the realities, striving to shackle their old masters: humankind.

Behind steel shutters in tall skyscrapers, men in dark suits strap their victims to cold alloy autopsy tables. Forbidden rituals are woven with human

blood and terror. Later, mangled bodies are taken away in plastic bags, to disappear forever.

The Children of the Night, distorted images of sick thoughts materialized in the physical world, wait in the dead cities that only the desperate and insane can find.

Dreams spawn jackals of hunger who crave for living meat. The plastered walls of reality are pierced by talons of steel, haunting the dreamer, dragging his body through endless nocturnal labyrinths.

This is a world of twisting corridors in the maze of the great city, where street peddlers sell demons in bottles from Estée-Lauder and secret words are spoken over sweating bourbon glasses in run-down bars. Forgotten gods are revived by the neon lights and the street noise, and tread their dance of death in trendy clubs. Every doorway, every rickety staircase down to the subterranean levels can be an entrance to Hell.

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

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

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

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

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

The Prince of Darkness wanders far, seeking God, the only being who can justify his existence and give it meaning. Heavens and hells have broken open or been abandoned. Demons and angels roam homeless on

Earth and look for the worshippers they need for their own survival in a world without a god. In the cities, where all truths are equal, they forget the old boundaries between evil and good.

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

But in the end all is torn apart and destroyed. Scientists put forward theories that chaos is the fundamental principle of the universe. Their findings are echoed by increasing disorder around them, as if the very knowledge of reality's nothingness was devouring the ancient patterns.

Kult is a role-playing game set in the world of large cities at the end of the 20th century. It is a world where human wickedness is mingled with terrors from other parts of reality. Fascism, rooted in the sec-

ond World War, still pervades European politics and commerce. Sensitive people are crushed by the anonymity of the cities, and become psychotic monsters. Under the surface, those primitive passions, still held at bay by the morality of past civilization, grow and fester until they erupt in sick perversions.

But human darkness is not all that threatens. The evil that humans do corrodes the bound-

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

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

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

"I still believe in God, but God no longer believes in me."

—Sisters of Mercy

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

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

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

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

We would like to add that this is not a statement about our own religious beliefs, nor a creed which we in any way desire to impart to the reader. It is merely the setting of this role-playing game.

Kult can be used to recreate the atmosphere from horror movies like *Nightmare on Elm Street* or *Hellraiser*; as horror with undead and monstrous creatures, or psychological horror like *Twin Peaks*. It can be an action game where our heroes combat superior evil forces, human and otherwise. The main characters can be helpless victims of psychotic murderers. Or they can be schizoid killers themselves, needing to reveal their own dark secrets and exorcise them, perhaps by dying.

What is a Role-playing Game?

As the name indicates, role-playing means that the participants play roles. **Kult** is a game where the play-

ers control fictional characters in a frightful world of shadows, secrets, cults and madmen. The characters are bewildered existences who chase knowledge, fight powers from beyond death, or from their own subconscious. The players act like actors in a radio theater.

But role-playing is not theater. The participants tell a story together. They don't actually walk around and do the things that happen in the game, but they tell the Gamemaster what their characters do, and they say the things that their characters say. Some players are contented to simply state what their characters do, others identify with their roles and try to act and speak like their characters. The choice is yours. Everyone plays in his own fashion and no way is better than another. The adventures in **Kult** will become more exciting if the players try to enter their characters' minds, so to speak, just like actors do. But they should not feel any pressure to perform—that detracts from the fun. And having fun is the object of playing the game.

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

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

The most important participant is the Gamemaster. He or she is the person who sets the scene for the action, moves the story ahead, brings the characters into the scene and interprets and applies the rules. The rules determine what a character can do in a given situation. For instance, they help the Gamemaster decide if the character scores a hit when he's shooting at something with a gun. The most complicated part of the rules is the one that deals with combat and injuries. In combat it's very important to get an exact result; otherwise characters might easily be killed by chance. Of course, opinions differ on what constitutes a realistic battle.

Most of the time, the Gamemaster alone handles everything that is connected to the rules and the mechanics of the game. Occasionally, the players roll the dice themselves—they may want to do this especially when the result may mean the difference

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

At the end of these rules, you will find some suggestions which may serve as a starting point for the

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

It may not be obvious how to play if you have never done it before. Below, you will find a small excerpt from a longer game, which will explain how it works. In this particular episode, the Gamemaster speaks unusually much. This may be needed at dramatic moments, to create the right atmosphere of suspense. When the characters talk among each other and with NPCs, the Gamemaster will be less verbose. The players speak the lines of their respective characters, Peter, Cassandra and Gilbert. They also state what the characters do, like stopping the car at the end of the one-way street and getting out, approaching the warehouse where they see a light. The gamemaster tells what happens, describes the environment, and what Gilbert says when he has become possessed so that the player no longer has control over him. We have also written some hints about gestures and faces that the players make, to demonstrate how, with very small means, you can make the game more lifelike. Imagine the players sitting around a table, the lights dimmed and with low, suggestive music playing in the background.

GM: "The harbor is deserted. You can see the lights from the freeway as glittering reflections in the water. It is night. You hear a rhythmic, thumping sound coming from one of the warehouses. The gates are half open, and a flickering light can be seen inside. After a few moments, you hear a scream. It is a long, agonizing scream of pain and horror, echoing out over the waterfront."

GM: "Looking inside, you see a large, dimly lit store-room. Here and there, smoking oil fires illuminate

spotty steel walls. Chains hang from overhead cranes at the ceiling, swaying slowly in the wind and throwing weird, flickering shadows on the walls. You get the impression that the shadows are like an inscription in a language you cannot understand.

"In the middle of the room, with his arms backward over a steel bar, hangs Gilbert. Large chains hold him to one of the bars that hold up the roof. He is naked and splattered with what looks like black oil. A crisscross pattern of thin lacerations covers his body. Blood is dripping from the cuts, down on the floor which seems to absorb every drop. A dull red light appears to come from the concrete around his feet.

"In a semi-circle around him stand the men from the club. They are all dressed in tight, black leather pants and their upper bodies are bare. Long, thin knives glint in their hands. They haven't seen you. They continue to slowly cut more long, thin lines in Gilbert's shivering body."

Peter: "Is he alive?"

GM: "Yes. Gilbert, you can feel a presence. It is Cassandra, and you see two other shadows far away in the darkness. It's close now."

(The GM has explained to Gilbert earlier, in private, what is happening to him here. He has been stricken by a curse and is doomed to be devoured by a demon. But his friends don't know that.)

Gilbert: (The player half lies across the table. He slowly raises his head and opens his eyes, looking desperately at the other players.) "Kill me. Kill me now, before it comes and takes me away."

(Cassandra's player raises her hand as if she was aiming a gun.)

GM: "Two of the men turn around and see you. They draw large revolvers."

Cassandra: "I shoot at one of them."

(GM rolls some dice.)

GM: "The one you aimed at staggers back from the impact when your bullet hits his shoulder, but he is not much affected and raises his gun." *(GM aims a finger at Cassandra's player.)*

Gilbert: "No! Kill me. It's too late..." (His voice breaks and ends with a gurgling sound.)

GM: "One of the men gives a shout and backs off. 'Watch out!' The guns are lowered and all turn toward Gilbert, who is staring down at the red, glowing floor."

(Gilbert's player stares at the floor with his eyes wide open.)

GM: "The floor under him seems to boil and pulsate. Suddenly, a creature of steel and blood rises out of the floor. A sinewy, dripping hand shoots out and

the steel fingers rip open Gilbert's chest. The hand grips his heart and slowly pulls it out."

(Gilbert's player writhes and then stops moving. He tries to look dead.)

GM: "Blood pumps out of the still beating heart, splashing the monster. The heart beats one last time and then stops forever. The hand brings it to the creature's mouth where it is devoured.

"The monster turns around. The men stand perfectly still, mesmerized. The creature extends its hand again, this time closing the fingers over the face of one of the men. The man does not move as the monster crushes his head like an eggshell and lets the grey brain tissue ooze out between its fingers." (GM closes his hand as if he was crushing something.) "The man's body drops lifeless to the floor, and the blood is absorbed into the grey concrete.

"The creature stands till for a few seconds, as if hesitating. Then it melts away and disappears into the floor. It is gone. Gilbert's chest is a mass of blood and guts. The men step back and watch the lifeless carcass, as if waiting for something.

"Then, the body jerks as if in a cramp. The arms move, muscles tense. With a crash, the chains are ripped away from the steel bar. He lifts his head and looks up."

(Gilbert's player looks up with a fiendish grin.)

GM: "The blood-soaked feet slide down to the floor.

The men kneel and press their faces to the concrete, but he isn't looking at them. He looks at you."

(The GM makes a terror throw to see if Peter and Cassandra are able to do anything except stand still and look horrified. The dice indicate that they are both petrified with fear.)

"You stand frozen in terror at the half-open gate.

Gilbert's eyes are dark red, glowing like the blood-soaked floor around him. 'You should have killed me. Now, it is too late', he says and comes toward you."

The Game Mechanics

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

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

rest of the rules, because it is the fundamental mechanism of the game.

The Skill Throw

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

The Effect

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

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

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

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

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

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

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

Rounding Numbers

If nothing else is said, we use standard procedures to round numbers; a fraction of 1-4 are rounded down, 6-9 up, and 5 to the nearest even integer.

Terms & Abbreviations

Some terms used in this book are probably strange to new role-players and need to be explained. Below follow brief definitions. Common abbreviations are given in parentheses.

Ability points—all players have 100 points to distribute among the eight abilities. Every point raises the ability score by one, up to a maximum of 18. Above 18, every step costs three ability points.

Ability score—a number usually between 1 and 20, which shows how well developed an ability is. The higher, the better.

Ability throw—a die roll made to determine if the character succeeds with an action that depends on an ability (not a skill). The result must be lower than the character's ability score with a 20-sided die. 20 is always a failure, even for a character with a higher ability score than 20.

Ability—every character has eight basic abilities which denote how good he is in various fields of activity. They are Strength, Constitution, Agility, Comeliness, Ego, Perception, Charisma, and Education.

Academic skill—skill which requires a score of 13 or higher in the basic ability "Education".

Action—depending on the character's movement, he can perform a number of actions during one combat round. The more actions he has, the more he can accomplish.

Advantage—a trait in the character that makes his life easier. Advantages are acquired by expending skill points or points from disadvantages (q.v.). Advantages improve the character's mental balance.

Adventure—a plot and a series of events which the Gamemaster has devised, which the player charac-

ters live through and can affect.

Character sheet—a pre-printed form where you can write down a description of your character in the terms of the game.

Combat round (CR)—a combat round is five seconds of combat. A character can perform a limited number of actions during one combat round.

Conjurer—a person with skill in one or more magic lores.

Damage bonus (DB)—a bonus to the effect of hits which strong characters get in combat. They do more damage than others.

Damage capacity—a secondary ability which determines how many wounds of a certain type the character can take without losing consciousness or dying.

Dark Secret—an event in the character's past that has caused many of his or her advantages and disadvantages.

Disadvantage—a trait in the character that makes his life harder. Disadvantages give points which may be spent to acquire advantages. Disadvantages lower the character's mental balance.

Disaster—if the player rolls more than 1/10 of the character's chance to fail at using a skill, something bad will happen.

Effect—determines how well a character succeeds with an action he or she is performing. The effect is the difference between the skill throw and the skill or ability score in question. For weapon skills the effect is always a separate roll of another 20-sided die. The higher result you get, the better the action succeeds.

Endurance—the character's ability to endure pain and work. Will decrease if the character is subjected to long, hard work.

Experience points—all characters receive one experience point after every successful adventure. The points are used to increase the character's ability or skill scores.

Five-sided die (d5)—the result of throwing a 10-sided die (d10), dividing the result with 2 and rounding it up.

Gamemaster—the person who leads the game, knows the plot and plays the non-player characters.

General skill—a skill which all characters have without needing to use any skill points. The character's score in general skills is always 3.

Hero points—used to modify an effect in favor of the character or to detract from an enemy's effect. Normally used only in critical situations. All characters have 10 hero points at the start of the game, and get more when they do something heroic.

Initiative—a die roll (1d10) which determines who acts first in combat. A movement of more than 12 gives a bonus to the initiative throw.

Lore rating—a number which determines if it is possible for a character to learn a spell. The character's skill score within the magic lore must be equal to or higher than the spell's lore rating.

Magic Lore—a branch of magic. Every magic lore is a separate skill. A conjurer cannot learn spells with a higher lore value than his skill score in that magic lore.

Martial art maneuver—a special skill within a martial art. Bought like an ordinary skill, but can only be acquired if you have a Martial art skill.

Martial art—a special skill at hand-to-hand combat, which costs a lump of skill points and gives several separate combat skills.

Mental balance—The character's advantages minus his disadvantages. Mental balance is a measurement of dark and light, good and evil, within the character's mind.

Movement—the maximum distance a character can move during one combat round (5 seconds).

Non-player character (NPC)—a person occurring in the game, played by the Gamemaster.

Parry—to block an attack with a weapon, shield, limb or something else.

Perfect throw—If the character gets a result of under one tenth of his chance to succeed with a skill, this indicates an unusually good result, and +10 is added to the effect.

Player character—the imaginary person you play in the game.

Player—a person who participates in playing this game.

Ritual—gestures, incantations and preparations which are necessary to perform a spell casting.

Secondary abilities—certain ability data calculated from the physical basic abilities.

Skill points—all players receive 150 skill points to distribute among the character's skills.

Skill score—a number, usually between 1 and 20, which indicates how good the character is at a skill. He must roll equal to or lower than his skill score to succeed in using the skill.

Skill—something the character knows how to do. A score, usually between 1 and 20, indicates how good the character is at doing it. The higher, the better.

Spell—a magical skill. All spells belong to one of several magical Lores. They are used with a skill score and an effect, just like other skills.

Ten-sided die (d10)—if you don't have a 10-sided die, roll a 20-sided die and subtract 10 from results of 11 or more.

Terror throw—an ego throw which determines if the character is shocked or mentally knocked off balance by a terrible situation.

Twenty-sided die (d20)—a die with 20 facets, numbered from 1 to 20. Some dice are numbered from 0 to 9 twice, with the two series 1-10 and 11-20 distinguished by different color. A "0" always means 10 or 20. This type of die can also be read as a 5- or 10-sided die.

Vehicle maneuver—a maneuver with a vehicle, which is so difficult that it requires a minimum effect to succeed.

Weapon maneuver—a special maneuver used in combat.

Weapon skill—the skill to handle a specific type of weapons. Every type of weapon is a separate skill.

Accessories to the Game

Adventure Scenarios & Sourcebooks

Ready-to-use adventures for **Kult** will be available for purchase. They describe a basic plot, the people whom the characters will meet, the places where the action takes place, and the background of the events. Only the Gamemaster should read the adventure scenario before play. The events should come as a surprise to the players.

Calculator

It's useful, but not necessary, to have a calculator available. It may save you some number crunching.

Paper & Pencil

You need to have note paper and pencils available during play. Players make notes on their character forms, e.g., when the character is wounded. In complicated detective stories, it may also be necessary to write down a number of facts, clues, names and addresses of people the players meet and other information. It may also be a good idea to draw a map in some situations. We recommend the use of graph (or hex) paper.

Props

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

Miniatures

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

Dice

The only dice used in **Kult** are 20-sided. These can also be read as 5- or 10-sided dice. Dice are cheap and can be bought at your game shop. If you have a computer, there are special applications which can roll any type of dice for you.

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

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

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

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

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



The Heroes of the Game

The first time I met Gilbert and Cassandra was at Max's funeral. Max had been in the Company, but none of us knew how he had died. Gilbert was a hot-shot from Active Operations, but I had never met him before. I knew that he had worked with Max in northern Africa for a few years, a long time ago. Gilbert and I talked a little outside the church. He looked careworn, considering that

he was only 39 years old. His black hair was graying at the temples and thinning at the back. He wore dark sunglasses and his hands were strong and furrowed. I had read his file, of course. I read everybody's files as they came into the office. Gilbert had a lot of experience: Algeria, Hong Kong, Beirut, Berlin, a handful of other places. Always at the center of events. Seeing the man, one could hardly believe that.

Cassandra was an unknown. I had never seen a file on her, but I later realized that she also worked for the Company. She was tall, dark, silent and introduced herself as Ms Martinique. I surmised that she was a close friend of Max's. We sat next to each other during the funeral service. The casket was black and covered with wreaths of bright flowers. The minister never mentioned Max's work or the cir-

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

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

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

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

Begin by giving some thought to what sort of person you want to play. It's easier to use the rules if you have some basic idea to work on. The archetypes provide a number of character outlines, packed with ideas for different player roles. Talk to the Gamemaster when you choose an archetype. He may assign a special background or a particular key function to your character. It's best to talk it over. If you reach an agreement, the adventures will be better and the

cumstances of his death. I had nearly dozed off when the candles were snuffed out by a sudden puff of wind. It became dark. The church doors closed with a clang, and the minister, gasping, took a couple of steps backward. The coffin began to tremble, first lightly and then gradually more violently until the lid shot straight up in the air and a gnarled, pale form rose from within to face us. Gilbert pulled out his gun.

Gamemaster will not have any problems with trying to squeeze impossible characters into a story where they don't fit.

Example: You want to play a man of action, a person who is used to handling himself in all situations. The archetype "Secret Agent" fits with your ideas. You name your character Gilbert Arnaud, agent of the French Suarte, and note the basic data about him on the character sheet:

Name: Gilbert Arnaud

Player: John

Birthplace: Rouen, France

Home: Paris and London

Address: Rue St. Martin / Hamilton Close

Archetype: Secret Agent

Profession: (chosen from the archetype)

Living standard: (determined by the archetype)

Employer: Suarte

Age: 39 (born 13 February 1954)

Height: 183 cm

Weight: 80 kg

Hair: dark blond

Eyes: gray

Background

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

With such things available, your past can easily be integrated in the story. You may say, "Well, in 1968 I lived in Paris and was studying at Sorbonne. I have probably met professor Caludel, though I don't remember him." The Gamemaster knows where you have lived and where you have worked.

The background of each character should be noted on the Character forms supplied with the game. If you want to make up characters quickly and get the game

going at once, you can skip the backgrounds. But it is useful to have this information because it makes the characters part of the world they live in, and it explains any personal quirks, neuroses or special skills that they have.

Example: You think through Gilbert's past. He is a restless soul, a disillusioned agent with many lives on his conscience. He married an Englishwoman and moved to London. A son was born to him there. But the marriage failed and he is now divorced. His family is Jewish, and many of his relatives died in the war. There is a curse on his family, and Gilbert tries not to have any unnecessary contact with them.

You begin to write down those parts of Gilbert's background that you already know about, on the character sheet. You leave some space for events between childhood and the marriage.

February 13, 1952, Rouen General Hospital.

Gilbert is born.

July 15, 1955, Rouen General Hospital. Gilbert's twin sisters Judith and Louise are born.

April 19, 1961 Rouen General Hospital. Gilbert's brother Simon is born.

August 21, 1961. Gilbert is sent to boarding school in Paris.

April 17, 1965, Rouen. Gilbert's brother Simon is killed in an accident.

1969, Paris. Gilbert enters the Military Academy.

1970, Paris. Gilbert leaves the Academy and joins the Foreign Legion.

1970-74, Chad. Gilbert promoted to lieutenant.

1974, Paris. Gilbert is recruited by French Intelligence.

August 14, 1978, London City Hall. Gilbert marries Helen Carpenter.

November 5, 1978, London Harefield Hospital.

Gilbert's son James is born.

December 19, 1982, London. Helen divorces Gilbert. He moves back to Paris.

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

Family: Father Gabi, retired colonel, and mother Nicolette, both living in Rouen. Sisters Judith (fur seamstress) and Louise (TV producer), both in Paris. No family of his own. Previously married to police inspector Helen Carpenter, London, England. Son: James, 13 years. Sees them seldom.

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

The Group

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

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

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

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

Friends:

Peter Nikolayev, Russian exile writer of children's books, French spy.

Cassandra Martinique, Haitian new-age consultant.

Jaques Renault, jack of all trades, police spy and fence in the underworld of Paris.

Alfred Eldridge, artist and art dealer in Paris.

The Quick Reference Table

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

story of your character which you will be writing continuously.

Next, you calculate the eight basic abilities, four physical and four mental.

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

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

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

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

If the Gamemaster allows it, your character can have magical skills. This is optional, and magic should not be used when it might disrupt the adventure or the atmosphere that the Gamemaster seeks to promote in his campaign. In special circumstances, one of the players can even have a non-human character, such as a "bête noir" or a Child of the Night with special abilities, closely tied to the realm of dark horrors. Rules for such characters can be found at the end of The Lie.

Finally, decide how much money and property your character owns.

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

Quick Reference Table

A. Personalia. Name, address, height, weight, hair color, eye color, age, birthdate and any particular distinctive features are noted.

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

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

D. Abilities. 1. You have 100 ability points to distribute among the eight abilities. 2. Calculate the secondary physical abilities (maximum load, movement, number of actions, initiative bonus, damage bonus, damage capacity and endurance), based on the four physical abilities.

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

F. Advantages and Disadvantages. 1. Choose advantages and disadvantages, and calculate their point value. 2. Note in the background data how the character came to have these advantages and disadvantages.

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

H. Skills. 1. Note down the start scores for the abilities. 2. Distribute 150 skill points on your chosen skills. Add or subtract points depending on advantages and disadvantages. 3. Calculate any magic skills. 4. Note in the background data where and how the character got these skills.

I. Standard of living. The archetype determines the character's living standard.

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

K. Hero Points and Experience. 1. All characters begin the game with 10 hero points.

Simplified Character Generation

If you want to get started quickly, you can use the rules below to simplify things. Creating characters this way takes less effort than the standard method, the disadvantage being that you don't get to know as much about your character. These rules are for creating non-player characters (NPC), or if you think that an increased element of chance is a good thing. There is

nothing to stop you from providing a simplified character with a full background story.

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

- A. **The archetype.** Simplified characters are built entirely according to the archetypes. Choose an archetype. The character will follow it closely.
- B. **Personal data.** Decide on a name, address, height, weight, color of hair and eyes, age, birthdate and any other special traits. Write them down.
- C. **Abilities.** Generate the abilities randomly by rolling 2d10 for each ability. This gives a score between 2 and 20. The average will be slightly lower than for an ordinary character, but if you are lucky you could get much higher scores than would otherwise be possible. Distribute the generated numbers freely among the abilities (or, if you prefer, place them in the order they are rolled).
- D. **Secondary abilities.** Load capacity, movement, number of actions, initiative bonus, damage capacity, damage bonus and endurance are calculated in the normal way, from Agility, Strength and Constitution.
- E. **Dark secret.** If you want, choose a dark secret to explain your disadvantages. Pick one of those listed in the archetype.
- F. **Advantages and disadvantages.** Roll 1d5. This is your number of disadvantages. Choose from those listed on the archetype. Roll 1d5 to get the number of advantages, and choose them in the same way. The points for advantages and disadvantages are only used to calculate your mental balance. You pay nothing for the advantages and get no points for the disadvantages.
- G. **Mental balance.** Calculate your mental balance. The points from disadvantages are subtracted from the points for advantages, yielding the mental balance.
- H. **Choose profession and note your living standard.** Your living standard is the middle one of the

three possibilities for your archetype.

- I. **Skills.** You have two skills with a score of 18, two with a score of 15, and eight skills with a score of 10. Choose skills according to the archetype, and write them down with the scores. Your abilities don't limit your skill scores, as they normally would. If the archetype doesn't contain enough skills, choose some more from the skill list. You are also free to exchange some skills from the archetype if they don't fit your ideas about the person. A martial art on student level counts like a skill with a score of 18. At instructor level, it counts like two skills, scores 18 and 15. At master level, it counts as three skills, scores 18, 15 and 15.



- J. **Money and equipment.** Calculate property and savings from your living standard. Determine what equipment you have.
- K. **Hero points and experience.** Your character begins the game with 10 hero points.



The Archetypes

I was wearing my blue trenchcoat. The wind was hard out there on the pier, and I had to hold my hat to keep it from being blown away. Cassandra tried to look as if she wasn't freezing in her net stockings. Raymond was standing at the end of the pier, waiting for us. Behind him were his three bodyguards, big guys in neat suits and mirrored sunglasses. Raymond himself appeared to be slight-

ly nervous, chewing a cigar and tapping his fingers on the railing.

'Have you got the stuff?' he asked when we were still some way from him. I tried to look cool.

'We've got 'em. Not with us, of course, but we have them.'

Raymond paled visibly. 'Idiots! I told you to bring them here. Where are they?'

'We can arrange an exchange, if you have the cash,' said Cassandra. Raymond didn't answer. He looked past us towards the end of the pier.

'It's too late now,' he said hoarsely. 'You'll have to sort this out by yourselves.' His gorillas pulled out their guns and pointed them at us while Raymond began to climb down a steel ladder on the side of the pier. We could glimpse a speedboat waiting for him down in the water. The bodyguards followed him. Cassandra pulled

at my sleeve and pointed a trembling finger behind us. Three nepharites were standing there at the shore end of the pier. Heavy overcoats covered their mutilated bodies. Only the small puddle of blood and pus that was slowly gathering around their feet betrayed their real nature.

Raymond's speedboat started with a roar and disappeared out into the darkness. The nepharites were coming toward us.

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

The game will feel more realistic, like a film or a book, if the characters are all drawn from the same world. Private investigators, policemen and femmes fatales all belong in the same old-fashioned, run-down city world. Gang members, city samurai and businessmen belong in a more modern city environment. Decker in *Blade Runner* is an archetype from the 1930's acting in a futuristic cyberpunk world. Mixing styles is possible, but too glaring anachronisms and too jarringly out-of-place archetypes may ruin the game's atmosphere.

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

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

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

Two special archetypes, New Ager and Burnt-out Occultist, are described in the chapter on magic. These archetypes have knowledge of magic. The Gamemaster decides if they are allowed in the campaign.

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

Simplified Character Generation

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

Archetypes

The archetypes can be found on the color pages. Each archetype contains the following information.

Firstly, we provide a general description of the lifestyle and typical activities of the person. There is no need to follow this to the letter, but it's best to stay within the framework of the archetype.

Under "personality" we suggest a suitable approach for the archetype. However, don't hesitate to make personal variations.

Advantages and disadvantages may be tied to a personal dark secret, or they can be typical for the archetype. You can also choose some that fit with the environment of the adventures.

We provide suggestions for dark secrets. Any such secret should be worked into the character's background. Dark secrets often arise from events that happened early in life, so they don't need to be tied to the archetype.

The archetype lists a number of professions which are in tune with the type of person. It is important that your work is congruent with your general lifestyle.

Living standard indicates how much money the character has, relative to others. You may choose between three different levels. The lowest is free, the middle one costs you 10 skill points, and the highest costs you 20 skill points. If the Gamemaster thinks it is

reasonable, he may give a character whichever living standard he likes, also one that is not noted down under the archetype. Living standards are described in a separate section.

Some skills are directly tied to a profession, others to an archetype. It is possible to choose other skills, but remember to make them fit in with the character's background.

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

Possible disadvantages: Death wish, Oath of revenge, Phobia, Mental constriction, Nightmares, Curse, Drug addict

Possible advantages: Code of honor, Influential friends, Body awareness, Sixth sense, Endure torture.

Dark secret: Family secret (Curse)



The Abilities

The howling from the wolvens' throats grew stronger. It echoed through the tunnels, and we ran for our lives.

Suddenly the way was blocked by an ancient iron grill. Rusty, slimy iron bars went from the ceiling down into the sewage on the floor. Behind us, the wolven were getting closer. "Give me a hand here!" Gilbert grasped the grill and began to pull. The roaring carnivores seemed very close now. We could see their red eyes gleaming behind us. We tensed every muscle in our bodies to the limit, and suddenly the grill

came away with a crash. It fell right over us, and only a tiger's leap backward saved me from being trapped under it. Gilbert wasn't quick enough. The grill caught his leg and made a nasty gash in his shin. "Just a flesh wound," he mumbled but he looked pale. "Let's go on." The tunnel was narrower here and we had to walk in single file. There were hooks and iron bars that stuck out of the concrete walls, some of them very sharp, and difficult to get past. Gilbert, with his big bulk, was soon covered with small wounds. He gritted his teeth and tried not to faint from the loss of blood. The

darkness in front of us slowly became gray, and finally there was light ahead. It seeped down through a vertical shaft in the ceiling. "I'll help you get up there," said Gilbert. I put my foot in his hands and he heaved me up. Searching with my hands in the shaft, I found an iron bar. I

took a firm hold on it and lifted myself up. Then I reached down and caught Gilbert's hand, pulling him up after me. We were dangling a couple of meters above the tunnel floor when the flood of black, howling bodies swept under us.

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

Ability Score

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

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

Ability Points

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

You must have a score of at least one in each ability. You may choose to give your character a score of more than 18, but every step above 18 costs three ability points. For example, getting a score of 20 costs a total of 24 ability points ($18 + 2 \times 3$).

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

Simplified Characters

For simplified characters you roll 2d10 for every ability and distribute the scores as you see fit (or, if you should prefer that, in the order that you roll them). It gives a worse average, but if you're lucky, some really good scores. Otherwise the rules for abilities, e.g.,

aging, apply to simplified characters too. Simplified characters can not have ability scores above 20.

Aging

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

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

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

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

The Ability Throw

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

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

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

When the ability throw has determined that an action was successful, you calculate the effect by subtracting the throw from the ability score. The effect shows how well the action succeeded. A high effect means that the action went as intended, or even bet-

r. A low effect means that you only barely managed
In the section "Game mechanics" you will find a
able that helps you interpret the results of the effect.
he rules about good and perfect throws, and blun-
ers, also apply to the ability throws.

If the action is particularly difficult, the
amemaster may require a minimum effect for suc-
cess, e.g., any effect lower than 5 may be a failure.

There are some situations where the Gamemaster
ould do the ability throw himself. For example, to
etermine if a character has discovered a hidden per-
on. If the Gamemaster asks the player to roll, the play-
will understand that something is afoot, and may act
fferently because of knowledge that the character
oes not have—which is not realistic. It's better that
e Gamemaster rolls without saying what the roll is
r.

Example: You have 100 points to distribute
among Gilbert's abilities. He should be agile and
bright, but not extremely strong and tough. He
has a square face and isn't particularly good-look-
ing. He has attended high school and some col-
lege, but didn't get his degree. You distribute the
points.

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

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

Physical Abilities

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

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

Agility (AGL)

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

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

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

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

When to Roll for Agility

The carnivore rolls for Agility to see if it manages to
leap away before the next shot is fired. The burglar
rolls to see if he manages to get through the narrow
air duct without getting stuck. The conjurer rolls for
Agility to maintain his balance and not breach the pen-
tagram.

Strength (STR)

*With a roar, the beast throws itself against the
chain-link fence. It bends and falls down. The beast
bares its fangs.*

*The burglar wedges himself against the walls of
the shaft, slowly pulling himself up, away from the
threatening blades of the fan that whirls below.*

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

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

When to Roll for Strength

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

Constitution (CON)

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

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

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

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

When to Roll for Constitution

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

Comeliness (COM)

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

Mental Abilities

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

Ego (EGO)

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

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

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

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

When to Roll for Ego

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

Charisma (CHA)

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

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

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

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

When to Roll for Charisma

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

Perception (PER)

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

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

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

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

When to Roll for Perception

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

Education (EDU)

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

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

When to Roll for Education

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

Secondary Abilities

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

Simplified Characters

Simplified characters calculate secondary abilities in the normal way.

Load capacity

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

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

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

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

Movement

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

Example: Gilbert has an Agility score of 18. He can move 9 meters (18/2) in five seconds. At top speed, he can run 54 meters in five seconds.

Actions

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

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

Initiative Bonus

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

To determine who acts first, second, and so on, every participant rolls 1d10, with the highest result acting first. The Initiative bonus affects the die result. Characters with an Agility score between 8 and 12 have an Initiative bonus of zero. For every step above 12, the character adds one to the die result. For every step below 8, he subtracts one.

Example: Gilbert's Agility score of 18 gives him a +6 Initiative bonus. He may add 6 to his initiative throw.

Damage Bonus

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

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

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

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

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

Damage Capacity

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

Scratches are abrasions, light cuts, small bruises and blisters. Light wounds are bigger incisions, big bruises and burns. Serious wounds are deep gashes, crushed

or broken bones, lacerated muscles and sinews, or major burns. Fatal wounds are such that kill immediately or after a very short time.

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

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

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

Damage Capacity & Constitution

CON 1-5

3 scratches = 1 light
2 light = 1 serious
2 serious = 1 fatal

CON 6-10

4 scratches = 1 light
3 light = 1 serious
2 serious = 1 fatal

CON 11-15

4 scratches = 1 light
3 light = 1 serious
3 serious = 1 fatal

CON 16-20

5 scratches = 1 light
4 light = 1 serious
3 serious = 1 fatal

CON 21-25

6 scratches = 1 light
5 light = 1 serious
3 serious = 1 fatal

CON 26-30

7 scratches = 1 light
6 light = 1 serious
4 serious = 1 fatal

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

Endurance

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

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

Example: With a Constitution of 11, Gilbert's endurance is 85.



Dark Secrets

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

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

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

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

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

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

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

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

"...the fiercest survivor—

the purest warrior...

glaring, hating...

claiming me as his own.

Dreaming...

I was only six years old

when that happened.

When I first saw the cave..."

— Frank Miller, **Simplified Characters**
"The Dark Knight Returns"

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

Example: Gilbert's family is cursed. The oldest son is destined to kill his younger brother. The family members never talk about this. They don't even admit it to themselves, but they all know the curse exists. Gilbert was 8 years old when his younger brother Simon was born. When the brother was a few months old, Gilbert was sent to be educated at a boarding school in Paris. His parents said it was because it was a better school, but he could sense that it had something to do with his brother. Whenever he was with the family during holidays, he was kept under strict surveillance, especially when he was near his brother. He grew

more and more irritated at Simon and began to tease him and scare him. One afternoon when Gilbert was 12 years old, he chanced to be alone with his brother in the house. He lured him into the cellar and locked him in there. It took five hours before the family came back, began to look for the brother, and finally found him. He was severely bitten by rats and had lost a lot of blood. A few hours later, he died. The matter was covered up within the family and no one ever spoke of the accident or of Simon again. But Simon feels a silent accusation which makes him reluctant to visit his parents. He doesn't believe in curses, but none the less panicked when his own first child was a boy. When his wife wanted another child, he was scared witless and divorced her.

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

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

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

21 August-61 Paris: Gilbert sent to boarding school in Paris

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

Dark Secrets

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

Curse

"This is especially for you," said the shopkeeper in broken French and handed over the tape. It was an ordinary cassette tape. There was a label on the cover that looked almost, but not quite, like it was written in Arabic. I brought it home with me and listened to it, time after time, winding melodies and a hollow rhythm in the background. I couldn't bring

myself to turn it off. The doorbell rang. It was the police. "Are you Bertrand Fresnan? I'm sorry to have to inform you that your wife is dead." She had jumped in front of an underground train. Suicide. And that was only the beginning. Louise died next. Then Patrick. I ran away from it all, from home and friends, but I took the tape with me. I play it every night, and the accidents seem never to end."

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

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

Family Secret

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

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

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

Forbidden Knowledge

"When I reached adulthood, I assumed that the fragmentary memories from my childhood were fantasies; the beautiful woman who came to my father and gave him shimmering playing cards where the figures moved and talked. The men with tattooed faces and crooked swords who were hiding in our basement.

The stench of the unthinkable that appeared in my father's study and left a white spot in my memory. When I used these things in my novel, I believed that they were a child's dreams and inventions. But when the tattooed men appeared, when *one day a card with my dead father's living face appeared in my mailbox and whispered a warning—then I realized that my memories were real.*

Somehow, you have come across knowledge that you were not supposed to have. It might be connected to a secret occult society or even to a supernatural being. Perhaps even without realizing it, you may know the secret of immortality or how to open the gates to the nether world. The knowledge does not need to be occult. It can just as well be industrial, military or political information, or secrets belonging to organized crime. On account of your knowledge, your enemies are after you.

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

Guilty of Crime

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

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

Disadvantages: Depression, Bad reputation, Death wish, Phobia: claustrophobia/death/crowds/ policemen, Mental constriction, Paranoia, Wanted, Habitual liar, Nightmares, Drug addiction, Bad luck, Schizophrenia, Mental compulsion

Insanity

"I pressed myself hard against the padded wall. My hands were bound. I was sure they were going to kill me. A cracking noise from the corner made me turn around. The wall bent inward and then burst open.

A grinning face with glowing eyes came into the cell. I screamed and screamed until everything went black. When I woke up, I was strapped down on a bench. 'I really don't know what to do about you, Benny', the doctor said."

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

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

Occult Experience

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

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

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

Pact With Dark Powers

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

Gang Member

"We hang out under the bridge or in the City Garage where we work cars. Last night we made five hundred bucks on a car stereo that we sold to Micha. Later, there was some celebration down at the waterfront but someone started a fight and Dicco got knifed."

You were born in the city slum or in a run-down suburb. Since there were eight kids in a two-room flat, you soon moved out on the streets. Your father is someone you only heard about, but never met. Your mom works twelve hours per day to feed her kids. She dreams that some day you will get through school. Your elder sister may have a chance to do that. The rest of you have run yourselves out of the system, with about a hundred misdemeanors in the police files before you were 14 years old.

Personality: You are proud of being who you are. The most important thing in your life is belonging to the gang. Other people don't give a fuck about you—so why should you care about them?

Disadvantages: Bad reputation, Death wish, Mortal enemy, Oath of revenge, Fanaticism, Mental constriction, Intolerance, Wanted, Touchy, Habitual liar, Mania, Drug addiction, Egotist

Advantages: Artistic talent, Code of honor, Body awareness, Cultural flexibility, Sixth sense

Dark secret: Family secret, Victim of crime, Guilty of crime, Victim of medical experiments

Profession: unemployed, criminal, general worker

Living standard: 2-4

Skills: Dancing, Dagger, Poisons and drugs, Graffiti, Hide, Immigrant language, Burglary, Climb, Impact weapons, Drive car, Handgun, Sneak, Martial arts: any, Rhetoric, Man of the world, Estimate value



Avenger

"It's etched into my eyes. The blood. Martin's screams. The look in his eyes when he died. I don't know what they did with me after that—it's a blank spot in my memory. But when I woke up in the hospital, I swore to track them down even if it takes the rest of my life."

Life has not been kind to you. Disaster has struck yourself or those dear to you. Perhaps your family was murdered, or you were beaten up severely, your property was stolen, you were evicted and dumped in the street. In short, you have a serious grudge against someone. The object of your hate may be an individual, a gang of criminals, the mob, the IRS or perhaps a corporation. They wrecked your life, and the only thing that keeps you going is your wish to wreck theirs.

Personality: You are obsessed with revenge. It fills your whole existence. You are always planning, iterating the memories of your plight, blaming yourself, asking why and how it could happen.

Disadvantages: Bad luck, Bad reputation, Death wish, Maimed, Depression, Drug addiction, Fanaticism, Habitual liar, Mania, Mortal enemy, Mental compulsion, Paranoia, Schizophrenia, Sexual neurosis, Wanted, Oath of revenge

Advantages: Code of honor, Sixth sense, Endure hunger/thirst/cold/heat/pain/torture

Dark secret: Family secret, Guilty of crime, Victim of crime, Victim of medical experiments

Profession: choose according to profession

Living standard: 3-5

Skills: Automatic weapon, Burglary, Climb, Dagger, Demolition, Disguise, Drive Car/motorcycle, Dodge, Falling technique, Information retrieval, Handgun, Hide, Impact weapon, Interrogation, Martial arts (any), Search, Shadow, Sneak



Dealer

"You need heavier stuff, like a machine-gun. It's not impossible. I happen to know a guy who has those things in stock. Good prices, untraceable. What kind of ammo were you looking at? It will cost you... 20 grand. Meet me at Leon's tomorrow at eight. Bring the money."

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

Personality: Charming, a bit shallow and very talkative. You seldom worry about yourself, you're more interested in how others react to you.

Disadvantages: Bad reputation, Death wish, Mortal enemy, Oath of revenge, Greed, Touchy, Habitual liar, Drug addiction, Rationalist, Egotist, Reckless gambler

Advantages: Empathy, Influential friends, cultural flexibility, Intuition, Sixth sense, Luck

Dark secret: Family secret, Forbidden knowledge, Victim of crime, Guilty of crime

Profession: jack of all trades, consultant, small businessman

Living standard: 5-7

Skills: Computers, Diplomacy, Dagger, French, Forgery, Information retrieval, Italian, Net of contacts: at least three different, Drive car, Search, Handgun, Sneak, Gambling, Martial arts: karate, German, Rhetoric, Man of the world, Estimate value



La Femme Fatale



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

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

A possible variation (with the increasing number of women in powerful positions) is of course a male version of the Femme Fatale.

Personality: Arrogant and seductive. Ruthless when anyone crosses you. You don't trust anyone and are careful not to get emotionally involved with people.

Disadvantages: Depression, Bad reputation, Death wish, Mortal enemy, Oath of revenge, Mental constriction, Greed, Touchy, Mania, Drug addiction, Sexual neurosis, Habitual liar, Egotist, Reckless gambler

Advantages: Artistic talent, Animal friendship, Empathy, Influential friends, Intuition, Body awareness, Gift for languages

Dark secret: Family secret, Forbidden knowledge, Victim of crime, Guilty of crime, Insanity

Profession: artist, criminal, journalist, private investigator, rentier

Living standard: 6-8

Skills: Dancing, Diplomacy, Dagger, Etiquette, French, Interrogation, Disguise, Poisons and drugs, Information retrieval, Net of contacts: jet set, Drive car, Handgun, Acting, Gambling, Martial arts: ju-jutsu/karate, Rhetoric, Man of the world, Estimate value

Private Investigator

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

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

Personality: Constantly seeing all the worst sides of humanity has made you bitter and disillusioned. Goodness doesn't exist, only self-interest, cruelty, greed and brutality. Everything is pointless. Jack Daniels is your best friend.

Disadvantages: Depression, Bad reputation, Death wish, Mortal enemy, Oath of revenge, Curse, Mental constriction, Paranoia, Greed, Habitual liar, Drug addiction, Rationalist, Egotist, Reckless gambler.

Advantages: Chivalry, Empathy, Code of honor, Influential friends, Cultural flexibility, Sixth sense, Luck, Endure hunger/thirst/cold/heat/pain/torture

Dark secret: Family secret, Forbidden knowledge, Victim of crime, Guilty of crime

Profession: private investigator, security consultant

Living standard: 5-7

Skills: Automatic weapons, Forensics, Dagger, Electronics, Photography, Interrogation, Disguise, Hide, Information retrieval, Drive car, Handgun, Shadow, Sneak, Night combat, Martial arts: commando training/karate/jujitsu, Security systems, Rhetoric, Man of the world



Veteran

"It usually happens when I get angry. Everything turns black, and then it's there—the roar of the bombers, the explosions, the pain, the dead faces. That's when I lose control and start beating everything and everyone around me."

You are an ex-soldier and somewhat uncomfortable with civilian life. It's difficult to live without clear rules and commanders who tell you what to do. It breeds disorder. You probably fought in some small, dirty war in Africa, Southeast Asia or Latin America. Perhaps you were in the French Foreign Legion, the US Army, the Soviet Red Army, or a mercenary outfit.

Personality: violent, sentimental, you have an intense love-hate relationship with the military world. More or less mentally damaged by war experiences.

Disadvantages: Depression, Death wish, Phobia (afraid of sudden noises or the dark), Mental constriction, Paranoia, Wanted (for desertion or crime), Touchy, Habitual liar, Drug addiction, Mental compulsion

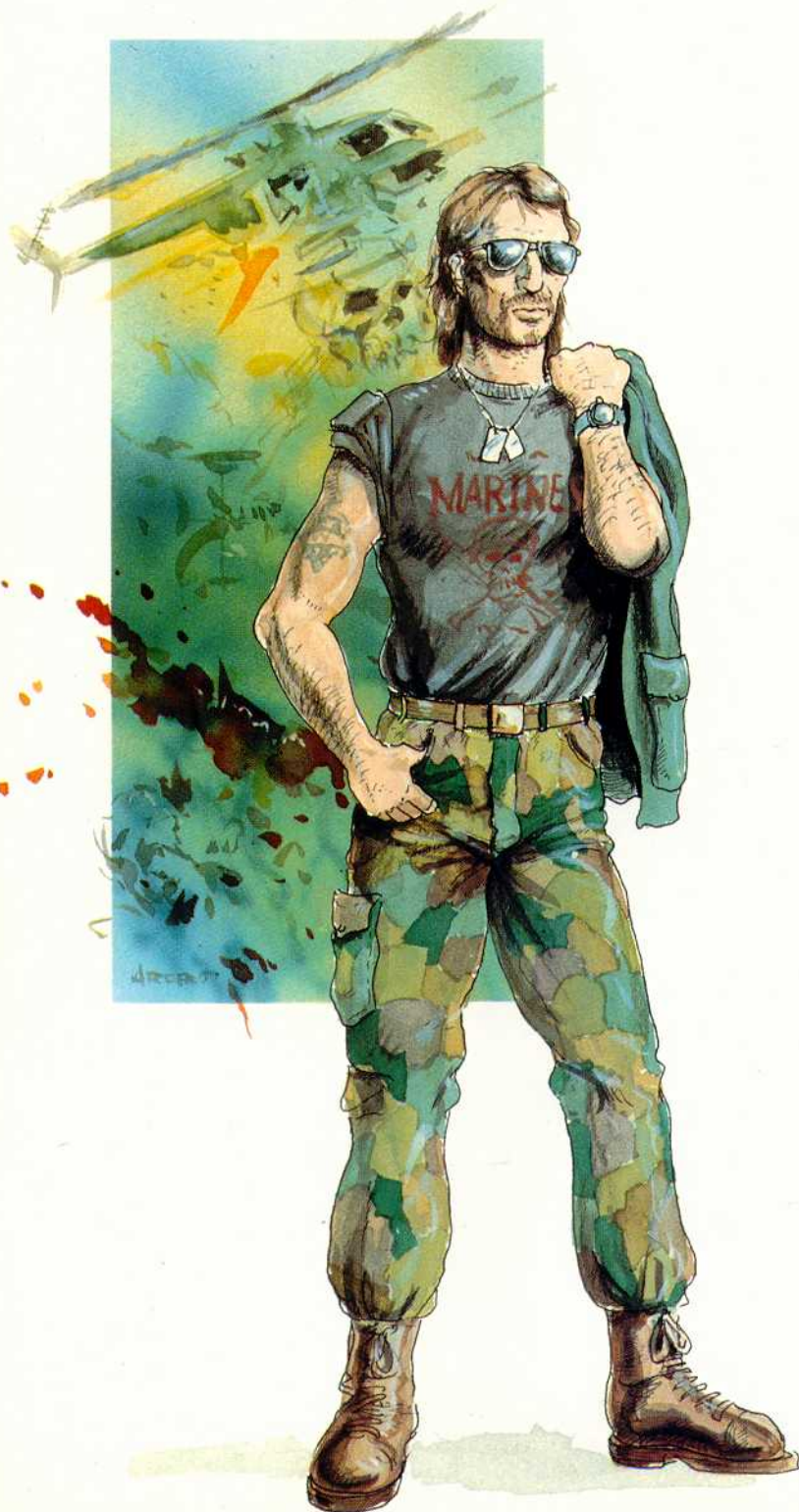
Advantages: Body awareness, Pacifism, Sixth sense, Endure
hunger/thirst/cold/heat/pain/torture

Dark secret: Family secret, Victim of crime, Guilty of crime

Profession: unemployed, general worker

Living standard: 3-5

Skills: Automatic weapons, Dagger, Dodge, Parachuting, Interrogation, First Aid, Hide, Throwing weapons, Climb, Drive car, Motor mechanics, Piloting, Handgun, Radio communications, Swimming, Sneak, Demolition, Martial arts: commando training, Heavy weapons, Survival



Secret Agent

"This problem has to be dealt with, said Chernow.

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

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

Personality: distrustful cynic. You can't trust anybody, least of all your family and close friends.

Disadvantages: Depression, Death wish, Mortal enemy, Oath of revenge, Mental constriction (crimes, terrible deeds), Paranoia, Habitual liar, Nightmares, Drug addiction, Rationalist, Reckless gambler

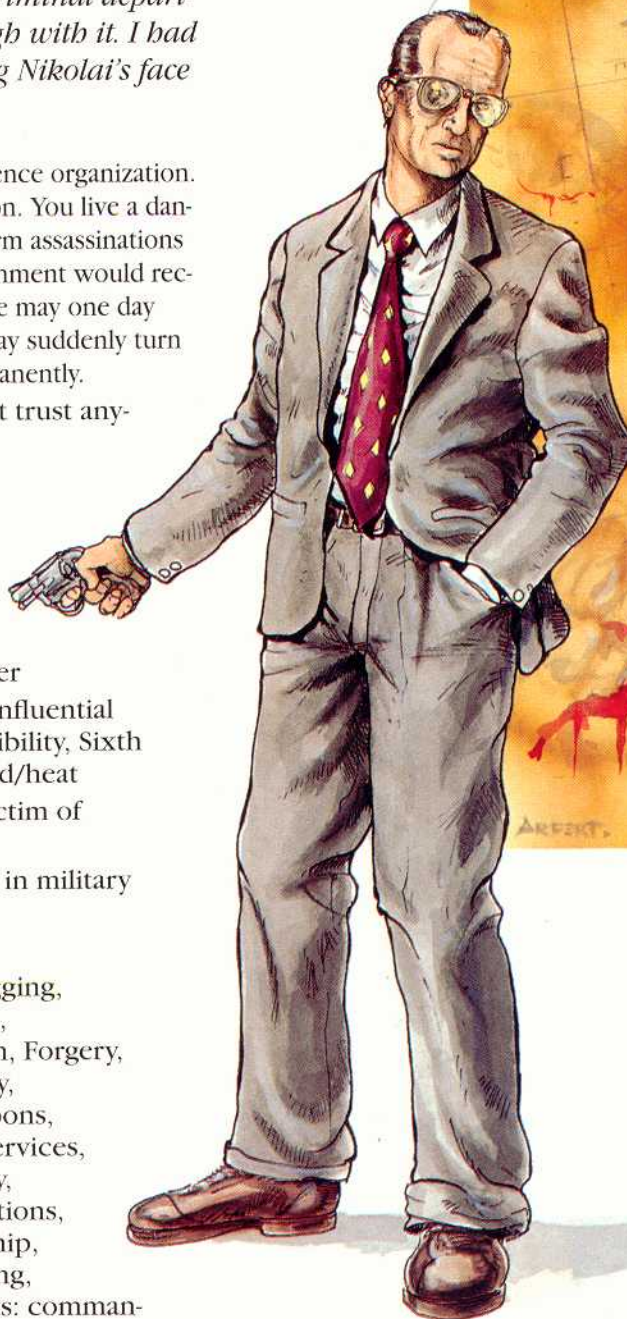
Advantages: Chivalry, Code of honor, Influential friends, Body awareness, Cultural flexibility, Sixth sense, Luck, Endure hunger/thirst/cold/heat

Dark secret: Forbidden knowledge, Victim of crime, Guilty of crime

Profession: intelligence officer, officer in military special forces

Living standard: 6-8

Skills: Arabic, Automatic weapons, Bugging, Forensics, Computers, Dagger, Dodge, Parachuting, Falling technique, French, Forgery, Interrogation, Disguise, Hide, Burglary, Information retrieval, Throwing weapons, Climb, Net of contacts: intelligence services, Cryptography, Drive car, Search, parry, Piloting, Handgun, Radio communications, Riding, Russian, Swimming, Seamanship, Shadow, Sneak, Gambling, Scuba diving, Demolition, Night combat, Martial arts: commando training, German, Man of the world



Company Careerist

"Jannine tried to con Systems Development. She thought they wouldn't check their current files. That was a bad move. She managed to get about fifty thousand before they were on to her. It was madness, to throw away a whole career for just fifty grand. Now she's on the black list all over the market. Last thing I heard, she had gone into the media industry instead."

After high school or university, you started out as a trainee. At that time, your whole life was focused on climbing, getting into better departments, getting chosen for duty abroad, becoming an executive. You invested your life in the company. That was where you met your boyfriend. That was where you got your friends. Every useful thing you know comes from the company's internal training program. Your loyalty is unquestionable.

A possible variation is the company careerist who left the company or was fired after some internal power struggle. You are disillusioned and have lost the firm ground you used to stand on.

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

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

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

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

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

Living standard: 6-8

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



Student

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

You are a high school, college or university student. You're always short of money, between rent, food and beer. So moonlighting takes a lot of time from your studying. But you enjoy this life and you're in no hurry to finish your exam. The adult life as a professional, working 9 to 5, seems incredibly dull.

Disadvantages: Depression, Mental constriction, Paranoia, Habitual liar, Mania, Drug addiction, rationalism

Advantages: Cultural flexibility, Mathematic talent, Gift for languages

Dark secret: Responsible for medical experiments, Family secret, Forbidden knowledge, Victim of medical experiment

Profession: student

Living standard: 2-4

Skills: Computers, French, Seduction, Sport, Information retrieval, Net of contacts: students and scientists, Written reports, Rhetoric, Man of the world, some academic skills.



Mad Scientist

"You shouldn't discard a result just because it looks impossible. It has cost me a fortune to build this lab since they threw me out of the Institute, but now it's yielding some results. There actually is a connection between the brain waves and the way these particles move. I will soon have enough facts to present the results publicly."

You are at the forefront of science, one of the scientists of the future. Your colleagues are bogged down by ancient paradigms and aren't getting anywhere. But you boldly explore new roads of scientific research. Unfortunately, most of your results are discarded by the scientific establishment as unsubstantiated drivel. But you strive earnestly to prove that your theories are right.

Personality: Fanatically interested in your own area of research. Everything else comes second.

Disadvantages: Bad reputation, Death wish, Mortal enemy, Fanaticism, Mental constriction, Paranoia, Intolerance, Wanted, Touchy, Mania, Drug addiction, Rationalist, Egotist

Advantages: Enhanced awareness, Influential friends, Intuition, Mathematical talent, Luck

Dark secret: Responsible for medical experiments, Forbidden knowledge, Victim of medical experiments, Insanity, Supernatural experience

Profession: scientist (professor, medical doctor, engineer, psychologist, etc)

Living standard: 5-7

Skills: Computers, Electronics, Poisons and drugs, Humanistics: psychology, Information retrieval, Chemistry, Net of contacts: scientists, Medicine: any speciality, Natural science: any speciality



City Samurai

"First I was a bodyguard to Marick North, before his group was busted by the police. Later, I also acted as a courier for him, but that's not really my thing. It's for amateurs. Lately I've done a lot of guard work and last winter there were lots of gang wars. We wiped out the Bluestones and Old Man took over their territory. Those were good days."

You are a samurai of the street, a modern warrior who works for criminal syndicates or shady companies. Skilled in martial arts and armed to the teeth, you are useful as bodyguard, hit man or general contractor. You like to dress boldly and you're keen about preserving your image.

Personality: Cool. You are lethal and you enjoy it. The world is a hard and cold place where only those who are harder than their environment survive. That's just the way things are.

Disadvantages: Bad reputation, Death wish, Mortal enemy, Oath of revenge, Greed, Intolerance, Wanted, Touchy, Habitual liar, Drug addict, Egotist.

Advantages: Code of honor, Influential friends, Body awareness, Sixth sense, Endure hunger/thirst/heat/cold/pain/torture

Dark secret: Forbidden knowledge, Victim of crime, Guilty of crime

Profession: criminal, bodyguard, security consultant

Living standard: 5-7

Skills: Acrobatics, Automatic weapons, Dagger, Dodge, Falling technique, Interrogation, First Aid, rifle, Hide, Burglary, Throwing weapons, Climb, Net of contacts: criminals, Impact weapons, Drive car, Search, Whips and chains, Handgun, Swimming, Shadow, Two-handed combat, Sneak, Night combat, Martial arts: any, Sword, Man of the world



ARFERT.

Muckraker



"We had a contact inside the Ministry who said he could arrange for us to meet the source in their garage. It seemed like we might be on to a big scoop. But when we got there and all those black cars came towards us, we knew we had been set up."

You are an investigative reporter of the old-fashioned sort. By using infiltration, disguises, illegal bugging devices and secret sources, you dig up truths that no paper dares print. You are especially interested in connections between politicians and big business, dirty deals in foreign politics, illegal export of arms, and things like that.

Personality: Somewhat arrogant. You consider yourself a champion of truth, and you make no secret of that you believe yourself to be morally superior to most other journalists.

Disadvantages: Depression, Bad reputation, Mortal enemy, Oath of revenge, Fanaticism, Wanted, Touchy, Mania, Drug addiction, Rationalist, Egotist.

Advantages: Code of honor, Influential friends, Intuition, Cultural flexibility, Sixth sense, Luck, Honesty

Dark secret: Forbidden knowledge, Victim of crime, Guilty of crime

Profession: journalist

Living standard: 5-7

Skills: Forensics, Computers, Photography, Forgery, Disguise, Burglary, Information retrieval, Handgun, Written report, Shadow, Sneak, Rhetoric, Man of the world

Plainclothes Cop

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

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

Personality: You have rigid opinions about crime and punishment. Criminals are vermin who should be exterminated. You are sentimental about traditional family values and you care about the "ordinary" and innocent people who are victimized by criminals.

Disadvantages: Death wish, Mortal enemy, Oath of revenge, Fanaticism, Mental constriction, Intolerance, Touchy, Nightmares, Drug addiction, Rationalist, Mental compulsion

Advantages: Chivalry, Code of honor, Altruist, Sixth sense, Endure
hunger/thirst/cold/heat/pain/torture

Dark secret: Family secret, Victim of crime, Guilty of crime, Insanity

Profession: police detective

Living standard: 4-6

Skills: Automatic weapons, Forensics, Interrogation, Disguise, Rifle, Sport, Burglary, Information retrieval, Drive car, Handgun, Social sciences, Martial arts: any, Shadow, Sneak



Artist



"Okay, I understand that Alberoni needs to sell everything he has in the gallery. I just feel that he should have some respect for artistic integrity. He is telling me to become a prostitute! I'd rather paint for myself and live on Welfare."

You are a painter, sculptor, writer, poet or free artist of some other kind. You probably live in a half-modern one room apartment down town. You spend part of your time in the chilly studio which you share with three other artists, and the rest in a bar where you penetrate life's great questions with colleagues.

Disadvantages: Depression, Fanaticism, Curse, Mental constriction, Touchy, Mania, Manic-depressive, Nightmares, Drug addiction, Schizophrenia, Mental compulsion.

Advantages: Artistic talent, Empathy, Enhanced awareness, Intuition, Endure hunger/thirst/cold/heat

Dark secret: any secret may have caused the character to become an artist. Perhaps his/her art is a subconscious attempt to exorcise the secret.

Profession: Artist, writer, musician

Living standard: 3-5

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

Rock Musician

"Farrow, the manager, complained about us having busted up the hotel room. But they're just trying to make a sensation. If we had been businessmen at a conference, they wouldn't have said a word. Then some girl fainted during the concert and there was a lot of bullshit in the papers. Lots of that these days."

Music is your life. Confer with the Gamemaster to decide how successful your career has been. Perhaps you made an album or two and you mostly play at the clubs in your home town. Perhaps your records are at the top of the charts and you tour the world. A musician's life is hectic and wears you down. It's probable that you drugged yourself to oblivion a couple of times, had dozens of failed love affairs, and attempted suicide at least once.

Personality: You have difficulty keeping yourself and your image apart. You are reluctant to let others close because you always suspect that they're out to get famous and rich at your expense.

Disadvantages: Depression, Bad reputation, Death wish, Curse, Touchy, Mania, Nightmares, Drug addiction, Sexual neurosis, Mental compulsion

Advantages: Artistic talent, Empathy, Enhanced awareness, Influential friends, Luck

Dark secret: Curse, Forbidden knowledge, Victim of crime, Pact with dark powers, Insanity, Guilty of crime

Profession: musician

Living standard: 6-8

Skills: Acrobatics, Dancing, Poetry, Seduction, Poisons and drugs, Writing music, Marketing, Singing, Acting, Gambling, Play instrument, Man of the world



Outsider

"The bike and the road, the wind in my hair, the water that glitters on the asphalt. That's freedom. Hell starts when you get to a new place, with cops and social workers and people who whisper and talk behind your back."



Early in your teens, you rejected society. You dropped out of school. The only jobs you could get were temporary and with lousy pay. The police harassed you for no reason—at least no very good reason. You drifted from town to town. It seemed that you couldn't stay in one place more than a week or two without screwing up so that you had to leave. You make a living from petty thefts and temporary jobs. The friends you may once have had are long gone. Perhaps you found some companionship among other outsiders, with anarchists who occupy condemned buildings. Or perhaps you prefer to sleep alone in a cardboard box under the railway bridge.

Personality: You don't need the rest of humanity. Let them keep their small, petty, intolerant society. You can get along without them. It's better among the dropouts and the homeless. At least they don't lie about the futility of life and they never try to make you do things you don't want to.

Disadvantages: Depression, Bad reputation, Death wish, Mortal enemy, Oath of revenge, Curse, Persecuted, Mental constriction, Paranoia, Wanted, Touchy, Drug addiction, Bad luck, Schizophrenia, Sexual neurosis, Egotist, Reckless gambler

Advantages: Artistic talent, Enhanced awareness, Body awareness, Cultural flexibility, Sixth sense, Endure cold/heat/hunger/thirst/pain/torture

Dark secret: Family secret, Curse, Forbidden knowledge, Victim of crime, Guilty of crime, Insanity, Victim of medical experiments

Profession: unemployed, criminal, general worker

Living standard: 1-3

Skills: Automatic weapons, Dagger, Dodge, Falling technique, Seduction, Disguise, Rifle, Poisons and drugs, Hide, Burglary, Throwing weapons, Climb, Net of contacts: outsiders, car/motorcycle driving, Motor mechanics, Whips & chains, Handgun, Singing, Shadow, Play guitar/harmonica, Gambling, Sneak, Night combat, Martial arts: any, Man of the world, Survival.

me now. They stopped for a moment. Then they continued on across the roofs, away from me. I had fooled them, this time..."

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

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

Possessed & Haunted

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

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

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

Responsible For Medical Experiments

"Earlier experiments had been ruined by various disturbances. One of the volunteers tore the electrodes off and beat his hands and head against the wall until they bled. I should have realized the dan-

ger before it was too late. I had paid a student and drugged him with preglandine. He slept soundly for two hours, then his E.K.G. went haywire. I thought it was a cerebral hemorrhage and ran into the room. He wasn't dead, but his body was twisted and gnarled like a corpse, his skin had a greenish yellow hue with dark spots. I interrupted the experiment and never repeated it. The boy never came out of his coma, and died a few weeks later. But he came back in my dreams and has been with me every night since then."

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

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

Supernatural Experience

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

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

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

Victim of Crime

"Keith and Kevin were always cruel to me. They were twins and my elder siblings, but as different from me as they could get. Short where I was tall,

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



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

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

Victim of Medical Experiments

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

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

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



Advantages & Disadvantages

"...the reality of human life is made up of a complex structure of absolute opposites—day and night, birth and death, happiness and misery, good and evil. We cannot even be sure that any of the sides will ever triumph..."

—C G Jung

They had always hated me. As long as I could remember, I had been blamed for every bad thing

that happened. And now Lucy had been murdered. The police let me go because they had no evidence. 'But we'll soon get you!' they said before releasing me. I stood on the street and didn't know what to do with myself. People looked at me as if I was a freak. Suddenly somebody began shouting. 'There he is, the murderer! Get him!' A crowd started to form around me, hateful faces. I noticed someone had a rope. I hastily went through the crowd and jogged

away. They followed, a howling pack. At the last moment I managed to jump over a wall and landed behind some bushes in the cemetery. They lost their track. 'Set Jacob's dogs on "im!" someone screamed, and I could hear barking. I smiled inwardly. As opposed to the treatment I had often received from humans, no dog had ever hurt me. They understood me. I was right. Jacob's three schnauzers sniffed around the cemetery, allowed themselves to be scratched behind the ears, and went away. I sighed with relief as the crowd seemed to disperse. It was

dusk now. But then I discovered the pale shape standing beneath the tree, watching me. At first I thought it was someone from the crowd, but when she approached I recognized Lucy, in spite of the dark spots on her skin and the putrefaction that was spreading around her left eye. 'Rick, It's me', she said and extended her hand to me. I shook my head. 'You are dead. You don't exist, you're dead', I mumbled. She took my hand in hers. It was stiff and cold. But I still refused to believe that this was really happening."



Advantages and disadvantages represent the light and the darkness within a person. The disadvantages make life difficult. They hinder and scare you, and takes time and energy to struggle against. The advantages make it easier for the character to make friends, learn things, understand and accept. The man in the example above suffers from the disadvantage "Bad reputation." People suspect him of all sorts of evil. But he has the advantage "Animal friendship," which saves him when the mob turns the dogs on him. When he meets his dead girlfriend, he does not believe his eyes since he has the disadvantage "Rationalist."

Advantages and disadvantages are balanced against each other by a system of points. Disadvantages give you points which can be used to acquire advantages. The points can also be used to acquire more skills.

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

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

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

There is no limit to the number of advantages and disadvantages any character may have, but remember that you are going to play this role. Too many and too powerful enemies may shorten your lifespan. Too severe mental

problems may get you locked up in an asylum.

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

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

Simplified Character Generation

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

Example: You have chosen some disadvantages for a secret agent. All of them can be explained by Gilbert's curse. Sum up how many points you get for them. You get 85 points and note this under "Total points for disadvantages."

The Death wish was sowed in Gilbert when his kid brother died. He has felt guilty ever since, and always sought danger. As secret agent, he has developed a tendency to take unnecessary risks, which seizes him in pressing situations. *Gives 10 points.*

The Mental constriction began when Gilbert denied to himself that he ever had a kid brother. The family never spoke of Simon, and Gilbert denies that he ever existed. He has continued with this type of behavior as an adult. He cannot admit to himself that he ever killed anyone in cold

blood. He either forgets all events where he caused other people's deaths, or he explains them away as accidents where he had no guilt. *Gives 10 points.*

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

The Curse which is on Gilbert's family means that the eldest son always kills the youngest. Gilbert doesn't know about this, but he still harbors an irrational fear of having two sons. He rarely visits his son and former wife, and keeps women at a distance. (The gamemaster and the player know that the curse will still be fulfilled in one way or another. Gilbert will have another son, and his oldest son will kill him.) *Gives 20 points.*

Gilbert has become a Drug addict partially through the pressure of his work, partially out of sorrow after his divorce. He suppresses all uncomfortable feelings, and the liquor is an efficient way to do so. *Gives 15 points.*

Gilbert also has made an Oath of revenge. Three of his colleagues and friends were tortured to death by Turkish intelligence agents, during a mission on the border between Turkey and Greece. Gilbert spends a lot of his time tracking down the responsible persons in Turkish intelligence. *Gives 15 points.*

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

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

April 19, 1961, Rouen General Hospital. Gilbert's brother Simon is born. The curse is activated.

August 21, 1961, Paris. Gilbert is sent to a boarding school in Paris.

April 17, 1965, Rouen. Gilbert's brother Simon dies in an accident. The curse is fulfilled. Gilbert is seized by guilt and wants to follow his brother and save him. Death wish.

April 22, 1965, Rouen North Cemetery. Simon is buried.

August, 1965. Gilbert returns to school and begins to deny that Simon existed. Mental constriction.

September, 1965, Paris. Gilbert starts having nightmares and is forced to sleep alone because he screams in his sleep. The headmaster forbids him to sleep with the lights on. Nightmares, Phobia: darkness.

Summer, 1966, Rouen. Gilbert locks himself in the basement and waits for the rats. When they come

and sniff him, he panics. Phobia: rats.

Winter, 1981, Oran, Algeria. Gilbert is forced by black-mail to participate in a dirty mission involving torture and murder of prisoners. It shocks him, and he begins to drink. Drug addiction.

December 19, 1982, London. Booze and nerves wreck Gilbert's marriage and his wife divorces him.

1983, Eastern Turkey. On a mission in Turkish Armenia, Gilbert's companions are tortured to death by double agents who work for Turkish intelligence. The perpetrators are protected by contacts in the Turkish CIA. Oath of revenge: Kemal Asir.

Disadvantages

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

Disadvantage Cost Summary

Disadvantage	Points
Animal enmity	5
Bad luck	15
Bad reputation	10
Curse	10/20
Death wish	10
Depression	15
Drug addiction	15/20
Egotist	5
Fanaticism	10
Forgotten	10
Reckless gambler	15
Greed	10
Habitual liar	5/15
Haunted	10
Persecuted	10
Innocently blamed	15
Intolerance	10
Maimed	15
Mania	15
Manic-depressive	20
Mental compulsion	5/10/15
Mental constriction	10
Mistaken identity	5/15
Mortal enemy	15
Nightmares	5/10
Oath of revenge	5
Paranoia	15
Phobia	5/10/15
Rationalist	15
Schizophrenia	20
Sexual neurosis	5/10/15
Sexually tantalizing	10

Split personality	15
Touchy	5
Unwilling medium	15
Wanted	5/10/15

Animal enmity

Points: 5

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

Bad luck

Points: 15

The powers aren't on your side. Betting on horses or buying shares is a bad idea for you—it always fails. In situations where the outcome is determined by chance (as opposed to skills and abilities), the Gamemaster rolls 1d20. If the result is 5 or less, the worst possible thing will happen. A character with bad luck is either out of grace with the enigmatic deities of fortune, or they have a mental disposition that draws them into hopeless situations where they must fail. Characters with bad luck feel incompetent and usually suffer from an inferiority complex.

Bad reputation

Points: 10

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

Curse

Points: 10/20

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

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

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

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

Some Possible Curses:

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

Death wish

Points: 10

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

Depression

Points: 15

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

Drug addiction

Points: 15/20

You are addicted to a drug. It can be alcohol, narcotics or medicine. The drug makes you introverted

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

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

Egotist **Points: 5**

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

Fanaticism **Points: 10**

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

Forgotten **Points: 10**

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

Reckless gambler **Points: 15**

You are a compulsive gambler and simply cannot pass a casino or a horse track without entering. Once inside, you cannot stop until you have gambled away all your money. Determine if the character has a favorite game, such as horses, roulette or poker.

This disadvantage may not be combined with the advantage "Luck".

Greed **Points: 10**

You are dominated by an unending craving for money and wealth. You are prepared to sacrifice

health, family and friends to get a large fortune. "Generosity" does not exist in your dictionary.

Habitual liar **Points: 5/15**

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

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

Haunted **Points: 5/10/15**

You are haunted by supernatural powers. It can be the souls of deceased people who want revenge or seek to urge you to do or finish something that is needed for them to rest in peace. It can be a poltergeist that has taken a liking to you, or even a demon or a beast from the abyss that wants to devour you.

Haunting by small, harmless spirits gives five points. Serious haunting by demons and other dangerous creatures gives 15 points... and a short life expectancy.

Innocently blamed **Points: 15**

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

Intolerance **Points: 10**

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

Maimed **Points: 15**

Your appearance has been seriously distorted by some terrible event, (e.g., a car accident). Your Comeliness score is 3, no matter what it was before you acquired this disadvantage. You are, in other

words, horribly disfigured. Your original Comeliness score must be 10 or higher for you to have this disadvantage.

Mania

Points: 15

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

Manic-depressive

Points: 20

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

Mental compulsion

Points: 5/10/15

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

Some possible mental compulsions:

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

- Pettifogger—abnormal attention to details
- Pyromania—a compulsion to set fire to things

Mental constriction

Points:

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

Mistaken identity

Points: 5/15

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

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

Mortal enemy

Points: 15

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

Nightmares

Points: 5/10

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

Oath of revenge

Points: 5

You have sworn a sacred oath to avenge some evil that was done to you. Determine who is the target of

your vengeance, and the reason for it. You cannot avoid trying to get back at the hated person or persons if there is an opportunity. A substantial part of your time is consumed by your constant planning for how to execute your oath.

Paranoia

Points: 15

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

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

Phobia

Points: 5/10/15

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

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

A phobia was usually caused by some unpleasant event when you were confronted with that which later became the object of your terror.

Some possible objects of a phobia:

Altitude (acrophobia)

Animals, choose type: dogs, rats, etc.

- Blood

- Children

- Closed rooms (claustrophobia)

- Crowds (demophobia)

- Darkness (skotophobia)

- Daylight

- Death (necrophobia—corpses, cemeteries, skulls, symbols of death)

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

Persecuted

Points: 10

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

Rationalist

Points: 15

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

Schizophrenia

Points: 20

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

Sexual neurosis

Points: 5/10/15

You have a weird sexual behavior. Perhaps you are mortally scared of any contact with the opposite sex,

or you may be grossly oversexed. Often the two are combined to make up a truly screwed-up personality. Characters with sexual neuroses may be frigid, nymphomaniac, abnormally frightened of sex, sado-masochists, or have some other aberration that affects their sexual functioning. The Gamemaster decides what is permissible. Sex murderers and pedophiles should not be allowed as player characters.

Sexually tantalizing **Points: 10**

Persons of the opposite sex (or same sexual persuasion) are so fascinated by your beauty or personality that they cannot stop thinking about how to get in bed with you. All communication is disturbed by their infatuation, they keep losing their concentration when you speak to them, and keep their gaze fixed at your breasts/groin.

Eventually, all persons of the opposite sex with whom you meet more than a fleeting moment will try to make advances if the situation so permits. A Comeliness or Charisma score of 15 or more is demanded for you to have this disadvantage. Note that this really is a disadvantage, even though everybody of the opposite sex will be favorably disposed towards you, they will not care a whit about what you want or say.

Split personality **Points: 15**

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

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

Touchy **Points: 5**

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

Unwilling medium **Points: 15**

Your disposition makes you vulnerable to possession. You are an open vessel for spirits and demons who desire a channel of communication, or a body that they can use for their purposes. Your resistance

against possession is only half of what it would normally be. In addition, spirits of various kinds have an uncanny ability to sniff out people like you...

Wanted **Points: 5/10/15**

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

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

Advantages

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

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

Example: You have chosen some advantages that are suitable for a secret agent. We sum up the points and get 65.

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

Gilbert has also acquired some Influential friends through his work. He knows people in the foreign ministry, the army general staff and the ministry of defense. He also knows criminals and people who work for intelligence organizations in other countries. *The cost is 15 points.*

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

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

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

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

Paris 1970, the Military Academy. Gilbert shares a room with the future French minister of defense. They remain friends after Gilbert leaves the academy.

Chad 1972, the Foreign Legion. Gilbert makes friends with Bertrand Bonneville, who came to work on the French general staff from the end of the '70s.

Paris 1974, Intelligence training. Gilbert learns to endure torture.

North Africa 1975-77, in active service. Gilbert develops a sixth sense.

Algeria 1975-77, in active service. Gilbert gets to know colonel Mahmoud Aziz and other agents of the Algerian intelligence.

Paris, 1983. After a period of heavy drinking, Gilbert makes a silent promise never again to take part in anything like what happened in Oran. Code of Honor.

Paris, 1984. Gilbert begins to work as undercover agent in extremist movements and organized crime. He meets and befriends Marie Tardieu, an influential dealer in illegal weapons.

Advantage Cost Summary

Advantage	Cost
Altruism	5
Animal friendship	15
Artistic talent	10
Body awareness	20
Chivalry	5
Code of honor	5
Cultural flexibility	10
Empathy	15
Endure cold/heat	10
Endure hunger/thirst	10
Endure pain	15
Endure torture	10
Enhanced awareness	10
Forgiving	5
Gift for languages	10
Good reputation	10
Honesty	5
Influential friends	15
Intuition	15
Largesse	5

Luck	20
Magical intuition	20
Mathematical talent	10
Motherliness	5
Pacifism	5
Resistance to illness	15
Sixth sense	15

Altruism

Cost: 5

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

Animal friendship

Cost: 15

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

Artistic talent

Cost: 10

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

Body awareness

Cost: 20

Your body and your mind are one. Most people have inhibitions, tensions and hang-ups which separate body and mind. Not you; the unity between your body and your mind is total, and it gives you an unusually precise control over your body. People with body awareness only expend half the normal number of skill points to learn dancing, meditation and martial arts. This applies to the basic cost for martial arts—the cost for special techniques and ki-forces is not affected.

Chivalry

Cost: 5

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

Code of honor

Cost: 5

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

Cultural flexibility**Cost: 10**

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

Empathy**Cost: 15**

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

Endure cold/heat**Cost: 10**

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

Endure hunger/thirst**Cost: 10**

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

Endure pain**Cost: 15**

You can endure terrible pain without flinching. You never need to make a constitution throw to avoid fainting—you are just as easily hurt or killed as anyone else.

Endure torture**Cost: 10**

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

Enhanced awareness**Cost: 10**

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

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

Forgiving**Cost: 5**

A forgiving person is the opposite of the vindictive

type who takes an oath of revenge. You are prepared to forgive and forget insults and even very evil deeds against yourself. Other people perceive you as exceptionally magnanimous.

Gift for languages**Cost: 10**

You have a flair for languages, and only expend half the normal number of skill points to learn a foreign language. You also learn it twice as fast as other people.

Good reputation**Cost: 10**

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

Honesty**Cost: 5**

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

Influential friends**Cost: 15**

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

Intuition**Cost: 15**

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

Largesse**Cost: 5**

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

Luck**Cost: 20**

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

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

Magical intuition

Cost: 20

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

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

Kirlian Auras

(surround all people and creatures)

Bluish white	dead material
White	purity, high positive balance or life near death
Yellowish white	weak life
Yellow	fear, terror
Orange	life, positive balance
Red	aggression
Dark red	sex, sensuality
Violet	psychosis, confusion, negative stability
Blue	rage, negative balance
Bluish black	sadism, evil
Grey	sickness, fear
Black	rage, extremely low balance (-100 or lower)
Turquoise	jealousy, hatred, envy
Gold	extremely high balance (+100 or higher)

Mathematical talent

Cost: 10

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

Motherliness

Cost: 5

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

Pacifism

Cost: 5

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

Resistance to illness

Cost: 15

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

Sixth sense

Cost: 15

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

Mental Balance

Your mental balance determines how well you stand up to terrible experiences and what happens if you are shocked. The mental balance depends on your advantages and disadvantages. For nonhuman characters, the balance is also affected by their limitations.

Mental balance is the sum of all points for disadvantages, minus the sum of all points for advantages and,

when applicable, limitations. If the result is a negative number, you have a negative mental balance.

When a character experiences a terrifying event, he or she makes an ego throw. If this fails, characters with a large negative mental balance are in trouble. They may lose control over their feelings, and their actions are controlled by their disadvantages. The lower mental balance, the more time it takes for the character to

get a grip on himself and start acting rationally again. A very low mental balance increases the risk of incurable psychosis. Below -75, a severe shock will contort the character's body.

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

Rules about terrifying events, possession and mental illness can be found in the section *Meeting With Terror* (pg 83)

Simplified Characters

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

Negative Balance

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

- 15 You emit a weak negative aura which makes children and animals uneasy in your presence.
- 25 Disturbed. You may have magical intuition. You are so ill that a health control would single you out as abnormal.
- 50 You are so warped that a mental examination would classify you as mentally ill.
- 75 Psychotic. When shocked, your body changes. These effects are described in the section "Meeting with terror." You may begin to get limitations as well as disadvantages. You are getting problems with maintaining emotional contact with other people and will break off any relationship that gets too intimate.
- 100 Your advantages drop by one point for every balance point under -100. You are permanently losing control of your disadvantages, just like you could do temporarily at higher balance levels. Your light sides take the form of a light shadow that follows you and attempts to contact you (see *The Awakening*).

Positive Balance

A very high positive balance also gradually changes the character away from what is normal among

humans. The effects of high positive balance levels are described in "The Awakening."

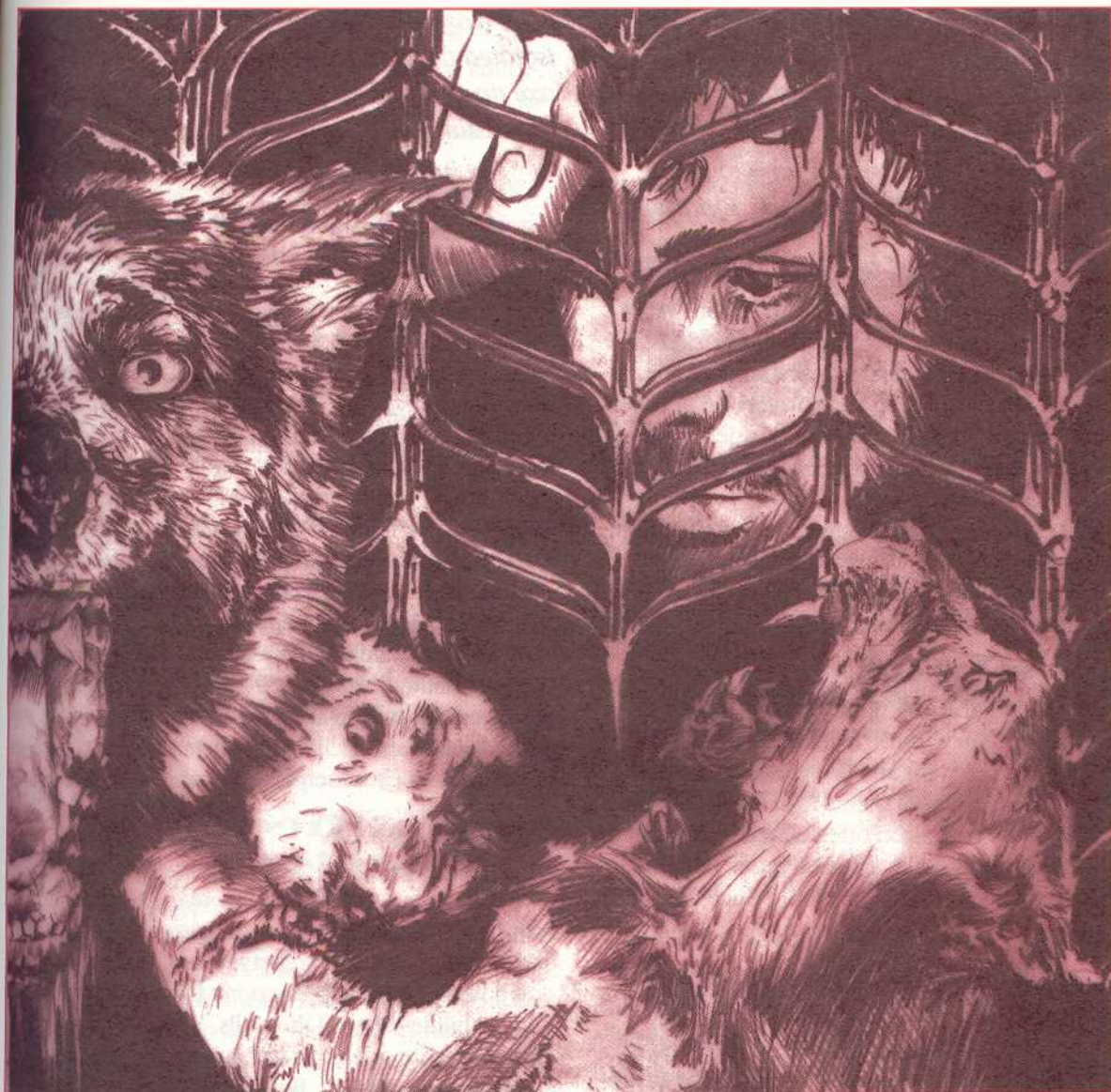
- +15 You emit a weak positive aura which makes children and animals feel comfortable in your presence.
- +25 You may have magical intuition. You are known to be a harmonious and stable person, whom everybody likes.
- +50 You have a natural empathy. People feel safe in your company.
- +75 Beings with a negative mental balance down to -100 avoid you if they can. You cannot be possessed by creatures with a higher mental balance than -250.
- +100 You automatically get the advantage "body control" if you didn't have it already. Creatures with a negative balance of -200 or lower avoid you if they can. For every balance point over +100, your disadvantages disappear by one point. You are no longer able to use force or to feel a destructive aggression in any situation. You will meet your own dark shadow, a materialization of your repressed dark sides (see *The Awakening*).

Changes in Mental Balance

The balance will change during the game, as the character gets new disadvantages or gets rid of old ones. The balance may also change as a result of events that the characters experience, or you can change them by expending experience points. This is described in the section *Experience and Practice* (pg 72)

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

Background: If you look at when Gilbert got his various advantages and disadvantages, you will see that his mental balance was dangerously low in his youth. At the age of twelve it was down to -40. It then gradually improved up to the 1980s, when it was close to zero about two years before his divorce. Then it dropped again, to the present level. It's good for the gamemaster to know this because it tells him what kind of an impression Gilbert made earlier in life. People who met him in his teens probably thought he was wacko. Those who knew him in the late 70s or early 80s saw a stable and harmonious man.



Skills

I had been working all night on the program. Dawn was approaching when I finally found the bug. Just one final test, and it would work. Or so I thought. I ran the program. It worked perfectly at the beginning. It sorted the data, the first calculations were OK. Then, the screen went black and the hard disk started making a strange whirring noise. I tried to reboot the machine—no result. I turned off the power, but it kept on humming. Suddenly all the lights in the office went out, and I found myself in total darkness.

Damn. A fuse must have blown. But the computer was still making the same noise. I fumbled my way across the room and found the door to the generator room, but it was locked. Strange... the alarm system must have cut in and engaged the magnetic locks. I stumbled out into the garage and found a flashlight. There was a whirring noise, and I turned the flashlight on—just in time to avoid the power drill that was flying straight toward my face! I ducked, parried an electric screwdriver that was hurtling toward my throat. I leapt out of the

garage and slammed the door shut behind me.

With trembling hands, I began to disconnect the automatic lock on the door to the generator room. A tingling in my fingers warned me, and I jerked my hands away just in time to avoid what must have been a lethal shock. But the

door was unlocked. I opened it with a pair of isolated pliers, jumped inside, grabbed the fire axe and cut off the main power cord from the generator.

"The humming noise stopped."

There are three kinds of skills: basic, general and academic. Everyone has a chance to succeed with basic skills.

The default score is 3. General and academic skills are such that you have learned in your profession or otherwise trained earlier in your life. To get academic skills, you must have an education score of 13 or more.

Choose the skills that you want, and that are appropriate for your character's background, and note them on the character sheet. The basic skills are already noted, and all you need to do is write down if you want higher scores than 3 at some of them.

New Skills

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

Skill Points

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

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

If you want to increase the skill score above your score in the controlling ability, every step costs 3 skill

points. Thus, for a person with a score of 15 in agility to get a score of 20 in "dancing", he or she needs to expend $(15 + 5 \times 3 =) 30$ skill points.

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

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

Simplified Characters

You have two skills with a score of 18, two with a score of 15, and eight skills with a score of 10. Choose skills according to the archetype, and write them down with the scores. You don't have to worry about which abilities control the skills. You are free to choose a score of 18 in a skill where your controlling ability score is only 12. But later, when you want to improve your abilities, you will find this more difficult when your controlling ability score is lower than the skill score.

Martial arts cost extra. A martial art on pupil level costs one skill with a score of 18. At teacher level, it costs you two skills, scores 18 and 15. At master level, it costs three skills, scores 18, 15 and 15. Apart from the martial art, a master martial artist will only have one other skill with a score of 18 and eight skills with a score of 10.

Basic Skills

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

Academic Skills

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

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

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

Weapon Skills

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

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

Weapon Maneuvers

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

Martial Arts

Martial arts are a special kind of combat skills, which are described in a separate section. You expend a number of skill points for each martial art, and get a set of skills which belong to that form. By adding more points you can acquire special maneuvers and forces

which belong to that martial art. To acquire a Budo maneuver you must have a skill score in the martial art in question. Ki-forces you can only have if you are a master or grand master in a martial art. Ki-forces and Budo maneuvers work like ordinary skills in other respects, and they are described in the section on Martial Arts.

Languages

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

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

The Skill Score

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

The Effect

If you succeeded with the skill throw, you subtract the throw from your skill rating to see how well you succeeded. This is known as the effect. An effect of 0 means you only barely achieved the desired effect, or only a part thereof. If the effect is 20, you did superbly.

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

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

There are seven levels of quality which determine how well you succeed. The GM uses them as a guideline, not a firm rule. If you are uncertain of how much it takes to achieve your aims, you can see in the table

below how three different types of skills work with the effect. Determine how difficult the task is, and set the minimum required effect accordingly.

The examples below are for three types of skills:

Investigative—e.g., Forensics, History, Information retrieval, Computers, Occultism.

Mobility maneuvers—e.g., Dodge, Sneak, Swim, Acrobatics.

Creative—e.g., Disguise, Crafts, Journalism, Sketching/painting/sculpture, Acting.

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

Effect	Quality lvl	Investigative skills
0	Very poor	Almost no information found.
1-4	Acceptable	Some interesting facts. You sense that there is more.
5-15	Normal	You find the most important data, the things that you really need
16-20	Good	You find most of the sought information, and you know if there is anything more to look for.
21-25	Very good	You find almost everything there is to know, and you know where to look for the rest.
26-29	Extraordinary	You find everything there is to know.
30+	Outstanding	On top of finding all existing knowledge, you also uncover some new facts that nobody knew about.

Effect	Quality lvl	Mobility Maneuvers
0	Very poor	You stumble and make a fool of yourself.
1-4	Acceptable	Small obstacles are no problem. With a little help, perhaps you can do something heroic.
5-15	Normal	Most obstacles are overcome. You can do a heroic act.
16-20	Good	You overcome all normal obstacles, and heroic deeds are no problem.
21-25	Very good	You overcome even very difficult obstacles. Heroic deeds are routine.
26-29	Extraordinary	A world class performance. Anything that is at all pos-

30+	Outstanding	sible for humans is within your reach. You are simply the best. Nothing is impossible, no obstacle too difficult.
Effect	Quality lvl	Creative skills
0	Very poor	Not even your friends will praise you for this one.
1-4	Acceptable	Looks good to most ordinary people. Your friends approve.
5-15	Normal	Even more qualified people are fooled/impressed. Your friends love it. A professional piece.
16-20	Good	Many professionals are fooled/impressed. Your friends are ecstatic.
21-25	Very good	Even the professionals are impressed. It is very difficult to unmask/understand/copy your work.
26-29	Extraordinary	You fool everyone or impress all except the very best in the world.
30+	Outstanding	You are unique. Nobody can unmask/understand or copy your work.

Example: Gilbert sneaks across the roof toward a sentry at the headquarters of the German arms smugglers. He has a score of 15 in Sneak. You roll 1d20 and get 8. The difference between 8 and 15 is 7. Gilbert's effect is 7. This is Gilbert's effect; a normal result. The sentry senses that something is wrong. The Gamemaster makes a Perception throw for him. His Perception is 12 and the roll gives 11, so he only just makes it. The difference between 12 and 11 is 1. That is the sentry's effect. But Gilbert had an effect of 7, which is now subtracted from the sentry's effect, giving -6. The sentry does not notice Gilbert. Gilbert gets all the way up to the sentry and makes an attempt to knock him down with a karate blow to the head. His score for Punch is 15, you roll 1d20 and get 8. This indicates that he hits the sentry. Since Punch is a weapon skill, you don't calculate the effect in the normal way. Instead, you roll 1d20 for damage. The result is 18, and you consult the weapons table for Punch and read the result: 18 is a light wound.

Automatic Success

In most ordinary situations, there is no need to roll die to determine whether you succeed. Anyone with 1 or more in car driving is able to handle a car without

steering into the ditch. It is only when you have to zigzag between freight trucks while simultaneously defending yourself from the axe murderer in the back seat, that you need to do a skill throw to see if you manage to stay on the road.

This applies to a lot of skills, particularly professional ones. Skill throws are only made in special, demanding or critical circumstances. Sometimes it is enough to make an effect throw, as in combat, to see how well you manage. For example, most people are able to cook a meal if they have a stove and some ingredients—but what it tastes like might be a different matter.

The GM should use his common sense to determine when a die roll is called for. Too much die rolling only interferes with the roleplaying.

Perfect & Disastrous Throws

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

If you roll less than 1/10 (rounded up) of your skill score, you have achieved a perfect throw. You may add +10 to the effect.

A roll of 20 *always* means that something has gone completely wrong. For those with a skill score of 20 or less, it is a disaster, e.g., the driver crashes the car, the climber falls. The GM uses his imagination to decide what happens. If your skill score was 21 or more, a roll of 20 means a failure, but not always a complete disaster. You may then roll 1d20 a second time. If you roll under your skill score minus 20 you have then simply failed. If your skill score was 40 or more you fail disastrously only if you roll two 20s in a row. But if your skill score is 4 or less you fail disastrously also on a roll of 19.

For weapons skills, there is a table which shows what should happen when you make a disastrous throw. See under Combat.

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

You will need to look up the individual karate

skills in the section "Martial arts." Gilbert is a karate student, and he pays 15 points for this since he has the advantage "body awareness." Note the basic scores for karate skills at student level, and distribute 10 points to increase them.

Ability Skill	Skill score	Point cost score	(mod)
Arabic	15	5	5
Auto. weapons	18	13	10
Bugging	15	10	10
Dagger	15	14	11 (basic)
Spanish	15	10	10
Interrogation	12	10	10
Hide	10	3	0 (basic)
Burglary	10	10	10
Throw	15	3	0 (basic)
Climb	18	3	0 (basic)
Net of contacts:			
Intel. services	12	12	12
Drive vehicle: car	10	10	10
Search	10	3	0 (basic)
Read/ write French			
	11	11	0 (basic)
Melee & thrwng wpns			
	15	3	0 (basic)
Handgun	18	18	15 (basic)
Swim	11	3	0 (basic)
Firearms	18	3	0 (basic)
Unarmed combat			
	15	3	0 (basic)
Sneak	18	15	12 (basic)
English	15	5	5
Dodge	18	3	0 (basic)
Man/world	15	15	15
Martial art: karate			
Student level	15 (body awareness)		
Punch	15		
Kick	15		
Parry	18		
Dodge	16		
Stick	6		
Budo maneuvers:			
Disarm	18	10	10
Flying kick	15	10	10

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

Basic Skills

AGL-BASED

Climb

Projectile weapons

Automatic weapons

Rifle and crossbow

Bow

Handgun

Heavy weapons

Sneak

Dodge

STR-BASED

Throw

Melee and Throwing weapons

Dagger

Throwing weapons

Impact weapons

Pole arms

Sword

Whips and chains

Axe

Unarmed combat

CON-BASED

Swim

PER-BASED

Hide

Search

EDU-BASED

Read/write your native language

Skill Descriptions

Climb

Ability: AGL

The GM decides what effect is needed, taking into account that it's more difficult to scale a smooth wall than to climb up a scaffolding. A long climb may mean that you have to roll several times. An insufficient effect means you hang where you are without getting either up or down. You can make a new attempt, but each attempt takes ten minutes. A disaster means you fall down. The GM consults the section *Falling Damage*.

Climbing equipment such as ropes and pitons will add +5 to the skill score when appropriate.

Projectile Weapons

Ability: AGL

This is the skill to hit things with some sort of projectile-launching weapon. There are five types of such weapons, and each type is a separate skill which must be learned by expending skill points, and is not affected by any other projectile weapon skill you may have.

The types are: Automatic Weapons, Rifle and Crossbow, Bow, Handgun, and Heavy Weapons. More

details about weapon skills will be found in the Combat section, *Weapons*.

Since these are basic skills, everybody has a basic chance to hit. But in order to be able to fire the weapon at all, someone must have shown you the basic mechanics—such as how to release the safety catch, or where to put the arrow on the bow. There are technicalities about all projectile weapons which are not obvious to a person who never handled one. If you must figure out by yourself how the weapon works, you need to make an Ego throw. This takes a few minutes—so it's not a very good idea in a combat situation.

Sneak

Ability: AGL

For every two kilos of load the character is carrying, subtract one from the effect. The GM decides what effect is necessary to avoid detection. The difficulty depends on many external circumstances such as creaky floors, darkness, debris on the floor, background noise, and so on. If you roll higher than the required effect, the number you rolled above the limit are subtracted from the effect for all those who are actively searching for you.

A high effect means that not even mice and birds notice your passage. A low effect means you make some noise, but not enough to be spotted directly.

Dodge

Ability: AGL

Dodging is the art of avoiding an attack. Success means you step out of the way, and your opponent misses. Dodging is only fully effective in melee. Throwing weapons can be dodged, but the chance is only half your normal skill score. It is not possible to dodge projectile weapons. The effect determines how well you manage to avoid the attack. You subtract your effect from the effect for your opponent's attack. If you succeed with the dodge but his effect was higher, you are hurt—but not as seriously as you would have been if your dodge had failed.

Dodging counts as an action. The skill "Dodge" is part of many martial arts.

Throwing

Ability: STR

This skill entails throwing an object as far as possible and hitting what you are aiming at. How far you can throw depends on the size and weight of the object. No character can throw anything that weighs more than his load capacity.

A high effect indicates a long and well-aimed throw. A low effect may mean that the thrown object has too little power when it hits the target to do any effect. Throwing weapons are controlled by separate skills—not "Throwing".

Melee Weapons & Throwing Weapons

Ability: STR

Not all weapons are controlled by the same ability.

You must acquire knowledge about every type of weapon separately. There are six different types of melee and throwing weapons: daggers, clubs, pole arms, swords, axes and throwing weapons. A skill means you can handle all weapons belonging to one type. Since all these skills are basic, everyone has a small chance to succeed with a weapon, regardless of training and weapon type.

The weapons and weapon skills are described in detail under "Weapons" in the Combat section.

Unarmed Combat

Ability: STR

The art of boxing, kicking, throwing and wrestling. Detailed rules for this type of combat will be found in the Combat section under "Martial arts." Characters with skill at unarmed combat have probably learned a martial art. You can choose to have simply "unarmed combat" as a skill, but this gives you none of the advantages that the martial arts confer, with greater damage and special maneuvers. "Unarmed combat" is the type of skill you might find in a person who has often been in fights, but has received no formal training—simple punches and kicks. The skill includes kicking, punching and wrestling. Damage for kicks, punches and wrestling techniques will be found in the weapons tables.

Unarmed combat is counted as a weapon skill, so the effect is a separate die-roll, just as for weapon skills.

Swim

Ability: CON

If your score is 5 or higher, you can normally swim for a number of minutes equal to your CON+STR, without having to roll any dice. After that, you must roll under your skill score not to sink. A successful throw means you stay afloat for another CON+STR minutes.

For every throw you make, your Endurance drops five points. When it reaches zero, you begin to sink. You are totally exhausted, and the GM nastily consults the rules about drowning. If you get ashore before that happens, you can be on your feet after half an hour. Characters with a score of less than 5 must roll immediately when they get into the water to determine whether they stay afloat.

It is normally possible to swim five meters during one combat phase, provided that your effect is at least 5. A lower effect indicates that you missed a couple of strokes. An effect lower than 3 means you took an involuntary gulp of cold water. The effect is reduced one step for every kilo you are carrying.

When there are high waves or very cold water, the GM may demand a higher effect for the swimming to be successful.

Hide

Ability: PER

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

Search

Ability: PER

The GM decides how high an effect you need to find something. If you are looking for someone who is hiding, the effect is modified by how well your target manages to hide. If he rolls over the minimum required, the extra points rolled are subtracted from your effect.

A high effect means you find everything there is. A low effect may mean you only find part of what you might have found.

Read/Write Native Language

Ability: EDU

In this skill, all characters begin the game with a skill score equal to their EDU.

A good effect means you manage to read/write without errors, or that you express yourself well, or that you interpret a difficult text. You do not normally need to roll any dice in order to read/write or speak. It is only when you need to do something difficult involving the language that you must roll. It might be



to read a very old text, or a complicated one, or to produce a literary text that meets high demands.

If you fail to decipher a difficult text, you can try again. How long it takes depends on the length and difficulty of the text. It can take hours, days, months...

General Skills

AGL-BASED

Acrobatics

Budo maneuvers:

Disarm

Lightning attack

Break grip

Break weapon

Circle cut

Circle kick

Flying kick

Iaido

Kiai

Combine

Soften attack

Knock out

Strangling grip

Tiger leap

Tiger paw

Evasion

Uppercut

Whirlwind

Dancing

Parachuting

Falling technique

Craft

Sport

Martial art (AGL/STR)

Play instrument

Scuba diving

WEAPON MANEUVERS

Change targets

Double shot

Feint

Combine

Quick draw

STR-BASED

Budo maneuvers:

Circle kick

Flying kick

Knock out

Tiger paw

EGO-BASED

Astrology

Bugging

Accounting and book keeping

Budo maneuver: Kiai

Computers

Electronics

First Aid

Poisons and drugs

Hypnosis

Information retrieval

Ki-forces

Cryptography

Cooking

Meditation

Numerology

Motor mechanics

Occultism

Parapsychology

Radio communications

Seamanship

Written report

Languages

Demolition

Security systems

Pictorial arts

Estimate value

Man of the world

Survival

CHA-BASED

Diplomacy

Etiquette

Seduction

Interrogation

Disguise

Net of contacts

Riding

Singing

Acting

Fortune telling

Rhetoric

PER-BASED

Forensics

Photography

Forgery

Burglary

Drive vehicle

Piloting

Shadow

Gambling

Night Combat

Without ability base

Two-handed combat

AGL-based Skills

Acrobatics

Ability: AGL

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

Budo Maneuvers

Ability: AGL

Budo maneuvers are special maneuvers taught within the different martial arts. A skill score is bought for your skill points, just like ordinary skills. These maneuvers are described in the section *Martial arts*. You must be versed in the appropriate martial art to be allowed to buy a budo maneuver.

Dancing

Ability: AGL

You know the basics of dancing, not just the kind everyone can do in a club, but the kind people might even want to watch. You are trained in two specific types of dancing—classical ballet, jazz ballet, Latin

American showdancing, rock n'roll, folk dancing (specify culture), or something else. Choose two categories.

A high effect means that your dance is well executed and enjoyable to watch, a low effect means you barely manage to stay in the rhythm.

Parachuting

Ability: AGL

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

Falling Technique

Ability: AGL

If you fall or are thrown, you can roll with it and get back up on your feet without getting hurt. In this respect, the skill is identical to falling as taught in various martial arts. But "falling technique" is a little more. You also have the ability to slow a fall from high alti-

tude, if there is a wall or something nearby to use for breaking. Your effect is subtracted from the effect of the injuries you receive from such a fall.

Craft

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

Sport

Ability: AGL/STR/CON

Determine which sport you are good at. Every sport is a separate skill.

AGL-based sports are e.g., sprint running, jumping, wrestling, golf, alpine skiing, gymnastics, ice hockey and all ball games except American football.

STR-based sports are e.g., weight lifting, discus and other throwing sports, tug-of-war, American football.

CON-based sports are e.g., swimming, long distance running, rowing.

Any sport that involves riding on animals is based on COM. Motor sports are based on PER.

A high effect means you achieve something good, exactly what depends on the sport; you score a goal, jump very far, run fast, etc. The GM must determine from case to case what you can achieve.

Martial Art

Ability: AGL/STR

There are four martial arts in **Kult**: jujutsu, karate, kendo, and commando training. Each art has four levels of knowledge: student, instructor, master, and grand master. You expend a lump sum of skill points to get a level in the art: 20 points to be a student, 30 to be an instructor, 50 to be a master, and 75 to be a grand master. Every martial art contains several different skills. The higher your level, the better scores you get in the skills involved.

On top of the basic martial art skills, you can also acquire special maneuvers and ki-forces by expending skill points. The martial arts are described further in a chapter of their own.

Play Instrument

Ability: AGL

The player chooses which instrument to play. Every instrument is a separate skill, though of course anyone

who can play the piano can also play other keyboard instruments (organ, synthesizer, cembalo) almost as well, a trumpeter will probably be able to handle other brass instruments reasonably well, and so on. The skill also means you can read music and you know some pieces.

A high effect means you play well and the audience wants to hear more. A low effect means you only manage to play without obvious errors, but without feeling.

Scuba Dive

Ability: AGL

You know how to handle all normal diving equipment. You know how fast you can ascend without getting the Bends, how to find your way under the water, and where it is dangerous to dive.

A high effect means you swim fast, know where you are and can do whatever you set out to do underwater. A lower effect may mean that you get problems, the work takes longer than you anticipated, etc.

Weapon Maneuvers

Ability: AGL

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

weapon skill throw, and then with the maneuver. Each maneuver is a skill which is bought in the ordinary way.

Change targets: Normally it takes an action to change the target of your attack. If you know Change targets it takes no action at all; you can attack your new opponent at once.

Double shot: You can fire so rapidly with your handgun that it only takes one action to fire two bullets. There are no penalties and both bullets hit the same body part.

Feint: You are able to fool your opponent with a feint. Feints work against all kinds of weapons. Your opponent gets +5 on his attack throw and you get -5 on yours.

Combine: You are able to do several things simultaneously. You may perform one extra action in an action phase than you normally are allowed to. However, this action is deducted from those available to you in the combat round.

"I never dreamt

that I would get to be

the creature that

I'd always meant to be..."

—PSB

Being Boring

Quick draw: You are able to draw your weapon extremely fast. This takes no action, you can attack immediately from having the weapon sheathed/holstered. The maneuver is valid for handguns, melee and throwing weapons. Note that the weapon must be within easy reach and not, e.g., in your bag.

Strength-based Skills

Budo Maneuvers

Ability: STR

Budo maneuvers are special maneuvers taught within the different martial arts. A skill score is bought for your skill points, just like ordinary skills. These maneuvers are described in the section "Martial arts." You must be versed in the appropriate martial art to be allowed to buy a budo maneuver.

Ego-based Skills

Astrology

Ability: EGO

The art of interpreting astronomical phenomena in relation to events on Earth. The astrologer can make horoscopes to see the future of a person, and can calculate an individual's possibilities and personality from the time of birth. He believes there is a correlation between astronomical constellations and events in the past and the present. An astrologer automatically has some knowledge of astronomy; 1/4 of the skill score for astrology.

A high effect means that the astrologer believes himself to see correlations and truths. Astrology in this game does not work like magic. It normally doesn't "work" at all. The GM can allow the astrologer to make a true prediction, if this serves the plot. But normally, astrology is very bogus and has little or no relevance for reality (even though the astrologer may believe in what he is doing).

Bugging

Ability: EGO

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

Accounting & Bookkeeping

Ability: EGO

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

Budo Maneuvers

Ability: EGO

Budo maneuvers are special maneuvers taught within the different martial arts. A skill score is bought for your skill points, just like ordinary skills. Kiai is the only maneuver governed by Ego. It is described in the section "Martial arts." You must be versed in the appropriate martial art to be allowed to buy a budo maneuver.

Computers

Ability: EGO

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

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

Electronics

Ability: EGO

You can repair, assemble and handle electronic systems and machines. You understand how electric machines work and can build simple devices.

High effect means a good repair or construction. A low effect means some small errors have crept in.

First Aid

Ability: EGO

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

High effect means you have done as much good as first aid can do. Low effect means you barely prevent the damage from becoming worse.

Poisons & Drugs

Ability: EGO

You can recognize, make and use poisons and drugs. You are also able to make and use antidotes and

serum, when possible, and identify a drug from the symptoms it has caused.

High effect means that you were right; the drug or poison works as you expected. Total failure can produce interesting results if (for instance) someone is exposed to the drug you just made. Poisons and drugs are described in a separate chapter.

Hypnosis

Ability: EGO

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

Information Retrieval

Ability: EGO

You are skilled in using libraries, books, databases, catalogs and registers to find out something you need to know. Of course, you can only find such information that really exists in a place to which you have access. The skill only means you know where to look.

A high effect means you find the information quickly. Lower effects indicate that the search takes longer time, and/or you may not find exactly what you were looking for.

Ki-forces

Ability: EGO

Special powers that the most prominent masters with a martial art discipline may control. Only masters and grand masters can learn how to manipulate ki-forces. They are bought for a lump of skill or experience points. A description is to be found in the section "Martial arts".

Cryptography

Ability: EGO

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

Cooking

Ability: EGO

You can cook the usual types of food that are eaten your country, and perhaps from some other countries as well. The higher effect, the better your food tastes. If your task is to prepare a difficult dish, or if your raw materials and tools are not perfect, the Gamemaster may require a certain effect for the food to be edible. A higher than normal effect will also be required if you are about to prepare food that you are not used to.

Meditation

Ability: EGO

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

Motor Mechanics

Ability: EGO

You are interested in motors and mechanical things. You can fix motors and simple machines. Specify to the Gamemaster what type of motor or machine you are used to working with.

A high effect means you can repair a complicated breakdown, or work out how a complicated machine works. A low effect means you only succeed if the device is really simple—otherwise it just gives off a cough, but won't work.

Numerology

Ability: EGO

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

Occultism

Ability: EGO

You have theoretical knowledge of various occult practices and teachings; kabbala, spiritism, magic, demonology, tantrism, satanism, occult societies and theories. Occult traditions are described in the section about magic.

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

Parapsychology

Ability: EGO

You have knowledge of the hidden forces which modern science denies—telepathy, telekinesis, kirlian auras, pendulums, divining-rods, ley lines and different types of clairvoyance.

You recognize these phenomena and you can perform parapsychological experiments and measure various kinds of non-measurable energies. Parapsychology does not cover occult phenomena. At high effects, you discover whatever phenomena there are to discover, and you are able to give some sort of explanation.

Radio Communications **Ability: EGO**

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

Seamanship **Ability: EGO**

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

High effect means you safely control the vessel and quickly get where you are going.

Written Report **Ability: EGO**

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

Languages **Ability: EGO**

All characters speak their native tongue fluently, but foreign languages must be learned. Every language is a separate skill, so you must expend experience points on each language you wish to know.

The Gamemaster decides if you need to get a certain minimum effect, depending on what you are trying to say or understand. A simple guideline:

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

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

Demolition **Ability: EGO**

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

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

Security Systems **Ability: EGO**

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

into someplace, "security systems" is the theory; "burglary" is the practical reality.

Pictorial Arts **Ability: EGO**

You can create objects of art with various techniques. Most people specialize in one type of technique, and only have a basic knowledge of the others. Decide if you are a painter, sculptor, textile artist or something else.

High effects mean that the object is original, thought-evoking, beautiful or whatever you wanted it to be. Lower effects indicate that it may be technically well made, but not artistically perfect.

Estimate Value **Ability: EGO**

You know what things are worth. This is an advantage when bargaining. Decide which type of goods you primarily want to master; real estate, jewelry, cars, antiques, art, or something else. Your knowledge is full in one field only; when estimating the value of other goods you have half your skill score.

When you get a high effect, your estimate is very close to the real market value, and you may be able to tell whether the goods is worth more or less in other places around the world, and what the prospects are for future values.

Man of the World **Ability: EGO**

You are a man of the world and know how to handle any situation you can expect to get into among strangers and in alien environments. You aren't panic-stricken if you suddenly find yourself in the Chinese countryside where nobody speaks English and nobody can tell you where the nearest city is. You melt into the social environment and are at home in luxury hotels as well as in the slum.

High effect means you instinctively know how to behave among strangers. Low effects mean you are less certain and behave more like an ordinary, but adaptable tourist.

Survival **Ability: EGO**

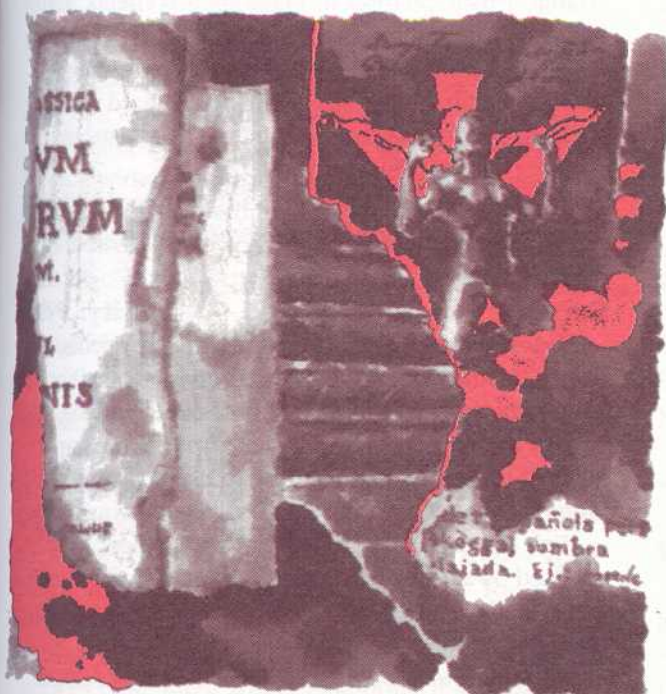
You know how to survive in hostile environments, deserts, arctic areas, the polluted wastelands of Eastern Europe, etc. You know the edible plants, how to find water, trap small game, find edible insects, and protect yourself against storms and cold. The worse circumstances, the higher effect is needed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

CHA-based Skills**Diplomacy** **Ability: CHA**

The diplomat is a professional negotiator. Diplomacy is the art of getting everyone as satisfied as possible and solve conflicts that may seem insoluble, through compromises, power pressure and skilful lying. These things cannot be simulated with die rolls in the game; you must act them out between the play-

ers and the Gamemaster. Good role-playing may give a bonus to your effect.

High effects indicate that you managed to convince your opponents of the solution you wanted, or that you reached an acceptable compromise for both parties.



Etiquette

Ability: CHA

The art of behaving correctly in polite society. You can take part in dinners and cocktail parties with Nobel laureates, old-fashioned European nobility, rich and powerful people anywhere in the western world, and you will know how to handle yourself. Etiquette is to dress right, eat and drink at the right time and with the right tools, bring presents when expected, and generally melt in with the cream of society.

High effect means you make no mistakes and appear to have been born among the upper classes.

Since cultural traditions are so different, it may be wise to specify in which areas your etiquette applies. Japanese nobility or African-American city culture can be separate etiquette skills.

Seduction

Ability: CHA

You know how to be charming to the opposite sex, and you lack the natural shyness that most of us have. Your chance to succeed depends on how interested the other party is. If the victim is just waiting to be seduced, your throw may be modified. If the object of your desire is completely indifferent, you need a very high effect.

If the Gamemaster wants, your chances may be modified by the quality of your role-playing. The environment and circumstances may also affect your

chances, and so can your age and looks. A high effect may indicate that the victim becomes madly enamored with you. A lower effect may mean that he or she accepts your dinner invitation, but will not go further than that.

Interrogation

Ability: CHA

This skill is not equal to "torture"! Interrogation means you are skilled at manipulating, fooling or threatening people into revealing things they don't want to tell you. It usually takes a lot of time to break a person's resistance. You try to make him gainsay himself and entangle himself in a hopeless web of lies. Or trick him into thinking that revealing the desired information is going to be of benefit to himself, that it will not be treachery against his friends at all, and so on. The level of success is determined by subtracting the victim's effect on an ego throw from your effect on the Interrogation roll.

A successful test (5 or more) means that the interrogated person quickly reveals everything he knows. Lower effects (0-4) may mean that the interrogation takes a long time and perhaps the victim keeps something back.

Disguise

Ability: CHA

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

Net of Contacts

Ability: CHA

This is the art of knowing the right people in the right places. Net of contacts is a common headline for several skills, one for each group where you have contacts. For example, "Net of contacts: criminals" means you know whom to get in touch with if you need a hit man, an illegal weapon, or drugs.

Other nets of contacts can be scientists, politicians, businessmen, etc. A high effect indicates that you happen to know precisely the right person. A low effect may mean that you only know vaguely who might be able to help you, and you may need a go-between to get assistance from that person.

Riding

Ability: CHA

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

Singing

Ability: CHA

The ability to control your voice and sing beautiful music. Choose which type of singing you are skilled at: opera, rock, jazz, ballades, or something else. A high effect means your audience is pleased and want to hear more. If you fail utterly, the tomatoes and the rotten eggs may come a-flying...

Acting

Ability: CHA

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

Fortune Telling

Ability: CHA

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

Rhetoric

Ability: CHA

You can speak before an audience and argue convincingly in a debate. You never lose your tongue and always find the most brilliant arguments. High effect means you managed to say exactly what you meant in a convincing manner. Lower effect means there were some flaws in your argumentation.

Successful Rhetoric doesn't automatically mean that you convince those who hear you—this also depends of what you are saying, and what your audience knows. Convincing a group of astronomers that the sun is an enormous lemon will not succeed simply because the dice went your way.

PER-based Skills

Forensics

Ability: PER

The skill of knowing what to look for at the scene of a crime. You can handle fingerprint powder, you know where to look for fingerprints, you can identify fibers from a person's clothes, and examine a bullet to see if it matches a certain weapon (i.e., ballistics), etc. You must describe to the Gamemaster what you are doing,

but he may give you hints about which things to examine and what you should avoid. The higher effect, the smaller and more subtle traces you will find.

Photography

Ability: PER

You can handle a camera and develop films. With a high score, you can choose different lenses and arrange artistic pictures or make special effects. You can also do retouching and editing.

The more difficult the motif, and the worse light conditions, the higher effect will be required for a good result. Otherwise, a high effect simply means the picture turns out like you wanted it.

Combined with computer skills, this could allow the analysis and sophisticated editing of photographic images.

Forgery

Ability: PER

The art of making faithful copies of documents, banknotes, identity papers, contracts, or whatever. You know where to get the right sort of paper and ink, and how to use copiers, repro cameras and such equipment. It takes rather a long time to make a good forgery, and you must have access to good equipment.

High effects yield a perfect copy which can only be exposed by a thorough testing. Lower effects mean there are flaws in your forgery which may turn up at close inspection.

Combined with computer skills, this could allow the sophisticated reproduction of documents.

Burglary

Ability: PER

You can get past fences, doors, windows and even walls, without raising an alarm. You know the best ways of getting into various buildings, and what tools are required. You also know where to look for surveillance cameras and alarm sensors, but you have no special skill at disabling them.

High effect means you quickly and silently get into the desired place. At lower effects it takes a bit longer, and you make some noise.

Drive Vehicle

Ability: PER

This skill applies to either cars or motorcycles, you choose which. They are separate skills, and if you want to drive both, you need both skills. If your skill is 5 or more, you don't need to roll for normal everyday driving. Only in difficult situations and when you need to make a dangerous maneuver will the dice be necessary.

A high effect indicates a smooth and safe ride. Particularly difficult maneuvers may require a minimum effect.

Piloting

Ability: PER

This skill applies to either gliders, propeller planes, jet planes, fighter aircraft or helicopters. Choose

which type you can pilot. You then have half your skill score with all the other types.

If your piloting score is 5 or higher, you can fly under normal circumstances without having to roll the die. High effect means a smooth and safe ride.

Particularly difficult maneuvers and air combat will require a minimum effect.

Shadow

Ability: PER

The skill of following someone without being noticed. It may involve such things as spending eight hours in a hotel lobby or hanging around outside a building without arousing suspicion. If the person you are following turns around and suspects the presence of a follower, your effect for shadowing is subtracted from the effect of the followed person's PERception roll.

High effect means you don't lose the object of pursuit and you are not detected.

Gambling

Ability: PER

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

Night Combat

Ability: PER

The art of fighting in bad light conditions, from twilight down to total darkness. You are guided by other sense than sight—sound, smell and vibrations. For unhindered combat in weak light, you need a minimum effect of 5 or more. If the effect was lower, 5 is subtracted from your skill score with your weapon. The same thing applies in total darkness, except that a minimum effect of 10 is required, and 10 is subtracted at lower effects.

This skill is also helpful if you are temporarily blinded for some reason.

Without Ability Base

Two-handed Combat

Ability: none

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

Academic Skills

All of the academic skills consist of several specialties. The basic skills indicate a thorough general knowledge in one area of knowledge; Natural science, Humanistic scholarship, Medicine or Social sciences. A score of 10 or more in the basic skill means you are a college graduate in that area. In Natural science you are an engineer, in Humanistic scholarship you are a Bachelor of Arts, in Medicine you are a Bachelor of Medicine (which is not the same as a fully trained doctor), and in the Social sciences you are a Bachelor of Arts or of Law.

Specialization is a new skill which costs as much to acquire as the primary skill. Having a speciality means you are something of an expert in that area. In order to specialize, you need a minimum of 5 in the primary academic skill. You cannot specialize in an unrelated field, e.g., the primary skill Medicine does not allow you to specialize in Arabic literature.

In the descriptions below, we suggest some specializations, but you are free to invent others.

All academic skills are based on education.

Humanities Scholarship

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

Medicine

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

Natural Science

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

Social Sciences

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

Living Standard

The living standard is a measurement of your economic and social situation. In the archetypes, we suggest suitable living standards for each type of character. Look at the level your archetype bought and note the monthly income and savings. All sums are in U.S. dollars (\$) and the value of the dollar is as per early 1993. You will probably need to compensate for inflation as the years go by.

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

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

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

Simplified Characters

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

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

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

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

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

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

Example: As secret agent, Gilbert has living standard 6. He makes \$2,000 per month (after taxes) and enjoys an upper average standard. But for various reasons having to do with the situation in your campaign, you think this is not reasonable for Gilbert. So you ask the gamemaster to increase the level. The GM is in a generous mood and lets Gilbert have level 8 without any penalties. You note a monthly income of \$5,000.

Monthly income: \$5,000
Net available/month: \$3,000
Savings: \$50,000
Credit value: \$100,000
Home: condo/house worth \$300,000

1. Destitute

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

2. Poor

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

3. Low income

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

4. Lower average

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

5. Average

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

6. Upper Average

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

7. Well-off

Monthly income: \$3,000
Net available/month: \$2,000
Savings: \$20,000
Credit value: \$150,000
Home: condo/house worth \$150,000

8. Very High Income

Monthly income: \$5,000
Net available/month: \$3,000
Savings/Investments: \$50,000
Credit value: \$100,000
Home: condo/house worth \$200,000

9. Rich

Monthly income: \$10,000
Net available/month: \$6,000
Savings/Investments: \$800,000
Credit value: \$2,000,000
Home: condos/houses worth \$1,500,000

10. Very Rich

Monthly income: \$17,000
Net available/month: \$10,000
Savings/Investments: \$4,000,000
Credit value: \$3,000,000
Home: condos/houses worth \$5,000,000

Equipment

It would be pointless to give you a price list for all possible types of equipment in a game like **Kult**. It's easy to calculate the cost of ordinary, everyday things that the characters may need to buy. In this book we will provide prices and other data for special equipment, weapons and vehicles. Full descriptions of weapons, ammo and protective equipment are provided in the section "Weapons and armor." How vehicles are used in the game is described in the section "Car chases and air combat." In this sections, we only give an average price, measurements of size and weight, and an index of availability, i.e. how difficult it is to get the weapon or vehicle. We have left heavy weapons out of this section since they are described in the weapons section, and no one is likely to actually go and buy a howitzer. We may safely assume that no player character has any anti-tank missiles available when the game starts.

Any equipment you own should have some logical connection to your background. Policemen and secret agents are more likely than students to own special equipment. The Gamemaster has the final word on what is allowable.

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

- Desert Eagle with various types of ammo
- Silencer
- Shoulder holster
- Wilkinson dagger
- Kevlar vest
- 68030 computer with laser printer
- Light amplifying glasses
- Electronic lock cracker
- 1 pound of plastic jelly explosives
- Infrared/light amplifying binoculars

Availability (AVA)

The table also lists how difficult it is to find a salesman who can provide the item. After each object in the list, an availability number is given. This indicates how high effect you need with Man of the world or Net of contacts: criminals, black marketers or something similar, as shown in the table below. A dash in the table means you cannot find the item. A zero in the

table means you can buy the item in almost any shop.

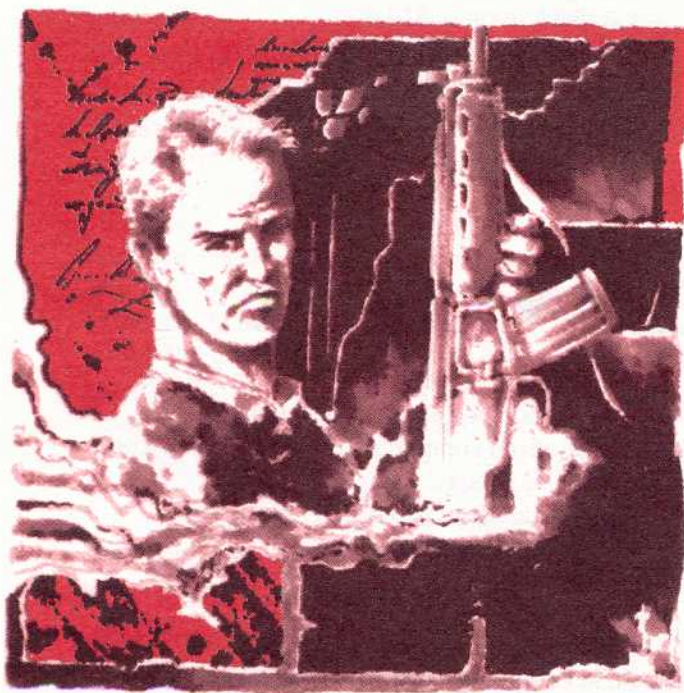
If you don't have either the skill Man of the world or a useful Net of contacts skill, the Gamemaster will have to decide if there is some other way for you to get the item illegally.

Effect requirements for items, per availability

Availability	Man o/t world	Net/contacts
1	5	0
2	7	5
3	10	7
4	15	10
5	—	15
6	—	20

Caliber

This is a measurement of the diameter of the ammunition used with a firearm. In general, large caliber weapons are more dangerous than small caliber, though the nature of the bullet and the muzzle velocity also affect the weapon's ability to inflict damage. The caliber is given in millimeters or hundreds of an inch.



The table states the largest caliber usable with the weapon. Some weapons can use other types of ammo than the one they were primarily designed for. When a weapon is used with different ammo, use the damage number for the most similar weapon. For example, if a .44 magnum is used with .45 ammo, it's treated as a colt .45

Magazine

The number of rounds you can load at one time. Some weapons have several types of magazines of different capacity.

Length/weight

Length and weight are given in centimeters and kilograms. The weight refers to a loaded weapon.

Licensed/Illegal (L/I)

An "L" in the table indicates that the item requires a license in most countries. The gun laws vary widely between states and countries. In Europe, the laws are generally much more restrictive than in most states in America. But we can assume that almost anybody except an ex-convict can get a license for a pistol or a shotgun. It's much more difficult to get licenses for heavier weapons. Of course, there are a few states in the USA where it's legal to own virtually anything but a nuclear bomb. The Gamemaster decides if your character can have a licensed weapon.

The availability of licensed weapons refers to how difficult it is to get the weapon on the black market. If you have a license you can ignore the availability number, just go straight to the gun shop and order the thing. The cost of weapons refers to legal purchase—buying a licensed weapon illegally may cost you twice the amount. It's also possible to get hold of cheap stolen weapons, but it's always dangerous to do business like that.

An "I" in the table means that it's completely illegal to own the item in most countries. The Gamemaster will decide whether you can obtain it illegally. For illegal items, the availability number refers to illegal purchase. The prices for illegal weapons are market prices, i.e. what the military would pay. If you buy it on the black market, you may expect to pay up to five times that amount.

Many objects are legal to possess but illegal to use. Bugging equipment are an example; you can own them, but bugging people is not legal.

Cost

The prices are given in US dollars (\$). They are market prices for legal purchase. Double the amount for licensed weapons bought on the black market, and multiply the amount by five for illegal weapons bought on the black market.

Equipment

Revolvers	ava	cal	mag	length	wt	L/I	cost
Colt python	2	.357M	6	25.0	1.1	L	580
Colt Detectives Sp.	2	.38S	6	15.4	0.7	L	240
Ruger Redhk	2	.44M	6	27.9	1.8	L	300
S&W Bodyguard	2	.38	6	16.2	0.4	L	350
S&W CBT Magnum m19	2	.357M	6	23.8	0.99	L	350
S&W CBT Magnum m27	2	.357M	6	28.3	1.3	L	350
S&W CBT Magnum m29	2	.44M	6	30	1.33	L	380
Derringers	ava	cal	mag	length	wt	L/I	cost
Am. Derringer Cop	2	.357M	4	13.8	0.67	L	400
Am. Der. Semmerling	2	.45	5	13.0	0.67	L	900
Pistols	ava	cal	mag	length	wt	L/I	cost
Beretta m 92F	2	9mm	15	21.6	0.95	L	420
Beretta m 93	2	9mm	15	24.0	1.1	L	480
Browning Hi-Power	2	9mmN	14	19.7	0.90	L	350
Colt m 1911 A7	2	.45	7	21.6	1.1	L	450
Colt Commander	2	.45	7	20.0	1.0	L	450
Desert Eagle .357	2	.357M	9	25.4	1.9	L	570
Glock m 17	2	9mm	17	18.8	0.7	L	550
Glock m 19	2	9mm	15	17.5	0.6	L	510
Llama Omni	2	.38sup	9	20.3	0.9	L	490
Makarov	2	9mmR	8	16.1	0.7	L	200
Sig-Sauer P226	2	9mm	15	19.3	0.8	L	440
S&W m5904 9mm	2	9mm	14	17.8	1.0	L	320
Tokarev	2	7.62mm	8	19.6	0.85	L	150
Uzi Pistol	4	9mm	32	22.9	2.3	I	450
Walther PPK	2	7.65	7	14.7	0.6	L	350
Submachineguns	ava	cal	mag	length	wt	L/I	cost
H&K MP5	5	9mm	10/15/30	68.0	2.9	I	650
H&K MP5 SD3	5	9mm	10/15/30	78.0	3.4	I	750
H&K MP5 K	5	9mm	15/30	32.5	2.0	I	650
Ingram m 10	5	.45ACP	30	54.8	3.8	I	480
Ingram m 11	5	9mm	30	26.9	8.4	I	400
Kalashnikov AKR	5	5.45R	30	68.6	3.3	I	420
Carl Gustaf m45b	5	9mm	36	80.8	4.2	I	400
Mini Uzi	5	9mm	20/25/32	60.0	2.7	I	500
Skorpion m 61	5	7.65	10/20	26.9	2.0	I	400
Uzi	5	9mm	25/30	65.0	4.1	I	525
Machineguns	ava	cal	mag	length	wt	L/I	cost
Car 15	3	5.56	30	78.7	3.2	I	350
Colt M16	5	7.62	30	99.0	3.64	I	600
FN FAL L1A1	5	7.62	20	114	5.0	I	500
FN FNC	5	5.56	30	99.1	4.4	I	450
FN MAS	5	5.56	25	75.7	4.0	I	450
Galil ARM	5	5.56	35	97.9	3.9	I	500
H&K 33 A2	5	5.56	20/40	100	3.5	I	350
H&K G3 A3	5	7.62	20	102	4.4	I	450
H&K G11	5	4.7cl	2x50	75.0	3.95	I	900
Kalashnikov AK47	5	7.62	30	86.9	4.3	I	330
Kalashnikov AKM	5	7.62R	30	87.6	3.2	I	300
L85 IWS	5	5.56	20	77.0	4.2	I	600
Steyr AUG	5	5.56	30	79.0	4.09	I	750

Sniper rifles	ava	cal	mag	length	wt	L/I	cost
Dragunov SVD	3	7.62LR	10	122.5	4.38	L	650
WA 2000	3	.300M	6	90.5	6.9	L	800
Hunting rifles	ava	cal	mag	length	wt	L/I	cost
Ruger m 77	3	22-250	5	105.5	3.1	L	3500
Savage 99 CD	3	.308	5	104.8	3.2	L	3500
Weatherby mark V	3	.460	3	116.8	4.8	L	8500
Winchester 70 XTR	3	.30-06	5	106.8	3.4	L	3500
Shotguns	ava	cal	mag	length	wt	L/I	
Sawn-off shotgun	1	12	2	50.8	3.1	I	100
Heckler&Koch CAW	2	12	10	76.2	5.8	L	850
Mossberg Bullpup	2	12	6/9	72.4	4.7	L	250
Spas m12	2	12	8	93.0	4.2	L	500
Spas m15	2	12	6	78.0	5.0	L	600

Other weapons

Bows	ava	length	wt	L/I	cost
Crossbow	1	100	5.0	L	250
Automatic crossbow	1	100	5.0	L	300
Longbow	0	180-200	0.6-1.0		300-500
Compound	0	110-140	1.8-3.0		150-600
Daggers/Knives	ava	length	wt		cost
Bayonet	0	50	0.6		100
Dagger	0	40	0.5		50
Ceramic kniv	2	20	0.3		100
Switchblade	0	25	0.3		20
Swords	ava	length	wt		cost
Broadsword	0	80	1.6		150
Katana	0	100	1.2		500
Sabre	0	70	1.4		100
Rapier	0	80	0.8		250
Axe	0	80	1.2		250
Impact weapons	ava	length	wt		cost
Blackjack	0	25	1.5		15
Hammer	0	50	1.2		20
Nunchaku	0	2x40	1		20
Steel pipe	0	60	2		—
Baseball bat	0	80	1.5		—
Pole arms	ava	length	wt		cost
Spear	0	200	1.5		100
Staff	0	120	1.5		25
Whips and chains	ava	length	wt		cost
Bolas	0	—	3		50
Chain	0	—	3		—
Lasso	0	—	0.5		—
Whip	0	—	1.5		50
Throwing weapons	ava	length	wt		cost
Throwing knife	0	0.15	0.2		25
Shuriken	0	0.5	0.1		15
Javelin	0	1.5	1.0		80

Hand grenades	ava	length	wt	L/I	cost
Shockbomb	3	0.1	0.3	I	75
Molotov cocktail	0	0.2	0.2	I	—
Smoke grenade	1	0.1	0.3	I	20
Shrapnel grenade	4	0.1	0.3	I	50
Blast grenade	4	0.1	0.3	I	50
Teargas grenade	1	0.1	0.3	I	20

Ammunition

Ammo costs somewhere between \$20 for 100 rounds of caliber .22 up to \$200 for 100 rounds type 50 AR or .460 rifle ammo. Generally the cost is somewhere between \$40 and \$50 for 100 rounds.

Special ammunition extra cost/100 rounds

dumdum	(home made)
full metal jacket	+25
hollow point	+15
teflon (armor piercing)	+75

Weapon Accessories

Holsters	ava	length	wt	L/I	cost
Ankle holster	0	0.15	0.3	L	75
Shoulder holster	0	0.2	0.3	L	50
Concealed shoulder holster	0	0.2	0.25	L	80
Side holster	0	0.25	0.4	L	50
Sights and silencers	ava	length	wt	L/I	cost
Flame muffler for pistol/rifle	3	0.15	0.2	L	400
Telescopic sight for rifle/pistol	0	0.15	0.2	L	300
IR sight for rifle/pistol	3	0.15	0.3	L	500
Laser sight for rifle	2	0.15	0.3	L	100
Silencer for pistol/revolver	2	0.1	0.2	I	300
Night sight for rifle	3	0.15	0.3	L	900
Armor	ava		wt		cost
Army helmet (steel)	0		1.1		50
Kevlar helmet	1		0.5		100
Kevlar vest	1		3.0		500
Kevlar overall	1		10.0		1500
Riot armor (police)	3		16.0		1500
Bulletproof vest	1		12.0		300
Combat suit	2		3.0		200
Protective suit	3		12.0		5000

Cars	pass/type	cyl/hp	cost
Alfa spider Veloce	2/cab	4 cyl/120 hp	25,000
Aston Martin Virage	5	8 cyl/335 hp	33,000
Audi 100 2.0 e	5	5 cyl/115 hp	32,000
BMW 850 i	4	12 cyl/300 hp	55,000
Cadillac sedan de ville	5	8 cyl/200 hp	35,000
Chevrolet Corvette	2	8 cyl/245 hp	38,000
Ferrari 348 TB	2	8 cyl/300 hp	80,000
Ford Sierra 2.0i	5	4 cyl/120 hp	12,000
Honda Civic 1.3	5	4 cyl/75 hp	8,700
Jaguar XJS	4	12 cyl/270 hp	53,500
Jeep Cherokee	5	6 cyl/171 hp	23,000
Lotus Esprit turbo SE	2	4 cyl/264 hp	60,000

Cars	pass/type	cyl	cost
Mercedes 300 SE	5	6 cyl/180 hp	50,000
Opel Vectra GL	5	4 cyl/115 hp	12,500
Pontiac Firebird trans am	2	8 cyl/240 hp	23,000
Porsche 911 turbo	2+2	6 cyl/320 hp	75,000
Rolls-Royce Silver Spirit II	5	8 cyl/243 hp	150,000
SAAB 9000 turbo 16 2.3/CD	5	4 cyl/200 hp	32,000
Toyota Celica GTi 16V	4	4 cyl/156 hp	25,000
Vector W2 Twin Turbo	2	8 cyl/600 hp	250,000
Volvo 740 GLT	5	4 cyl/116 hp	27,000
Vans	pass/type	cyl	cost
Dodge Caravan	6	6	22,000
Pontiac Transport	6	6	18,000
Motorcycles	cc	cyl	cost
Honda CB 250 T	249	2 cyl	2,500
Honda CB 400 T	395	2 cyl	4,000
Honda CB 750 F2	736	2 cyl	6,500
Honda CB 900 F2	901	4 cyl	7,500
Honda CBX	1047	6 cyl	19,000
Honda Goldwing	1000	4 cyl	12,000
Honda 450 offroad	431	2 cyl	6,000
Kawasaki 225 Scorpion	248	2 cyl	3,000
Kawasaki 1200 Ninja	1180	4 cyl	8,000
Suzuki GSX 1100	1075	4 cyl	8,000
Suzuki GS 650	673	4 cyl	5,000
Yamaha XS 1100 Sport	1101	4 cyl	8,500

Other Equipment

Miscellaneous	ava	cost
Bug microphone	3	50
Bugging detector	3	1000
Bug-proof telephone	2	500
Parabolic microphone	2	1000
Tracking device	2	200
Noise transmitter	2	1000
Phone bug	3	50
Audio-visual equip	ava	cost
Mini tape recorder	0	300
Mini camera w. telephoto	0	500
Mini video camera w. telephoto	0	2000
Computer equip	ava	cost
Portable computer	0	1200
Database program	0	3,000
Virus	1	500
Anti-virus	0	0/200
Decrypting program	2	5,000
Information retrieval progr.	2	1,000
Passive spy program	2	5,000
Personal computer, advanced	2	10,000
Cracker tools program	4	5,000
Burglar tools	ava	cost
Lock picks, 10	1	50
Safe cracker	5	2,500

Laser cutter	5	5,000	
Alarm buster, electronic	5	1,000	
Light amplifying glasses	3	1,000	
Lock cracker, electronic	3	1,000	
Communication equip	ava	cost	
Scrambled transmitter/receiver	2	500	
Throat mike/ear shell	3	500	
Laser transmitter/receiver	4	2,500	
Explosives	ava	L/I	cost
Dynamite	2	L	25/pce
Liquid explosive, 20 ml	5	I	200
Plasti-ex, 100 g	5	I	200
Plastic explosive, 100 g	1	I	20
Explosives-detector	3	—	1,000
Knock-out gas bomb	3	I	200
Ignitors	2	L	5/pce
Miscellaneous	ava	cost	
Distance meter	0	80	
Dosimeter	0	100	
Gas mask	0	150	
IR binoculars	0	350	
Light amplifying binoculars	0	600	
Camouflage suit, active	6	20,000	
Camouflage suit, passive	2	200	
Truth detector	3	1,000	
Movement detector	2	300	

Equipment Descriptions

Weapons Accessories

Holster

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

Flame muffler

Screwed on the barrel, hides the flame when firing.

Telescopic sight

Increases the basic range of the weapon five times.

IR sight (rifles and handguns)

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

Laser sight (rifles)

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

Night sight (rifle)

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

Silencer (handgun)

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

Bugging Equipment

There are several ways to "bug" a room or a place, so that you can listen to what is said there.

The simplest is a wired microphone, connected to an earphone in the next room. The major drawback is that you need a lot of time to install such equipment. Since it entails drilling holes in walls and covering the wire behind wallpaper or some such thing, it's usually impossible unless you have full control over the building you want to bug. Also, you must be at the other end of the wire—usually in the next room. Anyone

who finds the wire will be able to track down the listener by following the cable.

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

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

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

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

Bug microphone

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

Bug detector

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

Bug-proof telephone

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

Parabolic microphone

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

smaller disc means a shorter range. It can be hidden in a car.

Tracking device

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

Noise transmitter

This is a transmitter which sends out noise to jam all radio signals. It covers one room and disrupts any bugs placed there.

Phone bug

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

How to avoid bugging

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

Audio-visual Equipment

Mini tape recorder

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

Mini camera

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

Mini video camera

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

Computer Equipment

Portable computer

Size like a small attaché case, with a hard disk of 40-240 megabytes, 4-40 megabyte RAM, usable for all normal applications. Battery or AC powered.

Database

A program which stores all available information in a special field, e.g., South American drug trade or the J. F. Kennedy murder. Most large databases reside in

mainframe computers, to which you can connect your personal computer via the telephone lines. You pay for the time you are connected to the database. Some databases have restricted access; the Gamemaster decides if you can subscribe to them.

It's also possible to create a database in your personal computer, by writing information yourself and importing files from larger a mainframe database.

Data virus

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

The person who wishes to plant a virus in a computer must transfer it via a telephone line or a diskette.

Anti-virus

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

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

Decrypting program

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

Information retrieval program

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

Camouflage program

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

Passive spy program

The spy program is a sophisticated type of virus. It arrives together with some innocent program that will be installed in a computer. It then copies select parts

of the information in the computer to a secret file which the user cannot see. After some time, the spy sends another diskette or tape with something innocent to be entered into the computer. The spy program installs the stolen data on that diskette or tape, which is then returned to the spy.

Some of these programs are even more clever. Let's say that someone is working with a security system that encrypts all data on his hard disk. In order to work with that data, he still has to convert it to a readable form when he reads and writes in his database. A spy program which has secretly been installed in the computer can intercept the readable data and save it in an invisible file. This saves the spy the work of decrypting what he wants to see.

Personal computer, advanced

The most advanced personal computers you can buy today run with a processor speed 30-40 million instructions per second and are equipped with a 68040 or Intel 80486 processor. They have large hard disks, up to 1.2 gigabyte, and the internal memory is 8 megabytes or more. These computers can run large programs and applications.

Hacker tools

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

Burglar Tools

Lock picks

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

Safe cracker

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

Laser burner

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

Electronic alarm buster

Used to defuse various electronic alarms. The

device must be applied on the alarm. It has a skill score, usually 15, and needs a minimum effect to disrupt the alarm—the Gamemaster determines how much is required. A failed skill throw means it sets off the alarm.

Light-amplifying glasses

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

Electronic lockpicker

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

Communication Equipment

Scrambled radio

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

Throat microphone/earphone

A thin, skin-colored microphone which is attached to the neck. The wearer does not need to speak loudly to be heard, it's enough to form the words with the vocal cords. The earphone is about the size of a shirt button, and is attached inside the ear so that it cannot be seen.

The most modern throat microphones are surgically implanted and can only be detected with x-rays. They cost five times as much and are hard to get.

Explosives

Dynamite

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

Liquid explosive

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

Plasti-ex

Plastic explosive which is undetectable for bombsniffer dogs and electronic explosive detectors. Looks

like cookie dough. Explodes when heated over a certain temperature.

Plastic explosive

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

Electronic explosive detector

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

Knock-out bomb

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

Ignitor

Used to make explosives explode

Miscellaneous

Distance meter

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

Dosimeter

Hand-held device that measures radioactivity.

IR binoculars

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

Light-amplifying binoculars

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

Active camouflage suit

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

Passive camouflage suit

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

"Lie" detector (Polygraph)

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

Experience & Practice

During a long career, the player characters have many opportunities to better their skills and abilities. There are two ways of doing this in **Kult**—through experience, or through practice. They work in the same way regardless of whether the character was created with the normal rules or the simplified character description.

Experience

Every time you have made it through an adventure, you have learned something. Perhaps you succeeded in using a skill, perhaps you outwitted a power-crazed lictor or you managed to lift a heavy steel bar away from the mangled body of a fallen friend. Anything you did during the adventure gives you a chance to increase your scores afterward.

After the adventure, the Gamemaster awards you between one and seven experience points. The sum depends on how difficult the adventure was and how well you played your role. The table below is a guide-

line for the Gamemaster. Of course, he is free to change the awards. For example, he may double them if the players feel that they aren't making enough progress.

The character was on an adventure	2 points
The adventure was difficult	3 points
The adventure was extremely dangerous and difficult	5 points
Bonus for good role-playing	+2 points
Penalty for lousy role-playing	-2 points

The experience points should be awarded after the adventure has been completed—not after every playing session. If you go on a long campaign, the Gamemaster will divide it into shorter adventures and give out points after each of these. Each experience point can be used to increase a skill or ability score with one step, up to your score for the ability that controls the skill. Above that, every step of increased

score costs three points, just like when you "buy" the skill when the character is created.

Experience points can also be used to change your mental balance. If your balance is negative, you can lower it by one step per point, or increase it by one step per two experience points. If your balance is positive, it works likewise: increasing it costs one point per step, lowering it costs two points per step.

The experience points are primarily intended for increasing skills. You should not increase abilities unless you did something really heroic in the adventure—the Gamemaster and no one else has the final say here. It is logical that you spend the experience points to increase those skills (and possibly abilities) which you used in the adventure, but it's up to your conscience.

The two abilities Comeliness and Education can only be increased under special circumstances. To better your looks, something must have happened to your appearance (plastic surgery, you begin to take care of yourself after having looked like a bum, you quit using drugs, or something like that).

The only way to increase your Education score is by studying. This means that the Education score cannot be increased with experience, only through practice. It takes one year of uninterrupted studying to increase your Education by one step, up to 15. Above that, each step takes two years. This may seem harsh, but on the other hand the studying also gives you knowledge of one or more skills, apart from the increased Education score.

Practice

It's also possible to increase your scores through hard training. You can study with a teacher, or you can do it alone. Practice is difficult and expensive. Non-academic skills can only be trained up to a score of 12, abilities (other than Education) only to a score of 15. Above that, you must rely on experience.

Practice takes a long time. After one month of uninterrupted practice (eight hours per day, five days per week) you get one experience point.

These points can then be used just like the points you get for adventures (see above). The exception is Education, which can only be increased by one step per year of studying (details above).

In order to train you must have access to the implements which the Gamemaster thinks are necessary; weapons for weapon skills, a gym for bodybuilding, a computer for programming, etc.

You also need to succeed with an ego throw in order to learn from the practice. This simulates the dedication, willpower and interest needed. If you study more than one month per experience point, your chances increase. For every week of extra train-

ing, you may deduct one from the ego throw. If the Gamemaster so rules, the skill of your teacher may also affect your chances.

Studying and practising are not free. If you train alone, you just need to pay for your own cost of living. If you hire a teacher, the cost goes up. We use a simple stencil fee for all types of practice. Diligent Gamemasters may wish to use the real cost instead—going to a good gym with instruction five days per week is outrageous, taking private kendo lessons is even more so. If your training can be done within a public education facility such as a university, it may be cheaper. In some countries, tuition is free (but you still have to be accepted, which may not be easy due to the number of students applying each year).

We estimate the basic cost for one month of tuition at \$500. To this, add extra costs for the more advanced instruction you need if you are already skilled:

Present score 1-5.....	+\$100
Present score 6-9.....	+\$200
Present score 10-12.....	+\$500
Present score 13-15.....	+\$800

Practice of Abilities

Here are some hints for the Gamemaster, concerning what it takes to increase ability scores. Note that Comeliness cannot be increased through practice.

Agility can be increased through various types of workouts, dancing and gymnastics. Some sports also do it, e.g., fencing, badminton.

Strength is probably the most common thing to train. You lift weights, do push-ups and so on. The best place to do it is in a modern gym where you have access to all efficient training equipment.

Constitution can be increased by running, bicycling, swimming or skiing long distances. A marathon runner is doing a classical type of Constitution training.

Comeliness cannot be trained. Your usual comeliness assumes good grooming and hygiene; Comeliness may actually drop temporarily (e.g., you just crawled out of the sewer).

Ego training focuses on your memory, intellect and willpower. Philosophy, logic and mathematics train the Ego. So does meditation, prayer, fasting and yoga.

Perception is seldom something you actively train.

Hunters, ornithologists, mineral collectors and air observers consciously train their Perception. In the game, Perception may be increased by training skills that require good Perception.

Charisma is difficult because it depends on the person's mindset. A charm school may teach you to be polite, but it hardly makes you charismatic. It's possible that some form of training that increases your self confidence and self-insight (e.g., psychoanalysis, meditation, prayer) may increase your Charisma. The Gamemaster will decide this.

Education can be increased through — education. In **Kult**, this is tied to the number of years you spent in school. One continuous year of studying a subject, on a more advanced level than you previously knew, increases your score by one, up to a maximum of 15. Above that, every step takes two years.

Hero Points

Heroes are known for their ability to survive the most hair-raising situations. Books and films are full of heroes who just manage to get out of the burning car before it blows up, or move their heads just when the sniper pulls the trigger, or gets away with a flesh wound when the terrorist blasts away the whole mag in his MAC-10. Heroes should die heroically and preferably at a heroic moment. They shouldn't get killed by stray bullets or stupid accidents.

In **Kult**, all player characters are assumed to be heroes. In order to give them a fair chance to survive the harsh and hostile environment (so that they can die when Destiny calls), they have hero points (HP).

When a character is created, he or she gets ten hero points. Later, more hero points are awarded after each adventure. The number depends on how brave and heroic you have been. Heroic heroes get more hero points—logical, right? The table below is a guideline for the Gamemaster as to how many points to award:

The character survived an adventure.....	1 HP
The character was brave and skilful.....	3 HP
For each act of heroism†.....	2 HP
†Saving children from burning buildings, risking one's life for the good of others, etc.	

How are hero points used? Simple. The points are used to improve your effect, or to counter your opponent's. For every hero point you expend, your effect increases by one, or your opponent's effect is decreased by one. The points may be expended before or after the dice have been rolled. Please note that hero points do not affect your chance to succeed, only the effect if you succeeded with the action.

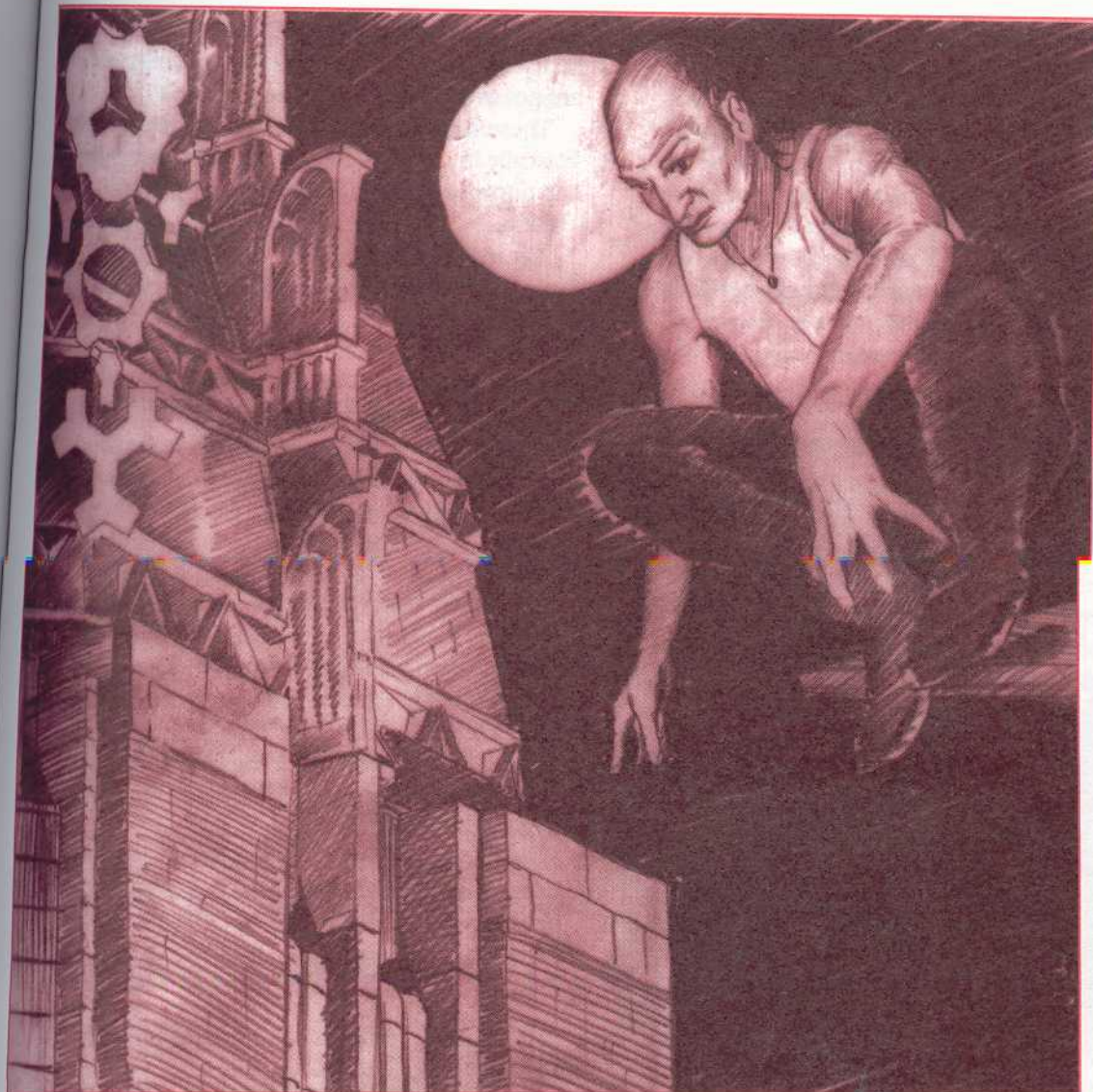
In this way, you can lower your enemy's effect so that you survive what would have been a fatal hit, or raise your own effect so that you manage to jump over a ravine, get a grip on the edge of the rock and avoid a messy death.

Hero points can also be used to increase your chance to succeed with an ability throw. Every point makes it one step easier to succeed.

When a hero point has been expended, it is gone forever. It is subtracted from your total, and if you expend all your points, you will have to wait until after the adventure to get new ones.

No character can ever have more than 50 hero points. Any points that could have been awarded above that just vanish—you can only get so much help from the Powers.

Example: Gilbert begins the game with 10 hero points.



Beyond Humanity

When the moon rises above the horizon, I feel a hunger rising inside me.

My blood runs hot. People seem to change in my eyes. Their souls fade away, and all that I see is the flesh, blood, heat and nourishment in their living bodies. I roam the streets, into the dark alleys where my eyes aren't seared by the light. There I wait, crouching on fire escapes and trash cans in the shadows, I wait for my victim. Always a young man. Always someone I have

chosen and followed for some time. When I feel that he is the right one, I strike. I am not cruel. I kill on the first bite. When the blood pours down my throat and my teeth tear at the meat, everything else vanishes. I forget who I am. I have no memory and no future. After that first, blood-soaked bite I never remember anything more until I wake up, stained with blood and dirt, and with a rancid taste in my mouth, in my own bed."

Among us common mortal humans, there walk creatures who are only half human. Twisted by savage desires, they are the bloodthirsty nosferatu and wolveren, the children of the night, and demons from the other side. Usually, these creatures belong in the Gamemaster's supply of props, used to create excitement—but sometimes, the story will allow for semi-human player characters. This section provides rules for creating these. The Gamemaster decides whether he wants children of the night as player characters. The rules may also be used to create non-player characters, of course.



When we create these creatures, we use powers and limitations which resemble the advantages and disadvantages of normal characters. The powers make the creature stronger and more dangerous, the limitations are either strong urges which make the creature unable to control itself in some situations, or weaknesses which make the creature vulnerable.

Limitations lower the mental balance in the same way as disadvantages. Powers, on the other hand, do not increase the balance. A person with bloodthirst, sensitivity to sunlight, hunting instincts and tomb bondage gets a balance of -35, in spite of that he has the powers regenerate, commanding voice and increased strength. This simulates that most creatures beyond humanity live closer to the dark and more easily get a negative mental balance.

No beyond-humanity creature can have a higher mental balance than -25. Even if the balance should be higher, it automatically drops to that level. This applies as long as the creature has any powers or limitations.

The creature can have ordinary advantages and dis-

advantages, too. But points from disadvantages cannot be used to buy advantages or more skills. Points which are not used to get powers are removed.

These rules are usable for creating beings which are basically human, but with some non-human traits. Use the normal rules to describe the other aspects of the person.

Creatures with the ability to change shape often have different powers depending on their present form. This does not affect the cost. Even if a creature only has claws and tentacles when it changes shape at full moon, it must pay five points for the power "Natural weapons." But limitations which only apply to one shape still yield the normal number of points. The Gamemaster should see to it that limitations and disadvantages apply most of the time, so that they don't become just meaningless numbers on the character sheet.

If you are using these rules to create a player character, you should take care to think up a plausible background. Even creatures with abilities beyond what is normal usually (but not always) have a human background. The creature may have gotten its special traits because it was "infected" by another being of the night. Or perhaps the person's own desires and destructive urges have been sufficient to cause the alterations. There must be something in the person's background that explains how he came to be the way he is. The Gamemaster decides to what degree destructive creatures can be allowed as player characters.

Note: As with any aspect of **Kult**, Bloodthirst, Cannibalism and Soulthirst are limitations which should not be used unless you are sure that the players can manage them properly in the game.

The archetype below can be used to create a player character who is a child of the night.

Child of the Night

You are not entirely human. There is a vast darkness within you which has warped both your body and your mind. When the anger and the fear become too strong, your body is transformed into something that is more like an animal than a man. You go out on the streets to hunt innocent people and tear them apart, and to seek others who share your affliction. In daytime you try your best to hide your unhuman side. You live alone and avoid going out during the day.

Having a child of the night as a player character is subject to the approval of the Gamemaster. In some campaigns it could ruin the plot and disrupt the atmosphere.

Disadvantages: Depression, Bad reputation, Death wish, Mortal enemy, Oath of revenge, Curse, Persecuted, Mental constriction, Paranoia, Wanted, Touchy, Manic, Nightmares, Split personality, Schizophrenia, Maimed.

Advantages: Enhanced awareness, Intuition, Body awareness, Sixth sense, Endure hunger/thirst/cold/heat/pain/torture

Dark secrets: any

Professions: Unemployed, anarchist, general laborer, writer, night-porter, student

Skills: depending on profession and background

Example: Alfred Eldridge is a child of the night, a nosferatu who was born three hundred years ago. We begin by following the normal rules to create him. First we distribute the 100 ability points:

AGL	13	EGO	15
STR	15	CHA	15
CON	11	PER	8
COM	16	EDU	7

Next, we choose limitations and powers. Alfred will be a classic nosferatu and we choose limitations and powers which are suitable for such a being.

Limitation	Points
Bloodthirst	15
Scared of religious symbols	10
Sensitive to sunlight	15
Soul thirst	15
Tomb bondage	10
Sensitive to silver	5
TOTAL	70

Power	Cost
Eternal youth	10
Commanding voice	15
Increased strength	15
Increased charisma	15
Invulnerable to weapons	15
TOTAL	70

Limitations and powers are balanced, so we don't need to take any extra points from normal disadvantages to pay for the powers. Since powers don't increase the mental balance, Alfred now has a very low one of -70. His Strength and Charisma have increased to 25 each and we recalculate his secondary abilities from this.

But we want Alfred to be a bit saner than this. It's very hard to play a character with a mental balance as low as -70. To achieve this, we buy some advantages with Alfred's skill points.

Advantage	Cost
Artistic talent	10
Magical intuition	20
Sixth sense	15
TOTAL	45

This brings up Alfred's mental balance by 45 steps, to -25. He is now a very mannerly nosferatu with a flair for magic. He couldn't have a higher mental balance than this anyway, since he is a child of the night.

The Gamemaster feels that a person who has lived for 300 years ought to have more than the usual 150 skill points, and gives Alfred 200 points. This means we still have 155 points to buy skills for (after subtracting 45 points for the advantages). We choose some suitable skills for a 300-year old nosferatu.

Skill	Ability	Score	Point cost (mod by)
Etiquette	25	15	15
French	15	15	15
Seduction	25	20	20
Net of contacts:			
nosferatu	25	10	10
Drive vehicle: car	8	8	8
Cooking	15	15	15
Paint and draw	15	20	15 (artistic talent)
Handgun	13	13	10 (basic skill)
Unarmed combat	25	20	17 (basic skill)
Sneak	13	13	10 (basic skill)
Sword (rapier)	25	13	20 (basic skill)
TOTAL			155



Now all we have left is to get Alfred some equipment. He is an artist and art dealer. This gives him a higher living standard than ordinary artists. He gets level 6. His 300-year long life story is still missing and we need to fill in the details.

Limitations

Points for limitations may only be used to acquire powers. Any surplus points are deleted. Mental balance drops by one step per point.

Limitation	Points
Bloodthirst	5/15
Symbol bondage	10
Tomb bondage	10
Hunting instinct	5
Cannibalism	15
Controlled by external power	10/20
Sensitive to fire	10
Sensitive to electricity	10
Scared of religious symbols	10
Sensitive to silver	5
Sensitive to sunlight	15
Uncontrolled shape change	10
Unhuman appearance	10
Soul thirst	15
Controlled by stars	10

Bloodthirst

Points: 5/15

A bloodthirsty person not only has a fixation on drinking blood. He needs the blood to survive physically. The limitation gives five points if the thirst is for any kind of blood (including that of animals). It gives 15 points if the thirst is exclusively for blood of humans who are sexually attractive to the drinker. Regardless of which option you choose, the blood must be fresh and sucked directly from the body of the victim. The creature needs two pints of blood per day. If he does not get this, his constitution drops by one point per day, until it reaches zero and he dies. If he starts drinking blood again before his constitution has reached zero, he regains one point of constitution per day.

Symbol bondage

Points: 10

The creature's life force is bound in a symbol. This can be anything from a piece of jewelry to a building or a tattoo on someone else's body. When the symbol is damaged, the creature is also hurt. If the symbol is destroyed, the creature also perishes. This kind of life-force bondage usually occurs in creatures that have powers which make them difficult to injure, e.g., regeneration, invulnerability to weapons.

Tomb bondage

Points: 10

The creature is forced to spend at least ten hours per day lowered into earth, preferably in his own

grave. This limitation is common among creatures that have died, and are now getting sustenance from their own death. They must constantly return to the grave and die again. Their ego drops by one step for every day they spend outside the grave. They become feeble willed and finally lose their minds. The ego loss is temporary; the creature's ego is restored entirely as soon as it has rested in the grave for ten hours.

Hunting instinct

Points: 5

The creature is dominated by aggressive hunting instincts. It cannot control the urge to hunt and kill if a suitable prey comes within reach. The hunting instinct is tied to a special type of victim, usually people. Some creatures only suffer the effects of the instinct at certain times, e.g., in the morning, at night. The Gamemaster decides if the creature can avoid killing when it has located and trapped a victim.

Cannibalism

Points: 15

This limitation is not only a sick fixation to human flesh. Like bloodthirst, it is a physical need to eat the meat of humans. The Gamemaster decides if the meat must be taken from a freshly-killed victim or if the cannibal can store it in a freezer. Like the bloodsucker, the cannibal loses constitution when no meat can be found. His constitution then drops one point per day. When he begins eating human flesh again, he regains one point of CON per day.

Controlled by external force

Points: 10/20

The creature is under the control of a non-human, supernatural power. This can be a deity or a demon, impersonal forces or Astaroth himself. The limitation gives ten points if the creature serves the power but retains a will of its own. If the creature is totally dominated by the external force, it gives 20 points.

Sensitive to fire

Points: 10

Fire frightens the creature and hurts it more than normally. Add 10 to the effect to determine how much damage the creature takes from fire. It cannot bring itself to light a fire or hold a torch. If it goes near a large fire, it gets dizzy and nauseated.

Sensitive to electricity

Points: 10

The creature can't stand electricity. If it goes near electrical machines that are switched on, it gets dizzy and nauseated. Even being in a room with electric light makes it feel uncomfortable. If electric current is led through the creature's body, it suffers +10 to the usual damage effect.

Scared of religious symbols

Points: 10

The creature suffers physically when ever it is confronted with religious symbols from its own culture. A demon from Europe will not be affected by hindu symbols, unless it has a history of contact with these. But

the same demon will become dizzy and nauseated at the sight of a cross. Touching the symbol will injure the creature as if it had touched red-hot iron. The creature cannot enter temples and holy places.

Sensitive to silver/copper/iron

Points: 5

The creature is not affected by proximity to the metal, but it suffers twice the normal damage from any weapon made of the metal to which it is sensitive.

Sensitive to sunlight

Points: 15

The creature can't stand strong sunlight. It gets too much energy and overheats. In full daylight, the creature's endurance drops by ten points per minute. If the sky is overcast, the creature loses one point per minute. When the endurance drops to zero, the creature falls down and its constitution begins to drop by one step per minute in full daylight and one step per ten minutes in overcast weather. If the creature is brought into a dark place, it regains all losses in 24 hours. If the constitution reaches zero, the creature dies.

Uncontrolled shape change

Points: 10

The creature has two shapes, usually a human form and an animal form. The animal form breaks through when the creature suffers intense emotions (be.g., ecstasy, rage, etc.). An ego throw is required to return to the human form.

Unhuman appearance

Points: 10

The creature looks absolutely non-human, in a way that cannot be hidden with anything less than a completely covering veil. It's not just a distorted human appearance (that is covered by the disadvantage mutilated) but something distinctly un-human, e.g., glowing eyes, tentacles, extra limbs, an extra eye in the forehead or the neck, more than one head, or horns and tail.

Soul thirst

Points: 15

Like the bloodsucker thirsts for blood, the soul-eater thirsts for souls. He consumes other people's life force and leaves their bodies as empty shells. This is often closely connected with sex. The creature takes power from its lovers. Every week, it needs to draw points equal to its ego plus its constitution, from other people. In an orgasm, it sucks this many points from the victim's ability scores. Normally, this is distributed so that all the victim's abilities drop, but it's also possible to take from just one score so that it reaches zero and the victim dies. The losses suffered by the victim are permanent. If the soul-eater does not get the necessary sustenance, it loses 1d5 ego and constitution per week, until it reaches zero and dies. Lost points can be regained from new lovers.

Controlled by stars

Points: 10

The creature's life is dominated by astronomical events. It can be seized by hunting instincts and change shape at full moon, or come under the domination of an external force when Sirius rises above the horizon, or be stricken by uncontrollable fear and panic at certain star constellations. The Gamemaster decides if the limitation is serious enough to be worth ten points—if not, it only gives five.

Powers

The powers can be "bought" by expending points from disadvantages or limitations, but not for skill points. They have no effect on mental balance.

Power	Point cost
Commanding voice	15
Eternal youth	10
Increased ability	15
Resistant to poison	10
Infrared vision	5
Natural weapons	5
Invulnerable to fire	10
Invulnerable to electricity	10
Invulnerable to radioactivity	10
Invulnerable to weapons	15
Fast reactions	15
Regeneration	10
Protective skin	10
Enhanced senses	10
Telekinesis	10
Telepathy	15
Infinite endurance	10

Commanding voice

Cost: 15

The creature can speak with a special timbre which makes all people within hearing listen up and obey. This presupposes that they understand the language that the creature is speaking. If not, they just feel that they ought to obey if they knew what to do. In order to resist the impulse to obey, the listeners must roll under their Ego/2. If the command is something they would never do of their own free will, e.g., an order to commit suicide, they must roll less than their Ego. If the creature has failed to get someone to obey, it cannot try again with the same command.

Eternal youth

Cost: 10

The creature does not age. Decide when it was born; it could be any time. The power does not give the creature more skills or higher ability scores. The only effect is that it never grows old or dies of natural causes.

Increased ability

Cost: 15

One of the creature's abilities is exceptionally well developed. Increase one ability score by ten, and recalculate the secondary abilities accordingly.

Resistant to poison**Cost: 10**

The creature is not affected by poisonous substances of any kind. The power only affects ingested poisons, e.g., the creature will not die even if it eats plutonium, but it's still sensitive to radioactivity.

Infrared vision**Cost: 5**

The creature can see heat radiation as a color. This not only gives it the ability to see in complete darkness, it can also see heat sources in daylight. (This is often combined with hunting vision, a sort of tunnel vision which is engaged when its hunting instincts take over, and focuses and enhances the power of sight on one distant object, whereas the peripheral vision is reduced.)

Natural weapons**Cost: 5**

The creature has claws, fangs, tentacles, tail, horns or some other kind of extremity that works as an efficient weapon. The damages for natural weapons follow:

Weapon	scratch	light wound	serious wound	fatal wound
Fangs	1-6	7-12	13-17	18+
Claws	1-8	9-14	15-19	20+
Tentacle	1-7	8-13	14-18	19+
Tail	1-6	7-13	14-17	18+
Horns	1-5	6-12	13-16	17+

Invulnerable to fire**Cost: 10**

The creature is not hurt by high temperatures. It can have a bath in boiling magma with no ill effects. A common power among creatures from burning hells and other dimensions.

Invulnerable to electricity**Cost: 10**

The creature isn't affected by electricity. You can put a billion volts through it with no effect.

Invulnerable to radioactivity**Cost: 10**

The creature is unhurt by all types of radioactivity. It could live in a nuclear reactor and sleep on a bed of plutonium.

Invulnerable to weapons**Cost: 10/15**

The creature can only be hurt by some special type of weapon, and is unaffected by all other types. It might be hurt normally by swords and daggers, but untouched by firearms—or vice versa. For ten points, the creature gets half the normal damage from those weapons it is protected from. For 15 points, it is completely protected from some weapons. There must be a reasonably large group of weapons that can hurt the creature, e.g., all sharp melee weapons, all firearms, or

all impact weapons. It must not be a single weapon, e.g., ceramic daggers. No creature is safe from all weapons. There is always something, even if it's only silver weapons, that can kill it.

Fast reactions**Cost: 15**

The creature normally acts before all others. It has one extra action in every combat phase, and an initiative bonus of +5. It also has a score of 20 in the skill Dodge.

Regeneration**Cost: 10**

If the creature is injured, it heals unnaturally fast. The body heals three times as fast as normal. Use the rules for healing, but divide the time by three. The wounds are never infected.

Protective skin**Cost: 10**

The creature has a very tough skin which protects it as well as a bullet-proof overall. The skin may look like ordinary human skin, or like lizard hide. See the section about armor for how a bullet-proof vest protects.

Enhanced senses**Cost: 10**

The creature has extra sharp hearing, sight, smell, taste and feeling. It can track like a bloodhound, sees pretty well in darkness, can feel its way like a blind man, and immediately recognizes anything it tastes. It also gets dizzy if exposed to strong sensory impressions like explosions and flashes of light.

Telekinesis**Cost: 10**

This is a psionic power. The creature can lift objects with pure thought. It can bring objects to float in the air, and it can hurl them. The maximum weight of the objects is the creature's Ego in kilograms, and the maximum speed of movement is the creature's Ego meters per second.

Telepathy**Cost: 15**

The creature can read other people's thoughts, and project its own thoughts in their minds. This only works provided that the victim is within sight or that the telepath knows the receiver well and has had telepathic contact with him earlier. Those who get their thoughts read can sense a "presence" in their minds, but are unable to track it. By rolling under half your Ego, you can block the telepath's attempt to read your mind or send thoughts to you. The creature can only work telepathically with one person at a time.

Infinite endurance**Cost: 10**

The creature never loses endurance. It can run forever, swim any distance, fight for twelve days in a row, or make the world's elite marathon runners look very silly. Creatures with infinite endurance only need to sleep two hours per night.

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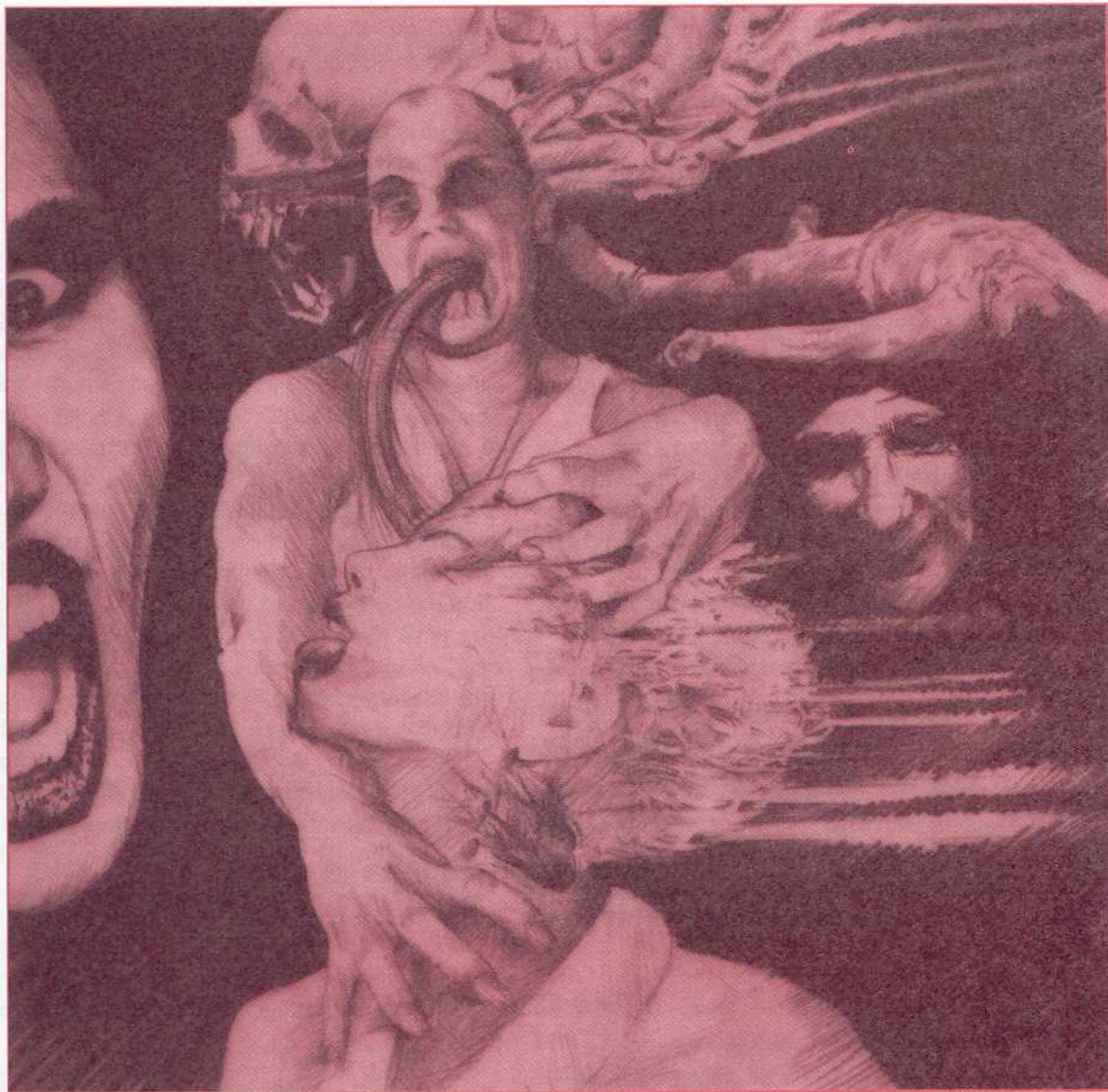
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The Madness





Meeting With Terror

The floor was strewn with dead bodies, pale and twisted carcasses, each with a round hole in the neck. The air was dense with the acrid smell of ammonia. We walked slowly across the dim hall. The stench grew stronger. Something moved in the shadows at the window. A familiar form stepped out.

'Karl!' gasped Natasha and took a step back.

But it was too late. The blond giant stretched out an arm, grasped her hair and pulled her to

him. He opened his mouth as if to call out, but instead something grew out of his mouth, a thin tube, a semi-transparent suction organ which became longer and penetrated Natasha's neck. She jerked a little and then hung limp, as if paralyzed. The tube swelled as it filled with her blood. Karl's eyes became red and his pale face grew rosy as he emptied her of life.

My mind was suddenly blank. I forgot about the others and noticed, almost with surprise, that I was running. I saw the corridor coming

toward me, rushed down the stairs, raised my arms instinctively to protect my face as I crashed through the glass door, out into the street. I ran on down the boulevard and was half way to the Opera when my panic had subsided enough for me to stop. I was still scared,

The meeting with terror is a confrontation with the unknown, all those things that our minds and nervous systems just can't handle. The shock may have natural causes, like an accident, a fight or some other sudden and violent event. Or it may come from a meeting with the supernatural; events and creatures that human consciousness just isn't ready to cope with. Shock isn't just fear for the unknown and unexpected. Just as often, it's a physical reaction to pain or events that upset us more than we can deal with.

The first reaction to a terrifying event is that we are shocked; we cry and scream, we faint, run away in panic, or go into a catatonic apathy. If your mental balance is negative, the shock will cause your disadvantages to take control over you. You are unable to act rationally. The real danger with terrifying events is not the meeting with the unknown; that is just a catalyst. The real danger is the darkness within you, as it is pushed to the surface by the shock.

With a strong Ego and a positive mental balance, you can control your fear and you are in a better position to deal with the situation.

The Terrifying Event

Your Ego score determines how well you handle terrifying experiences. You make an ego throw to see if you are shocked or not. If the throw is successful, you make it through with no serious effects. You may hesitate and be scared, but you remain in control. The ego throw is modified by the nature of the terrifying situation. Things that touch your self are more frightening. Events you have experienced before, or that don't affect you personally, are easier to cope with.

It's impossible to list all situations that can shock the player characters. The Gamemaster must use his common sense to determine when an ego throw should be required. If you require these throws so often that it becomes routine, they will lose their ability to create a feeling of horror in the game. It's better to spread out the terrifying events so that they become truly frightening. If there is much fighting in an adventure, you should only require terror throws in extreme situations, e.g. when many people die and much blood flows.

Here are some examples of situations when an ego throw for shock is usually required. We also list some

heart pounding hard. I had to get hold of something to help me calm down—a stiff drink, a pill, anything. The others would just have to make it as well as they could. I stumbled toward a bar that looked open."

possible modifications to the ego throw in each situation. The modifications are added to or subtracted from the die result. A positive modification (+) makes it harder, your throw becomes higher and it is more difficult to roll your Ego score or less. A negative modification (-) makes it easier to roll equal to or under your Ego.

Apart from these, there are a few general modifications which apply to all terrifying situations. They are adapted to the situation and the characters. If the event is directly connected to a disadvantage, e.g. a person with snake phobia who falls into a snake pit, add the points for the disadvantage to the ego throw. If a person is forced to violate one of his advantages, e.g. kill in spite of being a pacifist, add the points for the advantage to the ego throw. Other things that affect your reaction are how used you are to this type of situation, and if you expected it. For creatures who modify the terror throw when encountered this modification is indicated at the description.

General Modifications:

Connection to disadvantage + the point value of the disadvantage

Violation of advantage + the point value of the advantage

Event was unexpected	+5
PC used to situation	-10
Event disturbs PC's frame of reference	+5
Event was expected	-5

Events & Situations

Meeting with monsters or supernatural creatures

The monster's Ego	mod varies
Close encounter	+5

Murder and violence

Seeing close friend beaten	±0
Seeing close friend murdered	+5
Seeing other beaten	-10
Seeing other murdered	-5
Beating someone	+5
Committing murder	+5
Being beaten	+5
Being tortured by professionals	+5

Accident or sudden violent incident

Experience without being injured	±0
Seeing close friend	
severely injured/killed	+5
Seeing accident	-10
Being injured in accident	+5

Combat

Serious wound	-5
Killing other	+5
Light wound	-10
Seeing close friend	
killed or severely wounded	+5

Rape

Seeing close friend raped	+5
Seeing stranger raped	-10
Being raped	+10
Committing rape	+5

Supernatural event or place

Physical effects on self	+5 - -10
Seeing close friend exposed	+0 - -5

Example: Gilbert encounters Karl, the nosferatu Prince of Paris. He sees Karl empty his friend Natasha of blood and must make an ego throw. Gilbert's Ego is 15. He is confronted with a close friend being murdered in a way he never thought possible. This gives +5 to the throw. He rolls 12, which normally would be a success, but since he has a +5 modification, the result is 17; he fails and is shocked. The Gamemaster rolls 1d5 to see what happens. The result is a 4. Gilbert runs away in blind panic.

Reactions

Anyone who fails the ego throw at a terrifying event will become shocked. The first shock is a physical reaction. If your mental balance is neutral or negative, this physical shock hits you with full force. If your mental balance is positive, you may control or cancel the shock. The victim of a shock will display one of the following reactions:

1. screams
2. weeps
3. faints
4. runs away
5. catatonic shock

Choose a reaction that fits the situation and the character. Alternately, you can roll 1d5 and play out the result. The physical shock remains for 1d20 minutes, for characters with neutral or negative mental balance. If the event that shocks the character also represents a grave physical danger to him, the player can postpone the shock until the physical danger is past if he succeeds with a second, unmodified, ego throw.

Positive Mental Balance

Positive mental balance gives a good protection against terrifying events. If your balance is positive, there is no risk that the shock awakens your disadvantages so that you are controlled by your subconscious. You also suffer less from the physical shock. This is shown in the table below. Between +15 and +44, you suffer a -5 penalty to your skill throws. From +45 and up, all skills can be used as normal.

Balance Effect of shock

±0	Shocked, effects as above. No disadvantages in effect.
+15	Can act in spite of shock. -5 to all skills.
+30	May cancel the shock with successful ego throw.
+45	Mild shock for 1 min. No penalty to skills.
+60	Hesitates for only a moment.
+75	Cannot be shocked or at all affected by terrifying events

Negative Mental Balance

Having a negative mental balance makes you sensitive to terrifying situations. Even normally, you have an ocean of darkness under failing control. Losing control in an emergency is built into your psychological profile. When your ego throw fails and you are shocked, all your disadvantages come bubbling up from the dark recesses of your soul to take control over you. This happens as soon as the first physical effect of the shock has abated. Whether or not you have any chance to control your disadvantages in such a situation depends on the level of negative mental balance, as shown in the table below.

Balance Effect of shock

-15	Disadvantages can be kept at bay with a successful ego throw
-30	Disadvantages may be controlled by persuasion from others
-45	Ego throw to prevent you from hurting yourself or others
-60	Disadvantages can't be controlled
-75	Disadvantages can't be controlled, physical changes occur

When in a state of shock, you are ruled entirely by your disadvantages, which assume more serious forms than usual. They distort your image of reality and control your actions. Below, we provide some hints on how to play out disadvantages and limitations. All of the character's disadvantages are activated, and it's possible that they will conflict with each other, producing bewilderment, depression and even more irra-

tional behavior. Your advantages are out of order as long as you remain in shock.

You are under the influence of your disadvantages until you manage to get a grip on yourself, by a successful ego throw. You can make a first attempt at this immediately after the physical shock leaves you. If this fails, you can try again twice per day for characters with a mental balance down to -30, once per day for characters with a balance worse than -30.

The ego throw is also modified by mental balance. The lower it is, the greater the risk that you'll never regain control over your subconscious.

Modification to Ego Throws

Balance	Modification
-15	+3
-30	+5
-45	+7
-60	+10
-75	+15

If your Ego is so low that you are unable to regain control over your disadvantages, you have become permanently insane. Only long-term therapy which increases your Ego or takes away some disadvantages, can help you get back to normal mental status.

Effects of Disadvantages:

- Animal enmity: Fit of rage. Attacks all animals on sight and tries to kill them.
- Bad luck: Disasters galore.
- Bad reputation: Lives out the reputation. Provokes people, acts on all negative impulses, tries to get an unfavorable reaction from everyone.
- Curse: varies, depending on the nature of the curse.
- Death wish: Becomes more than usually reckless, takes unnecessary risks.
- Depression: gorges on self-pity, loses all initiative, unable to act
- Drug addiction: Must get drugged. Anything will do, from sniffing glue to mixing cocaine in the breakfast cereal.
- Egotism: No longer gives a damn about anything or anyone. Loses all sense of proportion and can sell out a friend for a shoe-string.
- Fanaticism: Accuses the enemies of the faith for the shock. Lashes out wildly at them.
- Forgotten: Breakdown. Confronts complete strangers, crying: 'you must remember me! Can't you remember me?'
- Greedy: Becomes totally obsessed with money.

- Habitual liar: Unable to utter a true word.
- Haunted: Attracts supernatural creatures like a magnet.
- Innocently blamed: Takes everything bad that happens upon him/herself.
- Intolerance: Aggressively accuses everyone and everything for the shock.
- Maimed: Suffers anxiety about physical appearance. Must hide, or tries to cause further mutilation.
- Mania: Becomes hyperactive. The speedometer hits the post. Can't sleep, rest or engage in a normal conversation.
- Mental compulsion: Begins to perform the compulsive act, manically and surreptitiously.
- Mental constriction: The constriction is weakened and faint memories of the suppressed thing or event reoccur, causing uncontrollable anxiety.
- Mistaken identity: Mental disorientation. Starts to believe in the mistaken identity and acting it.
- Mortal enemy: Begins a manic search for the enemy and attacks thoughtlessly. Somehow blames the enemy for the shock.
- Nightmares: Horrifying nightmares begin as soon as the character falls asleep.
- Oath of revenge: Begins a manic search for the enemy and attacks thoughtlessly. Somehow blames the enemy for the shock.
- Paranoia: The foes are everywhere, they have almost got me! Panic.
- Persecuted: Provokes people in order to get in trouble.
- Phobia: all phobias become uncontrollable. Has hallucinations about the object of the phobia, or consciously seeks it out.
- Rationalist: Refuses to acknowledge the cause of the shock, even if it's something perfectly rational and natural. Tries to suppress the event, refuses to hear of it.
- Reckless gambler: Must gamble at once, with anyone, and with anything at stake.
- Schizophrenia: Loses contact with reality. Hallucinates, hears voices, suffers major delusions.
- Sexual neurosis: Must act on the neurosis, here and now, with anyone or anything that comes to hand.
- Sexually tantalizing: Yields totally to the disadvantage. Stops trying to communicate with the other sex, willing to do everything they suggest or even suggesting it him/herself to get it over with.
- Split personality: Switches wildly between different personalities all the time.
- Touchy: Becomes furious. A state of permanent rage.

- Unwilling medium: Evil spirits possess you.
- Wanted: Exposes him/herself to the pursuers. Here I am, come and get me... if you can.

Effects of Limitations:

- Bloodthirst: Must have blood at any cost.
- Cannibalism: Must have human meat at any cost.
- Controlled by external force: varies depending on nature of control.
- Controlled by stars: varies.
- Hunting instincts: The lust to hunt becomes overpowering and can't be satisfied.
- Scared of religious symbols: Sees the feared symbol everywhere, constantly terrified.
- Sensitive to electricity: Frightened, imagines all things are charged with a thousand volts.
- Sensitive to fire: Paranoid fear, thinks there is fire everywhere.
- Sensitive to silver: Thinks there is silver everywhere, frightened all the time.
- Sensitive to sunlight: Terrified at the thought of sunrise. Must hide immediately.
- Soul thirst: Must have more human life force.
- Symbol bondage: Becomes obsessed with the meaning of the symbol. Seeks it out to guard it and be safe.
- Tomb bondage: Must go to the grave at once.
- Uncontrolled shape change: changes shape.
- Unhuman appearance: Becomes anxious over appearance, sits around looking in mirror, disgusted.

Example: When the first shock abates, Gilbert feels his vices take over. He tries to control himself with an ego throw. His mental balance is -20, giving him +3 to the ego throw. He rolls 14, making 17 with the modification. It's a failure. He is now dominated by his disadvantages. The strongest of these is his addiction to alcohol, his need to drown his feelings. As soon as the physical shock has left him, he begins a desperate search for liquor. Nothing can stop him. His death wish drives him to challenge destiny and do dangerous things. His phobia makes him hallucinate about rats welling up from the sewers, and he is close to panic in the dim barroom where he sits. His tendency to constrict unpleasant memories will make him forget what happened to Natasha. Later in the night, after about six hours, he is allowed another ego throw. This time he rolls 5, making 8 with the modification. It's success, and he can stop drinking. But once the constriction mechanism has gone to work, it's still there. He cannot remember what happened.

Physical Changes

Characters with a mental balance of -75 or lower will suffer physical changes when in shock. The person's inner darkness is so vast that it no longer fits in a human body. The tension between body and soul has become uncontrollable. The body changes form, to reflect the character's mind.

The nature of the alterations depend on your secrets and disadvantages. The Gamemaster decides from case to case how fast the changes happen, how far they develop and what their nature is. It can be a slow, creeping process, or it can come very suddenly.

Every failed ego throw at a terrifying event will lead to physical changes for characters with mental balances of -75 or lower. A sequence of several shocks may yield different types of changes, or they may make an earlier alteration become worse.

Below you will find some suggestions for physical changes, but the Gamemaster is free to invent his own. Try to give them some relation to the character's history, his dark secrets, disadvantages and limitations. The alterations can also be related to the terrifying event that caused them.

All disadvantages which make you beastly or aggressive can lead to growth of hair, teeth, claws, horns and tail. A person who feels like a victim or has strong religious connections, may suffer bleeding wounds and other stigmata.

Sexual alterations happen to sexually neurotic people, or victims of sexual abuse. People with constricted emotional lives may reshape some limbs into mechanical parts, in their attempts to deny the body and physical reality. This can also happen to rationalists. Shrinking to dwarf size is caused by bad self-confidence, growing to giant size is caused by hubris. Boils, skin rashes and diseases strike those who feel doomed, forsworn to dark forces, possessed or haunted. Connections to demonic powers can also yield classic "demon signs" such as red eyes, horns, tail, hoofs or hair growth. Rotting flesh happens to cannibals, murderers and people who otherwise have served death. Purgatories are severe changes which happen to people who feel guilty and wish to punish themselves. Shape change happens to those with a split personality.

- Androgynous/sex change/sexless
- Dwarf/giant size
- Extra limbs, eyes, mouths, genitalia, tentacles etc.
- Extreme hair growth
- Gills, fish scales, webbed hands & feet
- Shape change
- Horns

- Hornlike skin
- Claws, fangs
- Mechanical limbs, steel claws, steel teeth
- Purgatories: hooks and needles through the body, no skin, itching scurf and crust which you constantly tear away, worms crawl in your living flesh
- Rotting flesh
- Tail
- Stigmata (wounds that won't heal)
- "Tattoos," mysterious and spectacular signs on some part of the body
- Boils and rashes

Example: Natasha experiences how Karl slowly empties her of blood. It's an extremely unpleasant event and she must make an ego throw at +10. She fails and loses consciousness. When she awakens, Karl is gone. She is weak but still alive. Her mental balance is -75, and the shock sets off a physical change in her body. While she lies there on the floor, half dead, her skin is changed into a



metallic armor, her nails grow into claws and her teeth become sharp steel chisels. She feels vulnerable and exposed, and her body is altering shape to protect her. Her mental balance is so low that she can no longer regain control over her disadvantages. She becomes a child of the night.

New Disadvantages

Terrifying events may give characters new disadvantages. If you roll 10 or more above your Ego at a terri-

fying event, you will receive one additional disadvantage with connection to the event. If the throw was 10-15 above your Ego, you get a 5 point disadvantage, if the throw was 16-20 over the Ego you get a 10-point disadvantage, and if the throw was more than 20 above your Ego, it gives you a 15-point disadvantage.

The additional disadvantage does not give you any points. It only hinders you, and lowers your mental balance in the usual way. The Gamemaster decides which disadvantages the characters get from the situation. They should have a direct connection to the event. If suitable, the shock may give the character a limitation (see "Beyond humanity") instead, but this should only happen if the terrifying event was of clearly supernatural type.

Example: Natasha rolls 11 above her Ego when Karl sucks her blood out. She gets an additional disadvantage worth 5 points: nightmares about the event. Her mental balance drops to -80. She gets no usable points for this.

Seeing Through Illusions

In terrifying situations, people with extremely high or low mental balance are able to see reality as it is. This does not mean that they are awakened and have regained their divine forces, only that the human prison shatters for a limited time.

For every 10 points of mental balance, positive or negative, there is one chance in 20 that the person will see the true reality, after having failed the ego throw in a terrifying situation. At a mental balance of ± 200 , the chance is 100 percent. Enhanced awareness and schizophrenia always give the character one chance in 5 (1-4 on 1d20) to see reality in a terrifying situation. The Gamemaster rolls 1d20 in situations when it's important to know if the characters see anything more than normal.

True reality may show itself in several ways. You may see the true nature of a creature that has temporarily assumed human form, e.g. an archon, a licitor or an azghoul. Or you may see parts of Metropolis or Inferno which are not normally visible. You can see the souls of dead people wandering in the streets. You may become sensitive to magic and see a magic spell that is in effect. The Gamemaster decides when it fits into the story, and contributes to the drama, that the player characters see through the illusions. The chances stated above are only an approximation of the probability, but the Gamemaster has control over these events. Don't let yourself be ruled by blind chance, but consider how dramatically appropriate it would be.

Example: Natasha has a very low mental balance, giving her an above-average chance of seeing through illusions when she is shocked. The Gamemaster decides that it would fit into the story for her to do it at her encounter with Karl. Just before she loses consciousness, she sees Karl's true nature, a razide with throbbing organs in an exoskeleton of glass and metal.

Projections of Terror

When we see through the illusions, our powers are channeled without control so that dreams and nightmares, hallucinations and fantasies assume physical form. The warped creatures of our nightmares are parts of ourselves, and pursue their creators away from their birthplace.

Each time the illusions crumble, everyone must make an ego throw to see if they keep their inner forces under control. If they fail, their terror assumes physical form and begins to haunt them. The Gamemaster determines what form the projection takes—human enemies, monstrous creatures, or changes in reality, e.g. the asphalt in the street begins to suck down the unfortunate one.

People who live in exposed places, in the slums or the underground, have often projected their fears and nightmares into our world. It isn't uncommon that one encounters their projected monsters in such places, and that reality has been altered there.

Example: When Natasha sees Karl's true form, she makes an ego throw. She fails. Her nightmares are projected into reality where they make the twisted corpses around her get up. When she awakens, she is surrounded by undead who slowly rise and turn to stare at her with dead, empty eyes.

Temporary Physical Changes

People with a mental balance between -50 and -74 can temporarily get the same kind of physical changes that those with a lower mental balance get. However, these changes go away within 12 hours.

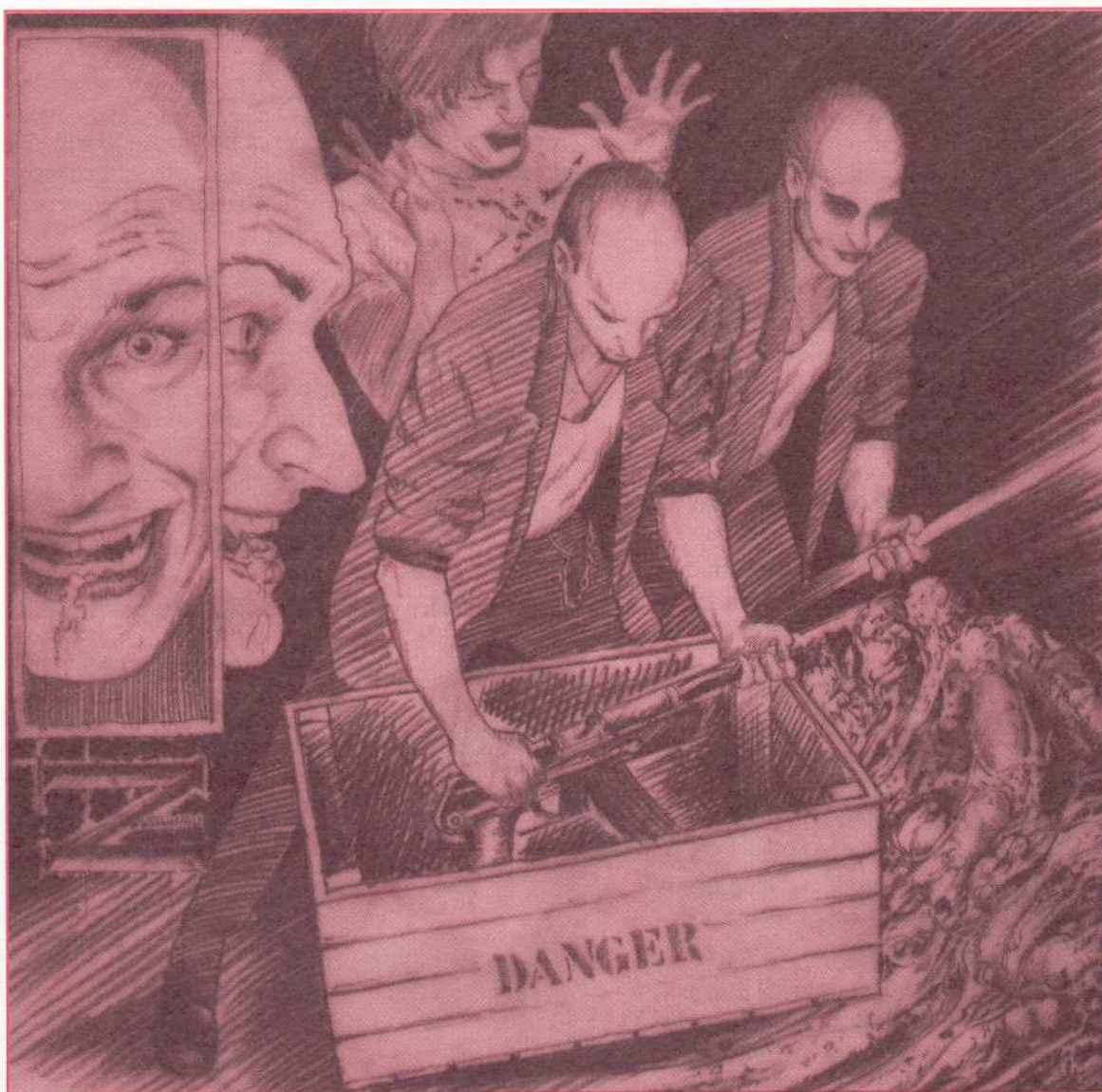
De-projection

It is possible to expel something that was born out of your mind, by denying that it exists. This is called de-projecting. In order to do this, you have to stop, control your fear with an ego throw, and meet the creature face to face.

Both make an ego throw, highest score wins. If the creature loses, it dissolves and vanishes in nothing. If the person loses, he is shocked and suffers the effects of the creature's wrath.

If the creature was projected by someone else, the person trying to de-project it will add 5 to his ego throw. It's more difficult to deny something that doesn't originate in yourself.

Example: Natasha confronts the undead who rise about her. She knows from previous experience that hallucinations occur in shock. She persuades herself to believe that there is nothing to be afraid of, that she is only imagining things. She makes an ego throw and just makes it—the undead only have an Ego of 5 and fail. They sink back onto the floor, normal corpses again.



Possession

I saw right away that this was no ordinary machine-gun. We were in a train, more precisely in an abandoned cargo car at the far end of the marshaling-yard. The blood from the sacrificial feast was still sticky under our feet. Half-erased signs and symbols could be discerned on the walls. We had just opened the crate that was sitting in the middle of the floor, surrounded by intricate patterns in red and black crayon. The weapon lay there; efficient, formidable, gleaming with black precision in the torch light. It seemed

almost to throb with a life of its own. A voice called in my head—not with words, but with images: *Take me, take me, take me! Together we shall conquer, win, rule them all. Take me!*

In my mind I saw blood and flesh, volleys of fire between ancient stone walls, heaps of dead bodies at the foot of the pyramid. Slowly, I reached into the crate, grasped the handle and lifted the weapon. It was too late when I realized my mistake. A laugh of derision filled my head, a will of steel seized my mind and forced it down in darkness. My only desire was to kill,

to wipe out all life. I pointed the gun at Cassandra and squeezed the trigger, let the stream of bullets sweep across her and Peter. I saw them fall in a shower of blood, screaming

Possession is to leave one's own body and take over someone else's. The original owner of the possessed body is suppressed and controlled by the intruder. Sometimes the intruder can only control the body at certain times or in certain places. The possessed will then give the impression of a split personality. He has no memories of what happened when he was not in control. He could possibly have faint recollections, as of a dream.

There are creatures who make a habit out of possessing the bodies of others. Among these are spirits of dead people who want a new body to live in but are unable to be reborn, and don't want to go to Inferno. Purgatides, refugees from hell, can possess a human body in order to escape pursuing death angels. Etheraces are creatures who don't have a physical form and must possess someone in order to exist.

Creatures from Inferno who cannot normally enter our world, for example razides and nepharites, can possess human bodies to open a gate between their world and ours. Razides and nepharites are described in "The False World" and "Beyond Death." They have no inherent power for possession, but use occult rites to achieve this purpose.

Purgatides, razides and nepharites can only control the possessed body at night. When the day breaks, they lose their grip on the person who regains control. But they don't go away entirely. They lie dormant during the day, to return the next night.

In order to possess a body one must know how to do this, either through an inherent power or through a magical ritual. The success of the attempt is decided by an ego throw. The possessor and the victim roll, and the highest effect wins. If the attacker wins, he can possess the victim. If the victim wins, he can resist the attempt. The throw is modified by the mental balance of the victim. It's easier to resist with a high balance. For every 5 points of balance below zero, there is a modification of +1 to the victim's ego throw. For every 5 points above zero, 1 is subtracted from the throw.

People with a balance of +75 or higher cannot be possessed under normal circumstances.

When someone has become possessed, he or she is completely under the control of the possessing creature. It's possible to break the possession temporarily,

with pain. I laughed hysterically as I jumped out of the freight car. Before their cries died out, I was halfway through the alley."

with a successful ego throw, e.g. in order to say something or resist committing some action that he would normally never do. But it becomes harder the longer one has been possessed. The chance drops by 1 for each day.

The Gamemaster will instruct the player how to act as the possessed character. In some cases, the Gamemaster can take over the character throughout, but this isn't always necessary.

Possessed Objects

A possessed object houses a spirit which can take control of a human being. The spirit is bound in the object, willing or unwilling. It never leaves the object entirely, even when it enters a victim's body. The possessed person must have direct contact with the object, preferably by physically holding it, for the spirit to have full control.

In order to be possessed through an object, you must grab it. The spirit will then make an ordinary attempt to possess you, with opposing ego throws to settle the matter. If the spirit succeeds, you are unable to let go of the object and you are filled with the spirit's will. A mental contact has been established between you and the spirit. The spirit can order you to let go of the object without breaking this link. You will try desperately to stay near the object. The contact will be broken only if the distance becomes greater than a kilometer.

Example: Gilbert has taken a possessed machine-gun. It contains a spirit which seeks to control all it finds useful. Gilbert's mental balance is -20, giving him +4 to the ego throw to resist the intruder. The spirit has an Ego of 15. The Gamemaster rolls 8 for the spirit, making an effect of $(15 - 8 =) 7$. Gilbert also has an Ego score of 15. He rolls 7, making 11 with the modification. His effect is only 4. The machine-gun spirit takes control over him. It immediately tries to make him shoot his friends. He attempts to resist, but rolls 17 and fails. He blasts away at his companions and disappears running, still clutching—and clutched by—the weapon.

Spirits & Purgatides

Human souls can possess the living in order to get a body. Spirits are dead people who have left their bodies without being reborn or going to either a paradise or a hell. They possess a living body in order to continue their own lives, or to do something important that they never managed to do before they died.

Purgatides are condemned souls that have escaped from hell. When they possess someone, they are hiding in that body. Nepharites from hell pursue them and attempt to recapture the condemned soul. The simplest way to get the soul back to hell is to kill the body, so the possessed person might find himself pursued by murderous nepharites. The purgatide only controls the body at night. As soon as the sun rises, the possessed person is back in power.

When they don't have a body, spirits look like very faint ghosts, pale images of dead and more or less decomposed people. Purgatides are twisted, mutilated souls, often pierced with needles or wounded by instruments of torture.

Personality: Possessive spirits are selfish. They want to save themselves or do something that they think is more important than anything else. They see the body they are using as a tool, and they are prepared to sacrifice it to gain their purposes. The possessed person will go where the spirit leads and do what the spirit wants. He will gradually assume more and more of the spirit's personality.

Abilities: Spirits have Ego, Charisma and Education between 1 and 20, just like living people. All other abilities are those of the possessed person. Secondary abilities and skills based on physical abilities are also those of the victim.

EGO	10+1d10
EDU	2d10
CHA	2d10

Senses: those of the body

Communication: that of the body

Secondary abilities: those of the body

Skills: All skills controlled by Agility, Strength, Constitution, Comeliness and Perception remain in the body. Skills controlled by Ego, Charisma and Education are those that the spirit had when it was a living person.

Attack mode: that of the body

Magic: inherent ability to possess others

Life expectancy: infinite

Number encountered: 1

Etheraces

The etheraces have no body but travel between the bodies they possess. Originally, they came from somewhere outside our world, but it's a long time since they arrived here. They keep in touch with each other and know which bodies are possessed by other etheraces. They have a language of their own.

Personality: Etheraces are filled with desire for physical pleasure. In ancient time, they lost their bodies and as a consequence became quite insane. Now they roam the world in desperate and endless search for bodily stimuli and joys. As soon as they have possessed a body, they will begin a hectic orgy of sex, drugs and food. They even expose themselves to pain and suffering in order to experience their physical existence more fully. A body possessed by an etherace usually doesn't survive longer than about a year.

AGL	as body	EGO	3d10+10
STR	as body	CHA	2d10
CON	as body	PER	2d10
COM	as body	EDU	2d10

Senses: those of the body

Communication: that of the body

Secondary abilities: those of the body

Skills: All skills controlled by Agility, Strength, Constitution, Comeliness and Perception remain in the body. Etiquette, Seduction, Net of contacts: etheraces, Cooking, Singing, Languages: at least 5 apart from Etheracian

Attack mode: that of the body

Magic: inherent ability to possess others

Life expectancy: infinite

Number encountered: 1-10

Exorcism

Exorcism is the art of expelling a spirit from a body it possesses. There are two kinds of exorcism: magical and psychological. Magical exorcism is a ritual which is described in the magic section. All conjurers can exorcise those creatures they know through their Magic Lores. Human spirits can be exorcised by necromancers, etheraces by passion conjurers.

Psychological exorcism works by mobilizing the possessed person's inner forces. To succeed with this, you need a skill score of 20 or more in psychology and/or psychoanalysis. The exorcist helps the possessed to visualize the spirit and drive it out.

The exorcist will start by talking to the intruder and trick it into giving out more and more information about itself. Next, he attempts to get the intruder to

allow the possessed person's self to come to the surface of consciousness. Finally, he helps the person form an image of the intruder and force it out.

No possessed person will consent freely to exorcism. It takes a lot of maneuvering, trickery, lies and perhaps even force, like tying the person up, to get a chance at it.

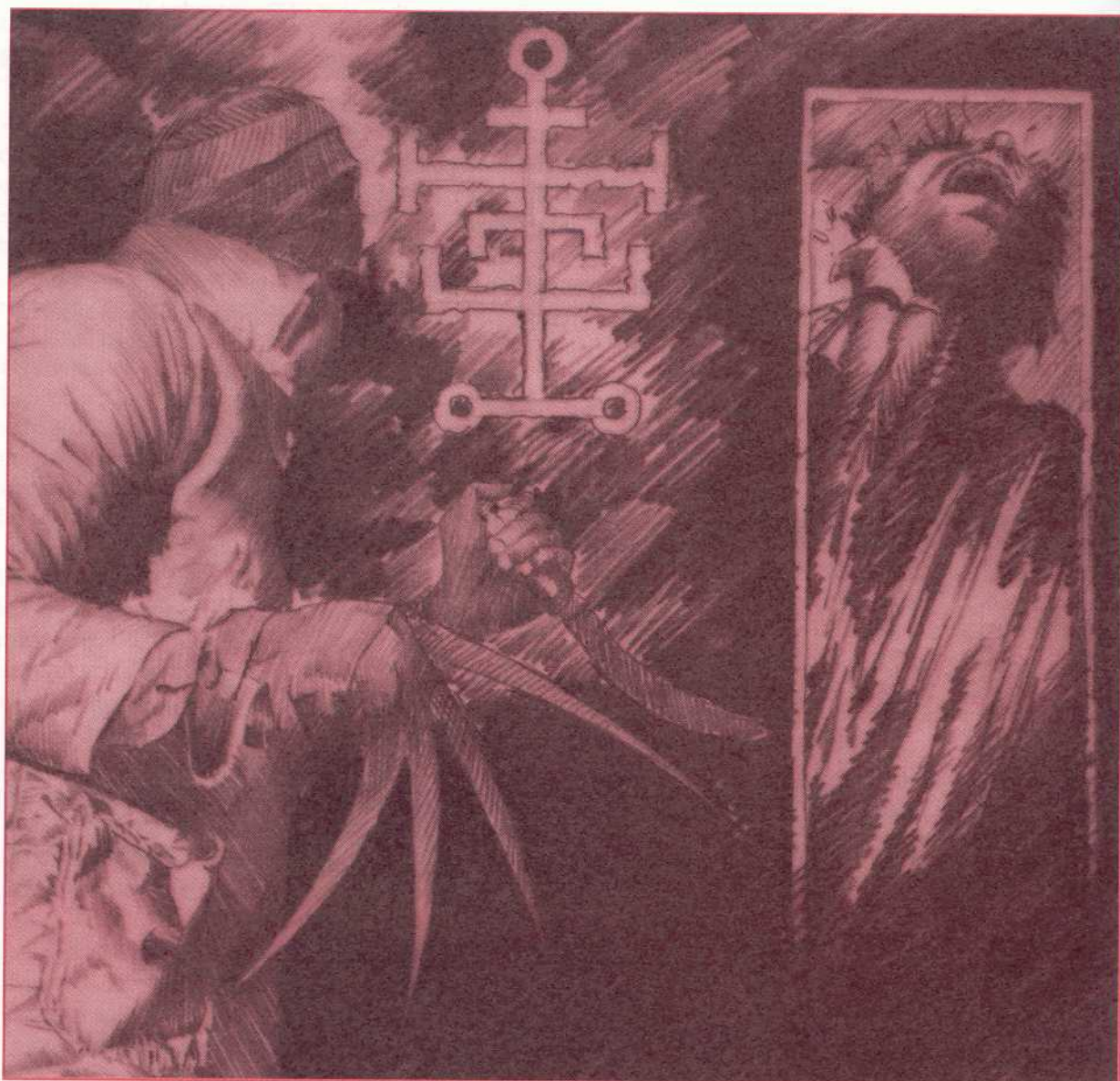
If the exorcist succeeds with his skill throw for Psychology, the possessed makes an ego throw and subtracts the effect of the exorcist's skill throw from the result. The intruder also makes an ego throw. If the difference between the possessed's Ego and his

result is greater than that of the intruder, the exorcism has succeeded.

A psychological exorcism takes 1d20 days. If it fails the exorcist may not try again. He has done what he could. A new exorcist can try to help the possessed, but once a psychological exorcism has failed there is a significant risk that the intruder has learned how to fool the psychological methods. This automatically gives the victim +5 to his ego throw at the next attempt at psychological exorcism. A magical exorcism is not affected by previous psychological failures.

**"The man's tortured, withering flesh is
beginning to bore me. His mind is gone,
incinerated in the endless repetition of
death and rebirth..."**

—Jan Strnad



Combat

"Clank, clank, clank. The strange metallic sound echoed through the sewer tunnels. There were not so many rats here. The stench wasn't quite as nauseating, but there was something else that tied a knot in my throat and made my heart beat faster. Cairath. The secret name that the beggars used to whisper around their fires echoed in our minds. The light from the bulbs grew dimmer. A gray fog enveloped us and the beams from our flashlights reached no more than a meter.

Clank, clank, clank. The noise was coming closer. It shrieked like hard metal on stone. Suddenly, Sean howled in agony. A dark shape rose out of the muddy water. Long knifeblades glittered with moisture. A shot flashed from Cassandra's pistol. The flame lit up rotting limbs, rusty metal merged with flesh and bone, sharp glittering blades. Sean's howl was suddenly cut off. Standing with my back pressed to the moist stone wall, I pointed my Ingram up toward the horrible apparition and emptied the

mag into it. Sean's torn body could be seen in the flickering light above me, pierced by rusty steel claws. His head dangled, almost severed from the neck. I fumbled with a new mag. A shiny blade cut through the air and made a gash on my arm, splattering my face with blood.

Combat can be anything from a duel between a player character and his mortal enemy to a pitched battle between twelve policemen and eight cultists, or a fight where an army of undead have surrounded the player characters in an abandoned house.

Combat situations should be filled with action and suspense. Different combat types demand different handling of the rules. A duel can be played in great detail without losing suspense and movement. Massed battles must be handled in a more summary fashion, otherwise the action will be drowned in too many die rolls.

The principles are simple. You have a skill score which determines your chance to hit or parry with a weapon. If you hit, you roll an effect roll, a twenty-sided die to see how much damage you did. If your opponent is wearing armor, some of the damage is absorbed by the protection. Any damage that penetrates the armor causes wounds of different severity. The higher your effect roll, the worse wounds. If your opponent gets enough wounds, he dies.

Weapon Skills

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

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

Melee weapons and throwing weapons are daggers, throwing weapons, impact weapons, pole arms, swords, whips and chains, and axes.

Projectile weapons are automatic weapons, rifle and crossbow, bow, handgun and heavy weapons.

Natural weapons are a separate group—kicks and punches, used in unarmed combat.

The specifications for weapons, e.g. how much damage they do, are described in the weapons tables.

The pain made me stumble and I dropped the mag.

"Run, Gilbert!" Cassandra's voice. Her splashing steps disappeared down the tunnel. I left the mag and followed her, running for my life."

To Hit With Weapons

Weapon skills work like other skills. You have a skill score, usually between 1 and 20. Anyone who lacks skill always has a score of 3 in the use of any weapon. If you roll equal to or lower than your skill score, you hit.

You hit the body part you are aiming at. You can choose to aim at the broadest part of your opponent's body, or at a specific limb. We count seven body parts: head, two arms, chest, abdomen and two legs. Below we describe the use of projectile weapons and melee weapons. Martial arts without weapons are treated in a separate section.

Melee

In melee, the combatants will usually aim to hit some special part of the body, unless they are hacking in blind berserker fury, or fighting in total darkness. If you aim for a particular body part, you get a deduction from your chance to hit. The deduction varies depending on what you aim at. It's easier to hit the chest than the head. The aim subtraction table below details this. If you roll below the hit chance, you hit what you aimed at.

If you lay about you without aiming, chance will determine where you hit. On the other hand, the chance that you will hit something increases. Roll 1d20 and look at the Random hit table.

Aim Subtraction Table

Body part	subtract from chance to hit
Right leg	-4
Left leg	-4
Abdomen	-3
Chest	-3
Right arm	-5
Left arm	-5
Head	-6

Random Hit Table

Body part	Projectile (1d20)	Melee (1d20)
Right leg	1-3	1-2
Left leg	4-6	3-4
Abdomen	7-9	5-7
Chest	10-14	8-12
Right arm	15-16	13-15
Left arm	17-18	16-18
Head	19-20	19-20

Parrying

Melee weapons in general can be used to parry an attack from your opponent. Swords and pole arms are made for parrying. Knives can also be used for this purpose, in an emergency.

Parrying means you use the weapon to block the opponent's attack. If it succeeds, you will probably not be hurt by the attack. Only if the weapon fails to absorb the whole force of the attack, is there a risk that you might still be hit. The part of the attacking force that was not absorbed by the parrying weapon continues into the body part which your opponent was aiming at.

Your chance to parry is the same as your chance to hit when you are attacking. You roll 1d20, and if the result is equal to or lower than your skill score with the weapon, you succeed. You then roll another d20, to see how many points of damage the parrying weapon absorbs.

Parrying an attack uses up one action.

Projectile Weapons

Attacking with projectile weapons is similar to melee weapons. You can aim at a specific part of the body, or shoot at the broadest part of your enemy. Aiming at specific parts reduces your chance to hit, see the table above. Shooting at the broadest part of your enemy brings no deductions, and 1d20 with the projectile weapons column of the random hit table determines where you hit.

Automatic Weapons

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

Automatic Fire

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

Automatic fire increases the chance to hit. A short burst gives +2 to the chance. A long volley gives +5 to the chance. If you hit, roll 1d10 to see how many of the bullets that hit. Divide the result by 3, rounded up. 10 means all three bullets hit. For a long salvo, roll 2d5. Between 2 and 10 bullets hit.

Automatic fire always hits randomly. Roll on the random hit table to see where the bullets hit. It's possible for the shots to hit more than one opponent. Anyone in a tight group of people who are standing within 3 square meters can be hit.

Example: Gilbert fires a long salvo with his sub-machinegun toward a cairath. His score with machine-gun is 13, and he receives a bonus of +5 to hit with a long salvo. He rolls 15—it's a hit. He then rolls 2d5 to see how many bullets actually hit. The dice show 1 and 3, so four of the 10 bullets hit the target. Four rolls on the random hit table show that two rounds hit the abdomen, one the right leg and one the left arm. He makes four effect rolls (see below) to see how much damage the salvo did, and gets a scratch and one light wound in the abdomen, a serious wound to the leg, and a light wound to the left arm.

Damage & Wounds

How much damage will a weapon do when it hits? This depends on the effect throw. The higher you roll, the more damage is inflicted of your enemy. When you have hit, and determined which body part that was wounded, you roll 1d20 to see how severe the injuries are.

Damage consists of wounds of different severity. There are four types of wound: scratch, light wound, serious wound and fatal wound. Higher effect rolls mean worse wounds. Every hit makes just one wound.

The weapon also affects which type of wound you make; it takes a higher effect roll to make a fatal wound with a knife than to do it with a rifle. Every weapon has its own damage table which shows what sort of wound it will make with different results on the effect roll.

For example, a .38 revolver makes a scratch on 1-6, a light wound on 7-10, a serious wound on 11-15, and a fatal wound on 16 or higher. As soon as the effect roll indicates a fatal wound, the target dies. (See also

under Wounds, healing and infections, regarding wounds on different parts of the body.)

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

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

Example: The servant of Cairath jumps down at the player characters, from an opening in the tunnel ceiling. Gilbert fires a shot from his pistol. He hits, and rolls another 1d20 to decide how much damage he did. The result is 12, which means a serious wound with a Desert Eagle. Blood splashes over the stone walls.

Damage Bonus

The character's Damage bonus increases or decreases the damage for melee weapons and throwing weapons. The bonus is added to or subtracted from the effect roll. For throwing weapons, half the bonus is added or subtracted (rounded down).

The effect roll normally gives a number between 1 and 20, but Damage bonus and perfect hits can raise the effect to over 20. If your Damage bonus is negative, the effect can be less than zero. This means the opponent is not injured at all.

Perfect Hits & Flunked Attacks

If you succeed perfectly with the hit roll, you get a bonus of +10 to the effect roll. A perfect hit occurs when you get a result of 1/10 of the chance to hit, or less. A result of 1 is always a perfect hit.

If you make a total miss, you must roll on the flunked attacks table to see what happens. A flunked attack occurs when your result is 1/10 of the chance to miss. A result of 20 is always a flunked attack.

High-Speed Weapons

Machine-guns are high-speed weapons, meaning the muzzle velocity of the bullet is 900 m/second or more. There are always two effect rolls for high-speed weapons: one for the bullet and one for the hydrostatic shock which the impact of the very fast bullet gives the target.

Endurance In Combat

Fighting is hard work, both physically and mentally. This means that Endurance is expended quickly. For every combat round, your Endurance drops by one point. When it reaches zero, you are exhausted. In this situation, you can still go on fighting for as many combat rounds as your Constitution score. Then you faint.

For every combat round you keep fighting with zero Endurance, your chance of success goes down by one. This is cumulative, so after eight rounds the chance to hit has decreased by eight.

When resting, your Endurance comes back at a rate of one point per three minutes (5 points per 15 minutes, 20 points per hour).

If you lose consciousness, you remain unconscious for 25-CON (25 minus your Constitution score) minutes. Your Endurance points come back at the normal rate during that time, as if you were resting. You can never have negative Endurance. Fighting on after your Endurance reaches zero does not mean more losses.

Skills In Combat

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

It's easiest to use those skills that take one action: Hide, Throw and Search. You can also move about in various ways during the fight: *Climb*, *Riding*, *Swim*, *Sneak*, *Drive vehicle* and *Piloting* are all skills that can be used during one combat round. You only need to roll once per combat round to determine if you succeeded.

Maneuvers

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

Combat Procedure

In a combat situation, it's very important to know exactly when things happen. Do the player characters have time to draw their weapons to defend themselves when the powers of darkness rise out of the sewer

mud? Or are they grabbed helplessly and torn apart? What happens if Cairath begin the slaughter in exactly the same moment that the characters get their weapons out?

The Gamemaster needs to know in which order the characters and their enemies attack each other. If he doesn't, the fight will be a jumble of misunderstandings, confusion and irritation. It can be difficult for an inexperienced Gamemaster to lead a fight. There is so much to keep in mind, so many variables and so many rules. To avoid this, we will provide a template showing how a battle should be run. Follow it, and your battle will be simpler to understand. Experienced Gamemasters can skip the template and decide for themselves in which order to do things.

The combat procedure is in seven parts. Go through all these, in numerical order, for every combat round. It explains in which order the characters and their opponents perform their actions during one combat round. When the round is finished, you start over at point one again.

The Procedure For One Combat Round

- 1. The players tell the Gamemaster what their characters are going to do in this combat round.** The Gamemaster estimates how many actions they will use, and tells the players. At this time, the players only give rough descriptions of what they are doing, the details are filled in further on. It's usually sufficient to say e.g. "Nico slides away and kicks at the soul-eater's throat" or "Deborah runs down the stairs and tries to escape."
- 2. The Gamemaster determines which of the opponent(s) attacks which player character.** This is usually self-evident from the situation. If not, it's most practical to let each opponent attack the nearest player character. The players choose which opponent to attack.
- 3. The Gamemaster estimates the distance between the player characters and their opponents.** This is usually no problem, because the scene of the battle and the circumstances set some limits to where people can be. If the characters are fighting some guards in a corridor, it's probable that they are further down the corridor. The distance should then be close enough for them to have discovered each other. Usually, the Gamemaster has already decided the distance before the situation arose, but this is when he tells the players.

4. Roll for initiative. This is when you decide the order in which the participants act. Each player rolls 1d10, and the Gamemaster rolls for their opponents. Highest roll acts first. The initiative roll is modified by the character's Agility; for every step above 12, the character may add one to the die result. Highest result goes first, then the second highest, and so on. If a character and an opponent get the same score, they attack simultaneously. The initiative roll generally applies to the whole battle. If you want more detail, you can roll again every round.

5. Actions are performed in order of initiative. If the distance between opponents is more than five meters, only projectile weapons can be used. At shorter distances, melee weapons and martial arts can be used. Handguns, shotguns and throwing knives can be used at close range, too.

6. The players note wounds and damage. After each hit or parrying, the players note any wounds their characters have received, and sum them up. Subtract Endurance from all characters and their opponents. If called for, make endurance throws to see if someone faints. Then go to 2 and perform the next action. When all three possible action phases have passed, or everybody has run out of actions, you continue to 7.

7. Go back to 1 and start over. One combat round is finished, and the next one begins. Continue in this way until the battle is over.

Example: Gilbert and Cassandra are surrounded by the servants of Cairath, who close in with daggers and clubs. They are standing on a narrow ledge in the sewer, and only one opponent at a time can get to them.

- "I shoot at the first one who comes at me, and try to use him as a shield against the rest" says Gilbert. "I cover Gilbert's back and shoot at those who come at us from behind" says Cassandra. Gilbert can use his first action to shoot. It then takes him another action to get a hold of the NPC, and a third to get him in position as a shield, if he manages to get a grip on him. Cassandra can use all three of her actions to shoot.
- It's self-evident who they are fighting
- The Gamemaster rules that it takes one action for the NPCs to get to the player characters.
- Gilbert rolls 3. Win his initiative bonus, that makes 9. His opponent rolls 4, so Gilbert goes first. Cassandra rolls 2, which is 6 with her bonus. Her opponent gets 8 and goes first.

5. At the first action, Gilbert fires. Cassandra's opponent uses his action to move. Then, Cassandra shoots just before he gets to her. Finally, Gilbert's opponent moves. The NPCs had to use their actions to get close enough to use their melee weapons.
6. The Gamemaster notes that Gilbert's enemy as taken a scratch, Cassandra's a serious wound. He then goes back and repeats steps 2-5 for the second of the three actions, then back to 2 again for the third action, and so on until all three phases have passed or all participants have run out of actions.
7. The Gamemaster goes back to 1 and begins a new combat round.

Time During Combat

One of the Gamemaster's most important jobs is to keep track of time. He must know how long it takes the characters to do something, and when something outside their control happens. In combat, time is counted in combat rounds of 5 seconds. There are 12 combat rounds in one minute.

Actions

During one combat round you can perform a number of actions. An action is, for example, to draw a gun, pick something up, or start a car. A good rule of thumb is that anything that can be done in a single movement is one action.

The more actions you have, the more you have time to do in one combat round. The maximum for an ordinary human is 4 actions per round. The number depends on their Agility. All people have at least 2 actions.

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

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

The winner of the initiative roll begins with his first action. If he has more than three actions, he can elect to perform the extra one(s) now. Next, the second person performs his first action(s). They then perform one (or more) action(s) each in the second and third action phase. If they run out of actions, they stop. A person with no actions left is unable to do anything: he cannot attack, parry or protect himself in any way. If the opponent has actions left, he is helpless.

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

In combat situations, each player will tell the Gamemaster what he or she intends to do in the next combat round. The Gamemaster estimates how long it will take to do this. If the character has actions left, he may attempt something more before the round is over.

If anyone attempts to do something that takes longer than one combat round, he begins in the present combat round and continues into the next one, using the required number of actions from that. When he is finished, the Gamemaster continues to count actions as usual. The purpose of the system with actions is to determine when something happens in relation to other things.

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

In melee, a maximum of four people can attack the same opponent at the same time. There isn't room for any more. It's practical for the Gamemaster to let one character and his opponent fight their way through a whole combat round before going on to the next character and opponent. This makes it easier to oversee the battle, than it would be if the Gamemaster tried to count actions for everyone at the same time.

Examples:

1. Combat between...

A (2 actions) & B (4 actions):

A wins initiative roll:

Phase 1	Phase 2	Phase 3
AB	AB	BB
or		
AB	ABB	B
or		
ABB	AB	B

B wins initiative roll:

Phase 1	Phase 2	Phase 3
BA	BA	BB
or		
BA	BBA	B
or		
BBA	BA	B

2. Combat between...

C (3 actions) & D (supernatural, 6 actions)

D wins initiative:

Phase 1	Phase 2	Phase 3
DC	DDC	DDDC
or		
DC	DDDC	DDC
or		
DDC	DC	DDDC
or		
DDC	DDC	DDC
or		
DDDC	DC	DDC
or		
DDDC	DDC	DC

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

Examples Of Actions

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

Attack with a weapon	1 action
Parry with a weapon	1 action
Draw a weapon	1 action
Holster a weapon	1 action
Load a weapon	see weapons tables
Take careful aim	1-5 actions
Start a car	1 action
Pick something up	1 action

Drop an object	1 action
Stand up from sitting	1 action
Kneel	1 action
Lie down	2 actions
Throw yourself flat	1 action
Turn around	1 action
Swing on a rope	1-5 actions
Hide	1-5 actions
Throw an object	1 action
Search for something	1-10 actions
Dodge	1 action
First aid, one wound	10 actions
Pick a lock	1-10 actions
Light a flashlight	1 action
Break in a locked door	1 action

Special Combat Rules

Many things can affect the outcome of a fight. The environment and the circumstances can make a big difference to your chance to hit, and parry, and to which weapon can be used first. Below follow rules for combat in special situations. This may seem like a lot of rules, but they are all optional; if you don't think they add anything to the game, just ignore them. These rules are provided for those who want a more realistic and detailed combat procedure.

Attack From Behind

If you attack an opponent from behind, you have +5 to your chance to hit. Modify values for perfect hits and flunked attacks accordingly. (*Melee only*)

Attack From The Side

If you attack an opponent from the side, you have +2 to your chance to hit. Modify values for perfect hits and flunked attacks accordingly. (*Melee only*)

Surprise

If your attack comes as a total surprise to your opponents, e.g. from ambush, add +5 to your chance to hit. You could also have a bonus for attack from behind or from the side. Perfect hits and flunked attacks are modified accordingly. (*Melee only*)

Attack With Projectile Weapons at Close Range

Shooting at point blank range (1 m) doubles the chance to hit. This does not apply to throwing weapons. The modification can be used with added bonuses for attack from behind or from the side, and surprise; in such a case, double the chance after the bonuses have been added. Perfect hits and flunked attacks are also modified.

Opponent is in a Difficult Position

When you attack an enemy who is in a position where it's difficult for him to protect himself (e.g.,

climbing a rope, lying down, hanging from the rafters) you get a +10 modification to the chance to hit.

Size of Target

It's easier to hit large objects. For every square meter target area over 2 square meters, you get +1 to hit. The Gamemaster reduces your chance when you aim for small objects. Some guidelines for this follow.

Fawn	-2
Cat	-5
Rat	-7
Tennis ball	-10
Rope (10 m away)	-12

Coup de Grace

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

You roll as usual for the hit, but the only way you can miss is by getting a flunked attack. If you hit, you can choose whether it was a kill or whether the victim just becomes unconscious for 1d20 hours. The risk for a flunked attack is based on your unmodified chance with the weapon. If you get a flunked attack, you must roll on the flunked attacks table.

Uncontrolled Fire

There are times when you will panic, or for some other reason try to empty the whole magazine in your gun as fast as possible. This is called *uncontrolled fire*, and means you are able to shoot as many rounds as the maximum firing rate (see the weapons tables) of the weapon, in one action. Your chance to hit drops by 4 for every round, including the first; the first round is at -4, the second at -8, the third at -12, and so on. The chance to hit never drops below 1, regardless of how many rounds you fire. You cannot perform careful aiming, nor can you aim at a particular body part, when using uncontrolled fire.

If the uncontrolled fire goes on for longer than one action, the cumulative drops in chance to hit also continue. If you fired two shots in the first action (at -4 and -8), the opponent shoots back, and you continue with another two shots in the next action, they are at -12 and -16 respectively.

Automatic rifles and submachineguns are assumed to be capable of emptying the whole magazine in one action, in uncontrolled fire. Ambitious Gamemasters who feel that this is unrealistic can of course research the real rate of fire of these weapons, and adjust the time to how long it really takes to empty the magazine.

Careful Aiming

It is possible to increase the chance to hit by taking extra careful aim. The drawback is that it takes time. For every consecutive action you use to aim, the

chance to hit increases by +2, up to a maximum of +10. In other words, it's no use to aim for more than five actions.

Moving Targets

If you are using a projectile weapon against someone who is moving fast, at least as fast as a running human, the chance to hit goes down. If the target is moving sideways in relation to you, the chance to hit is halved. If it's moving directly toward or away from you, the chance is 3/4 of normal.

Shooting While in Movement

If you shoot while you are moving, your chance to hit drops. If you are walking, -1, if you are running, -5. If you are throwing yourself to the ground and firing at the same time, -4. If you are swinging on a rope, -10. With other types of movement the chance will be modified between -1 and -10 depending on the situation.

Shooting From the Hip

You can shoot from the hip if you want. This makes it impossible to aim for a certain body part or to use careful aiming. You get a +5 initiative bonus, but the chance to hit drops by -3. This presupposes that the weapon is in a holster at your hip, or that you are holding the rifle at waist level. If the weapon is in an ankle- or shoulder holster, this rule doesn't work.

Partial Cover

If you are partially covered by an object when someone attacks you with a projectile weapon or a throwing weapon, the Gamemaster will roll as usual to see if your opponent hits you. If the hit is to a covered body part, you will suffer no effect from it. Please note that some weapons can shoot through quite thick covers, especially if they are using armor piercing ammunition. Standing behind a door or a wooden wall won't help you if the enemy knows exactly where you are.

Knock Out

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

Knocked Back

When the effect throw for a weapon that hits you exceeds your CON, you will be knocked back by the force of the hit. Make an agility throw to avoid falling over. You lose your next action. Note that this rule applies even if you are wearing armor that absorbs some of the effect. The "knock back" is calculated from the whole effect, disregarding the armor.

Fighting With the Wrong Hand

Most people are right or left handed. They will hold the weapon in their preferred hand. But sometimes they will be forced to use the other hand, e.g. if the preferred one has been injured. This should lower the chance to hit. We suggest a modification of -10 minus the character's agility bonus (everything above 12 in AGL) to the chance to hit.

Example: A person with AGL 15 will then get a modification of -7 to hit.

Characters with the skill "Two-handed combat" suffer no such penalties. They have trained the other hand to the same skill and strength as the preferred hand.

Special Combat Circumstances

The environment where the battle is taking place affects your ability to fight, move and use skills.

Bad Light

Torchlight, kerosene lamps or similar sources of light are insufficient for effective combat and give a -5 penalty to most skills, including weapon skills. You also move slower in dim light, only 3/4 of your normal movement. If you would normally have moved 6 meters, you get only 4 meters in torchlight.

In or Under Water

If you find yourself fighting in water, you must make an agility throw to cope with the liquid. If this fails, you get -3 to all skills. Under water, you need to make a swimming throw to fight normally, failure means -5 to all skills. If you aren't wearing scuba equipment, the rules for drowning and suffocation also apply.

Moonlight

In moonlight, you get -10 to all skills, and your movement is halved.

Positions

Your chances to hit are affected by the relative position of your opponent to yourself. When attacking from above, e.g. a slope or a staircase, you have +2 to hit. When attacking from below, e.g. someone who is standing on a table, you have -2 to hit.

Total Darkness

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

Of course, this lowered movement is voluntary. It is the fastest possible movement with preserved safety. If you want, you can take a risk and go faster. In a panic, you can even run. But there is a big risk that you will stumble over anything that lies on the floor, or that

you will run straight into a wall. The Gamemaster decides from case to case what happens. The number of walls and other obstructions, and their closeness, is a significant factor here.

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

Cramped Places

In small places such as narrow corridors or very small rooms, it's difficult to fight with large weapons, e.g. a spear. Any weapon longer than 2 meters is probably impossible to use, and weapons longer than one meter should have penalties. Decide how much to deduct in each situation. Sometimes, only a small knife or a handgun can be used because of the small space.

Perfect Hits & Disasters

The good things that can happen when you succeed perfectly, and the risks you run when you really botch things up, work with weapon skills just like with other skills. If you roll less than 1/10 of your skill score, +10 is added to the effect. An unmodified "1" is always a perfect hit.

If you roll higher than 20 minus 1/10 of the chance to fail, it's a flunked throw. An unmodified "20" is always a flunked throw unless you have a skill score over 20. In the latter case, roll again; 1-19 means that you just failed, another result of 20 means you really flunked.

Flunked throws are total failures. If you are using an ordinary skill, it's up to the Gamemaster to imagine something unpleasant that fits the situation and the skill.

For weapon skills, it works slightly differently. Sometimes it's easy to see what happens, e.g. a person who is fighting on a wet, slippery roof could fall down. But in other cases, it's not so clear what will happen. In such cases, the Gamemaster rolls 1d20 and uses the table below.

Flunked Attack Rolls

- | | |
|-------|---|
| 1-5 | The character loses his balance and gets a -5 modification to his next attack or other skill use. |
| 6-8 | The character falls down and the opponent gets +10 to hit on his next attack. |
| 9-10 | The character forfeits his next action. |
| 11-12 | The character forfeits his next three actions. |
| 13-14 | The character drops his weapon, which lands 1d10 meters away. |

- 15-16 The character's weapon is broken or malfunctions for the rest of the battle (if it was a weapon skill that was flunked).
- 17 The character hits the nearest friend or ally. Roll as usual for body part and effect. If there are no friends to hit, the character hits himself.
- 18 The character hits himself. Roll to see which body part is hit and how badly.
- 19 The character inflicts a perfect hit on the nearest friend or ally. Roll for where the attack hits and for damage.
- 20 The character inflicts a perfect hit on himself. Roll for where the attack hits and for damage.

Fighting While Wounded

Wounds make you slower and weaker. Everyone is affected by loss of blood and physical shock.

Reduced Chance to Hit

In the game, being wounded means a negative modification of your chance to use skills. How large modification depends on the type of wound.

A scratch is so small that it doesn't have any effect on your functions, i.e. no modifications.

A light wound gives a modification of -2 to all skills, including weapon skills.

A serious wound gives a modification of -3 to all skills, including weapon skills.

The modifications are cumulative; if you have one light and two serious wounds, your modifications come to a total of -8. No matter how wounded you are, the modifications never exceed -15.

Example: Gilbert has been hit in the arm and the abdomen. He has two light wounds, so all his skills are at -2 until the wounds are healed.

Reduced Number of Actions

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

The reductions are cumulative. Two serious wounds means your number of actions is down by two. If you only had two actions to start with, you are now only able to act once every second combat

round. If you started with two actions and got three serious wounds, you can only act once every third round. However, you can never lose more than 4 actions in this way.

Several lesser wounds that are combined to make a larger wound have the same effect, of course.

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

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

Reduced Endurance

A wounded person gets weaker and can't work as hard as usual. Your Endurance drops when you are wounded.

Type of wnd	Loss of End
Scratch	5
Light wound	10
Serious wound	20

Reduce Endurance according to the table above.

The losses are cumulative. If you have three scratches, your Endurance drops by $3 \times 5 = 15$ points. One point of lost Endurance is restored every day. This means that Endurance lost from wounds takes a lot longer to get back than Endurance lost from exhaustion.

A number of smaller wounds which are combined to a more serious one, still count as the lesser wounds. **Example:** If you have a serious wound which consists of three light wounds, your Endurance drops by $3 \times 10 = 30$.

A character with a serious wound also loses a lot of blood, incurring a further loss of 3 points of Endurance per combat round. This may be stopped by giving first aid. Note that many non-human creatures don't bleed at all.

Example: Gilbert loses 30 points of Endurance for his three light wounds. However, since his serious wound consists of three light wounds, and for Endurance purposes they still count as light wounds, he doesn't lose so much blood that it affects him. He suffers no further Endurance loss because of bleeding.

Weapons & Armor

The grilles clanged heavily as they were lifted from the ground. Muddy feet squelched on asphalt. The stench of musty underground rolled toward us as the board of ragged bodies approached. I had two magazines left. They were hundreds, perhaps thousands. I bit my lip to ignore the stench and pressed my back close to the wall. Fifty steps away, forty steps. I could see them better now, in the streetlight. I aimed and fired. One shot. Two. Three. There wasn't time to gun them all down one by one. I emptied the rest of the mag straight into the mass.

Weapon Categories & Groups

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

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

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

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

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

Hand Grenades

Hand grenades are a type of throwing weapons. You pull the safety catch, throw the grenade, and 4-6 seconds later it explodes. The exact delay depends on the brand. Explosive grenades have a primary blast radius of 3 meters and a secondary radius of 6 meters. Within the secondary radius, the wounds inflicted are one degree lower; a fatal wound becomes a serious wound, a serious wound becomes a light wound, and so on. This is described in further detail under blast radius

Some fell, but others stepped over them and came on, never hesitating. A new clip, the last one. My sweaty hand almost dropped it, but I got it in. Last chance. I shot all the rounds off in two long salvos. Some bodies fell, but to no avail. I drew my knife and used the gun in my right hand as a club. Now they were on me, surrounding me and pushing me to the wall, tearing at me with crooked claws and sharp fangs. I fought like an animal. But their teeth cut into my flesh and their claws tore the weapons from my hands."

below. Six types of grenades are described here, if you count molotov cocktails as hand grenades.

Shock bomb

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

Molotov Cocktail

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

Smoke grenade

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

Shrapnel grenade

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

Blast grenade

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

Tear gas grenade

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

Whips & Lassos

Whips, bolas and lassos can be used without wounding like other weapons. More often, they are used to snare or disarm an opponent. A scratch means the opponent is lightly entangled and can free himself by rolling under 2 x AGL. A light wound means the victim has to roll under his AGL to disentangle himself. If he gets a serious wound, he is really ensnared and must roll less than half his AGL. A fatal wound means he is unable to free himself. It takes one action to disentangle oneself, when it's possible to do so.

A serious or fatal wound can also tear the weapon out of the opponent's hand.

Whips and bolas can also inflict wounds on the opponent, but at five steps less than noted in the table. Subtract five from the effect before calculating the damage. Lassos can only be used to snare opponents.

Natural Weapons

Natural weapons for humans are Grip, Throw, Fist, Head butt and Kick. Your ability to use them is controlled by the skill *Unarmed combat*, or by a martial art. The damage notations for Grip does not denote any real injuries, just how well the character has managed to grapple his opponent:

Scratch = a bad grip, the victim can break lose by rolling less than 2 x STR with 1d20.

Light wound = a half-good grip; possible to break loose with a common strength roll.

Serious wound = a good grip; the victim must roll under half his strength to break loose.

Fatal wound = a perfect grip; the victim has no chance to break loose.

Heavy Weapons

Heavy weapons do different damage from other arms. They are designed for use against buildings and vehicles, not humans. Against their designated targets, the possible results are light damage, medium damage, heavy damage, or destroyed, depending on the effect. This is exactly what it sounds like. If a car received heavy damage, it is heavily damaged. If it is destroyed, it is destroyed.

If heavy weapons strike living creatures, their effect is devastating. A light damage becomes a serious wound, a medium damage becomes a fatal wound, a

heavy damage becomes three fatal wounds, and a result of "destroyed" means five fatal wounds.

Heavy weapons don't hit a single spot. They do damage within a primary and a secondary blast radius; the weapons table tells you how large the radius is. Within the primary radius, full damage is done, within the secondary radius, the damage is one level lower. The secondary radius is always the same number of meters as the primary one.

Example: If a hand grenade has a blast radius of 3 meters, it does full damage there, and one level lower damage within 6 meters.

Incinerators

An incinerator is a heavy weapon with special characteristics. It uses pressurized gas to power a spray of napalm-like liquid which is ignited at the hand-held nozzle. The incinerator sprays the liquid over three body parts at each hit. The body parts don't have to be adjacent. The damage noted in the table is only what the victim receives in the combat round when he is hit by the burning liquid. It will then continue to burn for another 2d10 combat rounds, and will do more damage the longer it burns. For every consecutive round, the rolled effect increases by 3. The effect is rolled only once, when the victim is hit.

Example: if you burn for 7 rounds, the effect is increased by 3, seven times. You will probably be dead after 4-5 rounds. The fire cannot be extinguished. The burning napalm must be scraped off, or flushed off with high pressure from a water hose or such. If other people are helping you, they can remove enough of the stuff in one combat round to reduce your "burn time" by two rounds. If you are alone, you will probably die. If those who help you don't have proper protective equipment, e.g. asbestos gloves, they will receive damage as from a torch every round they are scraping.

When used against people, incinerators are treated as normal weapons for damage purposes: scratch 1-5, light wound 6-9, serious wound 10-18, fatal wound 19+. The skill you need to use incinerators is Heavy Weapons.

Improvised Weapons

Sometimes you may be forced to use mundane objects as weapons. A chair, a broken bottle, or a hammer. Improvised weapons are treated like those weapons they most resemble. The chair is used as a wooden club, the broken bottle as a dagger, and the hammer as an ax. However, there is a -3 penalty to the effect throw here since these objects are less effective than proper weapons.

Ammunition

The damage done by firearms depends on the nature of the ammunition. Some types of ammo do a lot of damage but is worthless against armor, other types work the other way around. We detail five types of ammo. The cost of ammunition and the extra cost for special ammo is noted in the equipment tables.

Standard ammunition

No changes, all tables are calculated for standard ammo.

Dum-dum

Bullets that twist in their trajectory, thus making a larger wound when they hit. Give +2 to the effect but aren't very good against armor. Increases absorption of armor by 5. The lousy ballistic characteristics of these bullets give -1 to hit.

Full metal jacket

Light armor piercing. Give -1 to the effect, but lowers absorption of armor by 3.

Hollow point

Gives +1 to the effect.

Teflon

Doesn't improve the ability to inflict wounds, but penetrates armor very well; -5 to the armor's absorption.

About the Weapons Tables

In the tables below, all weapons are described in the same format. We shall now explain all the terms used. In parentheses you will find the abbreviations used in the tables. The headlines note which ability controls each weapon skill.

Maximum Firing Speed (MF)

The maximum number of rounds you can fire in one action at uncontrolled fire. This applies primarily to handguns, rifles and shotguns. Machine-guns can fire a short burst, a long salvo, or empty the whole magazine in one action (see Special combat rules). Note that uncontrolled fire with all weapons gives -4 on the first shot, -8 on the second, and so on.

Wounds (scr, lw, sw, fw)

Every weapon has its own effect table which shows the relation between the effect roll and the type of wounds inflicted. Every effect corresponds to one type of wound. There are four types of wound (abbreviations in parentheses): scratch (scr), light wound (lw), serious wound (sw) and fatal wound (fw). The effect for "fatal wounds" is usually given as e.g. "15+" which means that any effect from 15 and up gives such a wound.

Heavy weapons don't make wounds but damage. The table shows what kind of damage is inflicted at various effects: Light damage (Ld), Medium damage (Md), Serious damage (Sd) or Destroyed (Dd). These weapons are designed to be used against vehicles, buildings and possibly against large crowds—not against single individuals.

For whips and chains, the wounds tell you how well the weapon has entangled or disarmed the target (see above). For grappling and throwing, the wounds indicate how well you have immobilized or thrown your opponent.

Range (RN)

This is the maximum distance at which a projectile weapon can be used without reducing the chance to hit, or the damage inflicted. At greater distances, both the skill score and the effect are modified. A special range table further on will show you how.

Load Time

The number of actions required to load a projectile weapon. When there are two numbers in this column, the first one denotes manual loading and the second number is when you are using a fast-loader.

Blast Radius (BR)

This is a measurement of the area affected by a hand-grenade or a heavy weapon. Within the blast radius, the weapon does full damage as stated in the table. Outside this, the weapon has a secondary blast radius where it does one lower level of damage. For example, if BR is 10 meters, the weapon has a secondary blast radius of 20 meters. Anything within 10 meters of the impact point receives full damage, anything between 10 and 20 meters from the impact point receives one level lower damage. With heavy weapons, serious damage becomes medium damage, medium damage becomes light damage, etc. With hand grenades, serious wounds become light wounds, light wounds become scratches, etc.

Required Strength and Agility (S/A)

A character who handles a weapon needs a certain Strength and Agility to wield it without problems. The figures in this column note how high STR and AGL scores are required in order not to get negative modifications to your skill score when using the weapon.

If your Strength or Agility is lower than required, your skill score is lowered by one for each step "miss-

ing" from the required STR or AGL score. This is cumulative; if both your STR and your AGL are too low, deductions from the skill score are made for both.

Example: To explain the weapons table, we will take a look at the first weapon, a Colt Python. In the equipment list, you will find the size, weight, most powerful ammo type, and the cost of the weapon.

The weapons tables concentrate on information relevant to combat. The leftmost column contains the name of the weapon. Then follows the maximum firing speed (MF), the number of rounds that can be fired in one action when using uncontrolled fire. For the Colt, this number is three. The next four columns detail what type of wounds the weapon will do at various effects. The Colt makes a scratch at effect throws of 1-5, a light wound between 6 and 9, a serious wound between 10 and 14, and a fatal wound from 15 and up.

The next column is the range. The Colt can fire with full precision up to 30 meters; within that distance, the weapon makes full damage and the user has full chance to hit. At greater distances, both damage and the chance to hit will drop. This is shown in the distance table.

Next comes a note about how long it takes to reload the weapon. The Colt takes 4 actions to load manually, and 2 actions if a fast-loader is used.

Finally, the rightmost column gives the Strength and Agility required to handle the weapon. You need a Strength of 10 and an Agility of 8 to use the Colt without penalties to your chance to hit.



Weapon Tables

Projectile Weapons

Weapon	MF	Scr	Lw	Sw	Fw	RN	Load	S/A
Revolvers (Skill Handgun)								
Colt python	3	1-5	6-9	10-14	15+	30 m	4/2	10/8
Colt Detectives Sp.	3	1-6	7-10	11-15	16+	10 m	4/2	8/8
Ruger Redhawk	2	1-3	4-7	8-12	13+	25 m	4/2	13/13
S&W Bodyguard	3	1-6	7-10	11-15	16+	10 m	4/2	8/8
S&W CBT Magn. m19	3	1-5	6-9	10-14	15+	25 m	4/2	10/8
S&W CBT Magn. m27	3	1-5	6-9	10-14	15+	30 m	4/2	10/8
S&W CBT Magn. m29	2	1-3	4-7	8-12	13+	20 m	4/2	13/13
Derringers (Skill Handgun)								
Am. Derringer Cop	2	1-6	7-9	10-15	16+	5 m	4	12/10
Am. Derr. Semmerling	2	1-5	6-10	11-15	16+	5 m	2	12/12
Pistols (Skill Handgun)								
Beretta m 92F	4	1-5	6-9	10-15	16+	30 m	2	10/8
Beretta m 93	5	1-5	6-9	10-15	16+	30 m	2	10/8
Browning Hi-Power	3	1-5	6-9	10-15	16+	30 m	2	10/8
Colt m 1911 A7	2	1-4	5-9	10-14	15+	20 m	2	10/10
Colt Commander	2	1-4	5-9	10-14	15+	15 m	2	10/10
Desert Eagle	3	1-5	6-9	10-14	15+	30 m	2	10/8

Glock m 17	5	1-5	6-9	10-15	16+	35 m	2	10/8
Glock m 19	5	1-5	6-9	10-15	16+	30 m	2	10/8
Llama Omni	3	1-4	5-9	10-14	15+	25 m	2	10/10
Makarov	3	1-6	7-10	11-15	16+	15 m	2	7/7
Sig-Sauer P 226	4	1-6	7-10	11-15	16+	20 m	2	8/8
S&W m5904	4	1-5	6-9	10-15	16+	30 m	2	10/8
Tokarev	2	1-7	8-12	13-17	18+	15 m	2	8/8
Uzi Pistol	5	1-7	8-12	13-16	17+	15 m	2	10/12
Walther PPK	3	1-7	8-11	12-16	17+	15 m	2	6/6

SMG (Skill Handgun/Machine-gun)

H&K MP5		1-6	7-10	11-15	16+	10 m	2	10/10
H&K MP5 SD3		1-5	6-10	11-14	15+	10 m	2	10/10
H&K MP5K		1-6	7-10	11-15	16+	10 m	2	10/10
Ingram m 10		1-4	5-9	10-14	15+	5 m	2	12/12
Ingram m 11		1-6	7-10	11-15	16+	5 m	2	12/10
Kalashnikov AKR		1-7	8-12	13-16	17+	10 m	2	8/8
Carl Gustaf m45b		1-6	7-10	11-15	16+	10 m	2	10/10
Mini Uzi		1-6	7-11	12-15	16+	5 m	2	10/10
Skorpion m 61		1-7	8-11	12-16	17+	5 m	2	10/8
Uzi		1-6	7-10	11-15	16+	10 m	2	10/8

Automatic rifles (Skill Rifle/Machine-gun)

Car 15		1-4	5-9	10-14	15+	50 m	2	10/8
Colt M16 A2†		1-4	5-9	10-14	15+	50 m	2	10/8
FN FAL L1A1		1-4	5-9	10-14	15+	50 m	2	10/8
FN FNC		1-4	5-9	10-14	15+	50 m	2	10/8
FN MAS		1-4	5-9	10-14	15+	60 m	2	10/8
Galil ARM		1-4	5-9	10-14	15+	50 m	2	10/8
H&K 33 A2		1-4	5-9	10-14	15+	50 m	2	10/8
H&K G3 A3		1-4	5-8	9-14	15+	60 m	2	10/10
H&K G11		1-5	6-10	11-15	16+	60 m	2	6/6
Kalashnikov AK47		1-5	6-10	11-14	15+	40 m	2	10/8
Kalashnikov AKM		1-5	6-10	11-14	15+	40 m	2	10/10
L85 IWS		1-4	5-9	10-14	15+	60 m	2	8/8
Steyr AUG		1-4	5-9	10-14	15+	60 m	2	8/8

†Can be equipped to fire grenades or as a shotgun

Sniper rifles (Skill Rifle)

Dragunov SVD	2	1-3	4-8	9-12	13+	100 m	3	10/10
WA 2000	2	1-2	3-5	6-10	11+	100 m	3	13/11

Hunting rifles (Skill Rifle)

Ruger m77	2	1-6	7-10	11-15	16+	50 m	4	8/6
Savage 99 CD	3	1-5	6-9	10-13	14+	50 m	4	8/8
Weatherby mark V	2	1-3	4-6	7-10	11+	60 m	4	13/10
Winchester 70 XTR	2	1-4	5-8	9-12	13+	50 m	4	10/10

Shotguns (Skill Rifle)

Sawn-off shotgun	2	1-7	8-11	12-16	17+	5 m	4	10/10
Colt M16 A2†	3	1-3	4-9	10-13	14+	20 m	4	10/10
H&K CAW	5	1-3	4-8	9-12	13+	20 m	2	10/10
Mossberg Bullpup	3	1-3	4-8	9-13	14+	20 m	4	10/10
Spas m12	3	1-3	4-8	9-13	14+	20 m	4	10/10
Spas m15	4	1-3	4-8	9-13	14+	20 m	4	10/10

†If specially equipped

Crossbows (Skill Rifle)

Crossbow	1	1-5	6-8	9-14	15+	* 30 m	10	10/10
Automatic crossbow	3	1-5	6-8	9-14	15+	30 m	3	10/10

Bows (Skill Bow)

Longbow	1	1-6	7-11	12-15	16+	30 m	2	12/12
Compound	1	1-4	5-9	10-13	14+	50 m	2	13/13

Melee & Throwing Weapons

Weapon	Sc	Lw	Sw	Fw	RN	S/A	BR
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Daggers (Skill Dagger)

Bayonet	1-8	9-12	13-18	19+		8/8	
Dagger	1-10	11-16	17-19	20+		8/8	
Ceramic dagger	1-10	11-17	18-19	20+		8/7	
Switchblade	1-12	13-16	17-19	20+		5/7	

Swords (Skill Sword)

Broadsword	1-6	7-10	11-16	17+		10/8	
Katana	1-4	5-9	10-14	15+		10/10	
Sabre	1-6	7-10	11-16	17+		10/9	
Rapier	1-7	8-14	15-18	19+		8/10	

Axes (Skill Axes)

Hand axe	1-7	8-13	14-17	18+		10/9	
Fire axe	1-8	9-14	15-18	19+		10/9	

Impact weapons (Skill Impact weapons)

Blackjack	1-12	13-17	18-22	23+		7/5	
Hammer	1-7	8-10	11-16	17+		10/8	
Nunchaku	1-7	8-14	15-17	18+		10/12	
Steel pipe	1-8	9-14	15-18	19+		10/8	
Baseball bat	1-11	12-15	16-19	20+		8/8	

Whips and chains (Skill Whips and chains)

Bola	1-10	11-15	16-19	20+	10 m	8/12	
Chain	1-8	9-12	13-16	17+		10/10	
Lasso	1-5	6-10	11-15	16+	10 m	8/8	
Whip	1-9	10-15	16-18	19+	3 m	10/12	

Pole arms (Skill Pole arms)

Staff	1-8	9-12	13-15	16+		10/10	
Spear	1-5	6-11	12-14	15+		10/10	

Throwing weapons (Skill Throwing weapons)

Throwing knife	1-13	14-17	18-19	20+	5 m	6/12	
Shuriken	1-14	15-18	19	20+	5 m	5/12	
Javelin	1-8	9-12	13-17	18+	20 m	10/12	
Molotov cocktail	1-6	7-10	11-19	20+	5 m	10/12	3 m
Smoke grenade	<i>spec</i>				10 m	10/12	3 m
Shockbomb	<i>spec</i>				10 m	10/8	3 m
Shrapnel grenade	1-3	4-8	9-12	13+	10 m	10/8	3 m
Blast grenade	1-4	5-10	11-14	15+	10 m	10/8	3 m
Teargas grenade	<i>spec</i>				10 m	10/8	10 m

Natural weapons (Skill Unarmed combat/Martial Arts)

Weapon	Sc	Lw	Sw	Fw	RN	S/A	BR
Grip (STR-throw to break away)	1-8	9-13	14-18	20+			
Throw	1-10	11-19	20-22	23+			
Fist	1-10	11-20	21-24	25+			
Head butt	1-10	11-21	22-26	27+			
Kick	1-8	9-15	16-19	20+			

Heavy Weapons

Weapon	Caliber	Ld	Md	Sd	Dd	RN	BR	S/A
Heavy machine-gun (Skill Heavy weapons)								
Gatling gun		1-5	6-9	10-18	19+	100 m		2/12
Incinerator (Skill Heavy weapons)								
Incinerator m 60		1-5	6-9	10-18	19+	10 m		0/15
Mines and grenades (Skill Heavy weapons)								
Grenade launcher	60 mm	1-12	13-15	16-18	19+	600 m	10 m	12/10
Grenade launcher	120 mm	1-8	9-12	13-15	16+	800 m	20 m	8/8
Naval mine		1-4	5-8	9-14	15+		10 m	
Anti-tank mine		1-6	7-12	13-16	17+		10 m	
Anti-personnel mine		1-8	9-14	15-17	18+		10 m	

Range

All projectile weapons have a basic range (RN). When shooting above that range, the chance to hit and the effect of the weapon will drop. The further away the target is, the harder it is to hit and the less damage will the projectile inflict.

Handguns, shotguns, submachineguns, incinerators and throwing weapons use the distance table to determine how much the chance to hit and the effect drops. Attacking a target within the basic range gives no negative modifications. At distances up to twice the basic range, the chance to hit is reduced by 20 percent, and the effect drops by one step. At greater distances, the hit chance and the effect drop every time the distance increases by the basic range.

The table below shows the relationship between basic range and reduction of hit chance and effect at various distances. All weapons have a maximum range, beyond which they cannot damage anything.

For rifles, machine-guns and heavy weapons, the effect drops by 1 per 100 meters above the basic range. The chance to hit drops with the amount indicated in the distance table.

Example: Gilbert's skill score is 18 with his Desert Eagle. The basic range of this weapon is 30 meters. If Gilbert shoots at something which is 60 meters away, his chance to hit drops to 14 and the

effect is reduced by -1. If the target is 90 meters away, his chance to hit is 12 and the effect is down by -3. At 120 meters, the hit chance is 8 and the effect is down by -5. At 150 meters, he will only hit on rolls of 3 or less, and the effect is reduced by -7. The maximum range of the weapon is 180 meters, but at that distance Gilbert's chance to hit anything is zero under normal circumstances, and the effect would be reduced by -9.

Telescopic Sights

A telescopic sight triples the basic range of all rifles and handguns. The effect still drops by -1 per 100 meters though. A laser sight, which is a combination of telescope and laser beam, multiplies the basic range by 5. A rifle with a basic range of 50 meters will shoot at 150 meters with a telescopic sight, without reduction of the chance to hit. The effect will be down by -1 at that distance. Only at 300 meters will the chance to hit drop by 20% (and the effect will then be down by -3).

With a laser sight, the same gun can be used at distances up to 250 meters with no reduction of the hit chance, but -2 effect. A laser sight increases the maximum range of this weapon to 800 meters. A rifle with a basic range of 100 meters has a maximum range of 3000 meters with a laser sight.

Range Table

RN	x2	x3	x4	x5	x6	MAX
5m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	30m
10m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	60m
15m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	90m
20m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	120m
25m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	150m
30m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	180m
40m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	240m
50m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	300m
60m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	360m
70m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	420m
100m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	600m

Armor

Armor protects the wearer against injuries. In the game, all types of armor absorb part of the effect from a weapon that hits the wearer. The efficiency of different types of armor varies depending on the weapon. Some armor is good at stopping bullets but less good at protecting from impact weapons or sharp cutting edges.

A kevlar vest will absorb 10 points of effect from a projectile weapon, but only 5 points from the effect of a melee weapon. For example, a rifle shot with an effect of 17 will be reduced to 7 by such a vest, whereas a dagger attack with the same effect will only be reduced to 12.

All effect which is not absorbed by the armor will penetrate it and injure the wearer, according to the usual rules about injuries.

Twelve types of armor are detailed in this book. Inventive Gamemasters can easily think up many more if they so wish. Prices and weights of armor can be found in the equipment lists.

An **army helmet** is the traditional type of hardened steel helm, used by most armies.

A **kevlar helmet** is a modern variety of army helmet. It consists of several layers of ballistic fabric, and is much lighter than a steel helmet.

Kevlar vests and overalls are lightly padded garments made of ballistic fabric.

Bullet-proof vests are the "common" type of vest used by police all over the world, with sewn-in

plates of ceramic or metal. Some models have a whole breast plate.

A **combat suit** is a normal combat uniform overall which has been reinforced to give some protection against firearms and fire.

Protection suits come in various types; each one protects the wearer against only one kind of weapon. One exception is the ABC (Atomic-Biological-Chemical) suit which protects the wearer against all of these dangers.

Fabric refers to ordinary heavy clothing, e.g. Irish tweed.

Leather refers to an ordinary leather jacket.

About the Armor Table

Absorption of damage from firearms (FA): How much effect the armor absorbs when hit by a firearm.

Absorption of damage from melee weapons (MEL): How much effect the armor absorbs when hit by a melee weapon.

Absorption of damage from fire (FIR): How much effect the armor absorbs when wearer is exposed to heat and flames.

Absorption of damage from radioactivity (ABC): How much effect the armor absorbs when hit by radioactive radiation.

Covers: Which body parts are protected by the armor.

Armor Table

Armor	FA	MEL	FIR	ABC	Covers
Army helmet	10	10	5	—	Head
Kevlar helmet	10	5	5	—	Head
Kevlar vest	10	5	5	—	Chest, abdomen
Kevlar overall	10	5	5	—	Whole body except head
Riot suit	8	8	8	—	Whole body
Bullet-proof vest	8	8	8	—	Chest, abdomen
Combat suit	2	2	5	—	Whole body except head
Protection suits	—	—	15	15	Whole body
Fabric	2	1	2	—	Varies
Leather	3	5	5	—	Varies

Example: Gilbert is wearing a kevlar vest under his clothes. He is hit by a knife stab when the madmen attack him down in the sewers. The stab hits his chest, and the effect is 14. The vest absorbs 5 points, so Gilbert is only wounded by 9 points of effect. He receives a scratch.



Colt Python

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
3	1-5	6-9	10-14	15+	30m	4/2	10/8



S&W CBT Magn. m19

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
3	1-5	6-9	10-14	15+	25m	4/2	10/8



S&W CBT Magn. m29

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
2	1-3	4-7	8-12	13+	20m	4/2	13/13



Beretta M92F

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
4	1-5	6-9	10-15	16+	30m	2	10/8



Beretta M93

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
5	1-5	6-9	10-15	16+	30m	2	10/8



Browning Hi-power

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
3	1-5	6-9	10-15	16+	30m	2	10/8



Colt m1911 A7

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
2	1-4	5-9	10-14	15+	20m	2	10/10



Colt Commander

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
2	1-4	5-9	10-14	15+	15m	2	10/10



Desert Eagle

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
3	1-5	6-9	10-14	15+	30m	2	10/8



Glock m17

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
5	1-5	6-9	10-15	16+	35m	2	10/8



Llama Omni

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
3	1-4	5-9	10-14	15+	25m	2	10/10



Makarov

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
3	1-6	7-10	11-15	16+	15m	2	7/7



Sig-Sauer P226

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
4	1-6	7-10	11-15	16+	20m	2	8/8



S&W m5904

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
4	1-5	6-9	10-15	16+	30m	2	10/8



Uzi Pistol

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
5	1-7	8-12	13-16	17+	15m	2	10/12



Walther PPK

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
3	1-7	8-11	12-16	17+	15m	2	6/6



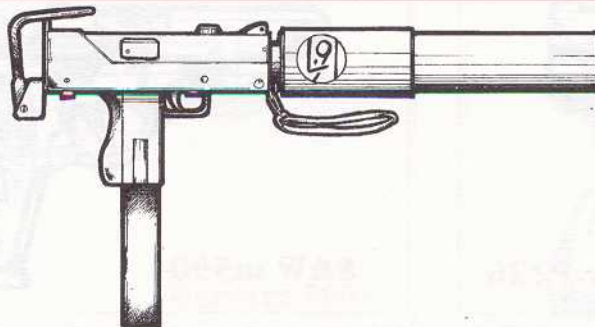
H&K MP5

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-6	7-10	11-15	16+	10m	2	10/10



H&K MP5 SD3

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-5	6-10	11-14	15+	10m	2	10/10



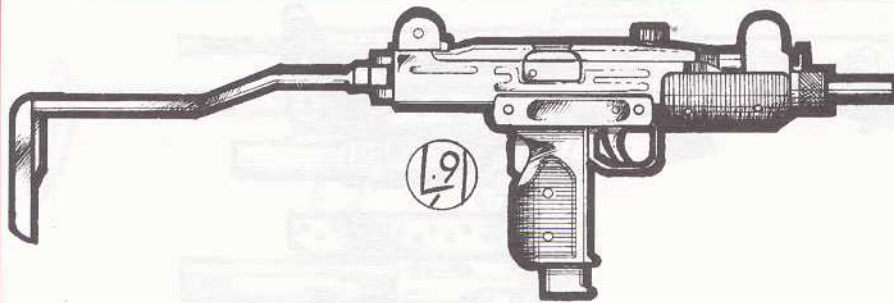
Ingram M10 (mac 10)

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-4	5-9	10-14	15+	5m	2	12/12



Kalashnikov AKR

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-7	8-12	13-16	17+	10m	2	8/8



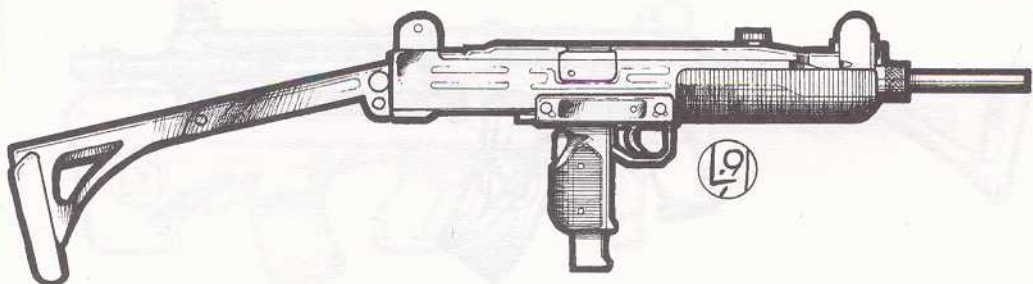
Mini Uzi

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-6	7-11	12-15	16+	5m	2	10/10



Skorpion m61

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-7	8-11	12-16	17+	5m	2	10/8



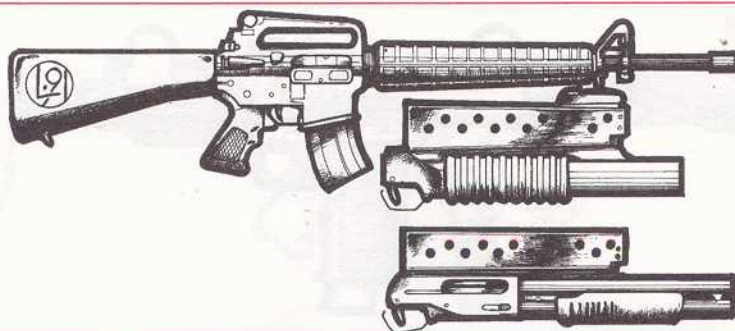
Uzi

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-6	7-10	11-15	16+	10m	2	10/8



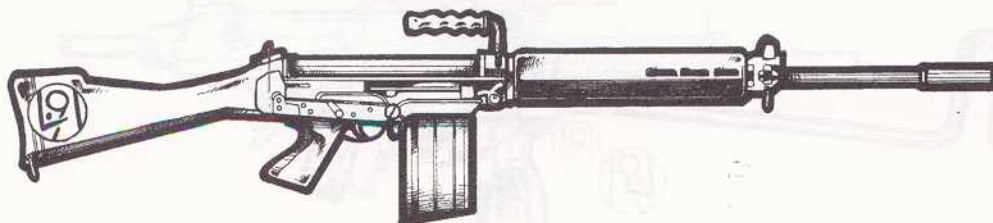
CAR 15

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-4	5-9	10-14	15+	50m	2	10/8



Colt M16 A2

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-4	5-9	10-14	15+	50m	2	10/8



FN FAL L1A1

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-4	5-9	10-14	15+	50m	2	10/8



Galil ARM

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-4	5-9	10-14	15+	50m	2	10/8



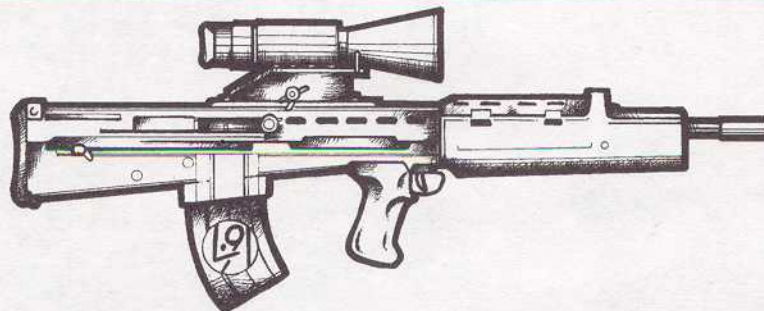
H&K G3A3

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-4	5-8	9-14	15+	60m	2	10/10



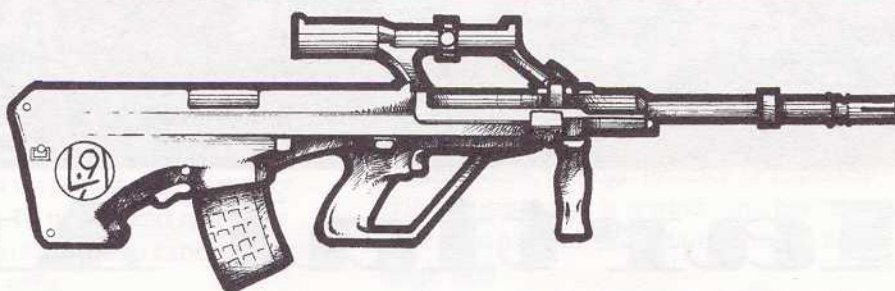
Kalashnikov AK47

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-5	6-10	11-14	15+	40m	2	10/8



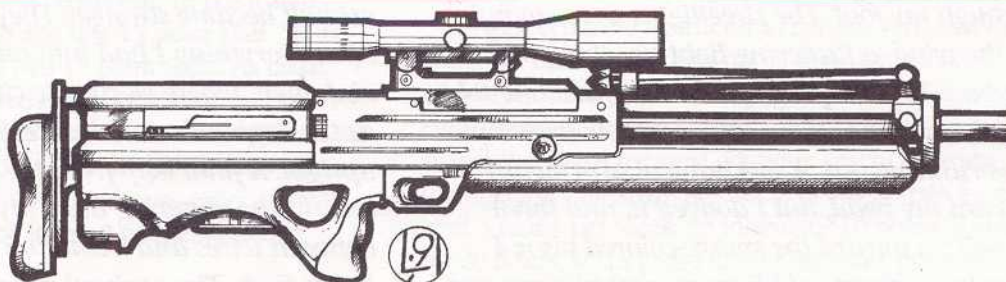
L85 IWS

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-4	5-9	10-14	15+	60m	2	8/8



Steyr AUG

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
—	1-4	5-9	10-14	15+	60m	2	8/8



WA 2000

MF	Scr	Lw	Sw	Fw	RN	Load	S/A
2	1-2	3-5	6-10	11+	100m	3	13/11



Martial Arts

My first kick hit the chromed steel shell and dented it slightly. The azghoul staggered back a few paces, and a searing pain cut through my foot. The streetlights were swinging in the wind, a flickering light sweeping over the asphalt. The scraping of steel against stone told me that more of them were on their way. Time was running out. A mechanical arm swung toward my head, but I dodged it, and threw myself up toward the smoke-colored visor. I caught a glimpse of his green amphibious eyes behind the glass. Then my foot connected, pushed the glass into the helm. I could feel his eye tense under the sole and be crushed into the skull by the kick. The second mechanical arm

was coming at me, too fast. It hit my back and threw me at the concrete wall. I was winded by the blow. A massive steel foot was raised; I rolled away and stood up. The scrape of steel feet on asphalt became stronger. They were almost here. I put everything I had into one last kick at the abdomen, where electronic circuits were visible as the azghoul's massive steel body stood upright. A final leap from the ground, up toward the glittering bulk. My foot cut in between wires and trembling sinews, into the living flesh. The azghoul roared with pain and fell back against the wall. The steel body was suddenly wrapped in blue electric charges. It twitched a little, then it lay still."

There are four different martial arts in **Kult**. In reality, there are many more, but several of them are so similar that it serves no purpose to describe them separately here. For instance, tae-kwon-do is so similar to karate that it can be represented by karate only. Aikido and judo are related to jujitsu. Begin by deciding which martial art your character has practised. Then decide how skilled he is and how many skill points you want to expend on the martial art.

There are four levels of expertise in each martial art. They describe how far you have progressed with your training. The levels are student, instructor, master and grand master.

Martial arts are bought with skill points. A higher level of expertise costs more points. Being a student costs 20 points, instructor costs 30, master 50 and grand master 75 points. The points expended give you additional skills within the martial art.

At each martial art you will find a list of skills which are part of the art. Every skill has a basic score which depends on the level of expertise. For example, the jujitsu grip skill has a basic score of 9 which you automatically get when you "buy" this martial art at student level.

Apart from the basic skill score, you receive 10 extra points which you may distribute freely among the skills. This gives you an opportunity to select your specialty within the martial art. One point raises the skill score by one. However, you cannot take points from one skill to increase another.

Reduce your skill points by the cost of the martial art level you have chosen, note the skills which are part of the art in the skills section of your character sheet, distribute the extra 10 points, and note your score in each skill. You are also free to expend normal skill points on martial art skills.

Simplified Characters

Simplified characters use some of their skills to buy a martial art. Student level costs one 18 point skill, instructor costs one 18 and one 15 point skill. Master level costs one 18 and two 15 point skills. As usual, you get the scores stated in the tables and an extra 10 points. You can't raise martial art skills above this. One skill of 10 points can be exchanged for a budo maneuver of your choice. Simplified persons cannot buy Ki-forces; these have to be learned with experience points gained in play.

Limits On Skill Scores

There is a limit to how high your skill score can be in martial arts. Your score in any martial art skill can

never exceed your score for the ability that controls that skill. Strike and kick are controlled by Strength, all other martial art skills are controlled by Agility. To be a master, you need ability scores of 20 in both Strength and Agility. To be a grand master, you need even higher scores. This means that characters will generally not be able to begin the game as masters or grand masters.

There are two ways to boost your ability scores enough to attain the higher levels of a martial art. Either pay 3 ability points per step above 18, when creating the character, or increase the abilities during play.

Example: Gilbert has practiced karate and is a student. This only cost him 15 skill points, since he has the advantage Body awareness. He notes the basic values for the various skills and distributes his 10 extra points. Since his Strength is only 15, he cannot have a higher score than 15 in strike. Instead, he elects to raise his score for kick from 12 to 15. Again, this is the maximum since kick is controlled by Strength. That's three points. He uses the remaining 7 points to increase block from 15 to 18 and dodge from 12 to 16. As weapon skill he chooses stick.

Strike	15
Kick	15
Block	18
Dodge	16
Stick	6

Practice & Experience

Martial arts skills can be improved in the same way as other skills, through practice or experience. Every skill in a martial art is separate and points must be expended for each skill. Martial arts do not count as a single skill.

It is possible for a character to advance to a higher level of expertise. When you attain the minimum skill scores for the next higher level, and spend the skill point difference between your present level and the next higher one, you advance to the higher level.

To proceed from instructor to master, you must first attain the basic skill scores for all skills within your martial art, then you must expend at least 20 experience points to better yourself. In order to stay in shape, the character must continue practice during the ongoing campaign. A student needs to train for at least 5 hours per week, an instructor 10 hours, a master 20 hours, and a grand master 30 hours per week. Failure to do so will make you lose your edge and drop to the next lower level after one month. It takes one month of intense training to regain the previous level of expertise.

Example: To stay in shape, Gilbert must practice 10 hours per week. He does one and a half hours every morning. In order to become a master, he must increase both his Strength and his Agility to 20. He must also expend 20 experience points to better his karate skills.

Maneuvers & Ki-forces

Beside the usual skills, there are a number of special maneuvers which you may learn by expending experience points, if you have proficiency in a martial art. Masters and grand masters can also learn ki-forces, which are unusual maneuvers that require deep insights into the martial art. All of these are described below. The table also states how many experience points are necessary to get the special maneuver or the ki-force. Maneuvers and ki-forces are only available for those who know a martial art. Other characters cannot learn them.

Damage Bonus

All characters with proficiency at a martial art know how and where to hit. A grand master does considerably more damage when he hits someone than ordinary people do. Martial artists receive a bonus to the effect throw when they hit. The bonus increases with every level of expertise.

A student has a bonus of +1, an instructor +3, a master +5 and a grand master +10 added to the effect throw.

Retained Effect

When using a martial art, you know how to control your blows. You don't have to use the whole effect to hurt your opponent. You can choose what to do when you hit. Before the hit throw, you may elect to hurt the target just a little by using half the effect, or not to hurt him at all by using no effect at all, or to let the whole effect penetrate, if you want. Only grand masters have better control than that. A grand master can control his hits exactly, even after the player knows where the blow has hit.

Example: Gilbert is defending against his friend Peter, who has gone berserk and is hitting everyone who comes near. Gilbert doesn't want to hurt Peter, just knock him down. He decides to use half the effect. Hitting his friend on the head and rolling an effect of 12, he receives a +3 bonus as a martial art instructor. A total of 15, enough to do serious damage. But since he only uses half the effect, the total is 7 which is just a scratch.

Body Awareness

The advantage Body awareness makes it easier to

learn a martial art. If you have this, you only pay half the basic cost of the martial art. A student with Body awareness pays 10 points, an instructor 15, a master 25 and a grand master 38 points. The cost for maneuvers and ki-forces is not affected by Body awareness; they cost the same for everyone.

The Martial Art Skills

Strike

Hitting your opponent with the fist or the side of the hand. (Could also include palm or tip of hand.)

Kick

Some sort of kick. Flying kicks are a special maneuver.

Throw

When successful, you throw your opponent to the ground. If he doesn't know falling technique, it takes him a whole combat round to get back on his feet.

Grip

The grip doesn't do any damage. Instead, the tables show how well you have immobilized your opponent.

A scratch means a loose grip; the victim breaks loose if he rolls under twice his Strength with 1d20.

A light wound means a half-good grip. The victim can break loose by rolling under his Strength with 1d20.

A serious wound means a good grip; the victim must roll under half his Strength with 1d20 to break loose.

A fatal wound means a perfect grip; the victim cannot break loose at all.

Block

You parry an attack with your arms or legs (no weapon), so that you lead the force of the attack away from yourself. It is possible to use this skill against attacks with melee weapons.

If the block is successful, you calculate the effect as for an ordinary skill. Blocking is not a weapon skill, so there is no separate effect throw. The effect indicates how much of the attack's effect is absorbed. The rest goes into the arm or leg.

Dodge

The art of not being where the attack hits. You step out of the way, and your opponent misses. The effect throw determines how exactly you manage to avoid the attack. Subtract your effect from the effect of the attack. If the attack had higher effect, you will still be hurt, but not as seriously as you would have been without this skill. Dodging takes one action.

Only unarmed attacks, melee weapons and throwing weapons can be dodged; not even a grand master

is fast enough to dodge bullets from firearms or blasts from explosives. When dodging throwing weapons, you have half your normal skill score.

Falling Technique

The art of falling without getting hurt and without losing control. A successful use of falling technique reduces the effect of the fall. A student reduces it by -5, an instructor -7, a master -12 and a grand master -20. You get back on your feet in one action, instead of a whole combat round which is what it usually takes.

Weapon Skills

Numerous weapons are used also in martial arts which are basically unarmed. In jujitsu, you train with jo-sticks, swords and daggers. Karate uses sticks and nunchaku. Commando training contains quite a lot of knife practice.

The player chooses one weapon skill which belongs in his martial art. It's possible to acquire more weapon skills, but your special Damage bonus will not apply to more than one.

Cut

Cuts belong in Kendo only. It is a straight, cutting chop, vertical or slanted.

Thrust

A straight thrust forward with the tip of a weapon. This is a powerful attack, especially designed to penetrate armor. It is relatively easy to dodge, so you get -5 to the chance to hit. But on the other hand, the opponent's armor absorbs 5 points less effect than normal. If he wears no armor, there is no change.

The Martial Arts

Following are three disciplines, and a more general melange of skills. Inventive GMs or players could use the three arts listed as templates for adapting other existing martial arts to these rules, including the numerous kung fu styles, American kickboxing, etc.

Jujitsu: The Soft Way

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

Skill	20	30	50	75
Throw	9	15	20	30
Grip	9	12	15	24
Block	9	15	18	24
Dodge	—	6	12	21
Fall	9	12	20	24

Karate: The Empty Hand

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

Skill	20	30	50	75
Strike	9	15	20	30
Kick	9	12	18	24
Block	9	15	20	27
Dodge	9	12	15	21
Weapon	—	6	15	18

Kendo: The Way of the Sword

Kendo is Japanese fencing. It is a comprehensive training in handling a sword with either one or two hands.

Skill	20	30	50	75
Cut	12	15	20	30
Thrust	9	15	20	30
Block	9	15	20	30
Dodge	6	12	18	21

Commando Training

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

Skill	20	30	50	75
Strike	6	9	15	21
Kick	6	9	15	18
Throw	6	9	9	12
Grip	6	9	9	12
Block	6	9	15	21
Fall	6	9	12	15
Weapon	—	6	15	21

Special Budo Maneuvers

No two instructors ever practice their martial art in exactly the same fashion. There are always individual differences between masters. One dojo may teach a lot of flying kicks, whereas the sensei of the next dojo considers these to be ineffective, or a deviation from the True Way, and concentrates on circle kicks instead.

To cover these variations, we provide some special maneuvers. They are bought with skill points just like ordinary skills. The cost for maneuvers was not included in the points you paid for a level of expertise in a martial art. They have to be bought separately.

Not all martial arts teach all maneuvers. You can only choose those maneuvers which belong in your martial art. Unless you have the special maneuver Combine, you can only use one maneuver at a time.

Skill points can be used to improve your skill score for the maneuvers.

Example: Gilbert chooses the maneuvers Disarm and Flying kick. He expends 10 skill points on each and gets a score of 10 in each.

Maneuver	Ability	Martial Art
Disarm	AGL	all
Lightning attack	AGL	karate, commando
Break grip	AGL	all
Break weapon	AGL	kendo
Circle cut	AGL	kendo
Circle kick	STR	karate, commando
Flying kick	STR	karate, commando
Iaido	AGL	kendo
Kiai	EGO	all
Combine	AGL	all
Soften attack	AGL	jujitsu, commando
Knock out	STR	karate, commando
Strangling grip	AGL	jujitsu, commando
Tiger leap	AGL	karate, kendo, commando
Tiger paw	STR	karate, commando
Evasion	AGL	all
Uppercut	STR	commando
Whirlwind attack	AGL	kendo

Disarm

You can disarm an opponent and take his weapon yourself. If you succeed, your opponent is disarmed. Choose whether to take his weapon or just strike/break it from his hands.

Lightning Attack

You can perform two or more attacks in one action, even if you only have three or less actions per combat round, and in spite of that it's normally impossible for humans to perform more than two actions in one action phase. With this skill, you can perform two or more consecutive actions, and your opponent can't do anything in between. Students can perform 2 actions, instructors 3, masters and grand masters 4.

Break Grip

You are able to break loose from a grip, regardless of how hard it is. You can break loose even if your opponent achieved a perfect hit with his grip skill.

Break Weapon

You can destroy a weapon with your sword. To succeed, you must roll higher than your opponent's attack throw.

Circle Cut

You make a long sweeping motion with your sword and can hit several opponents in the same attack. The chance to hit goes down for every extra person you

try to hit. Students get -6, instructors -4, masters -2, but grand masters are able to attack up to 6 opponents without negative modification. You make effect throws for each opponent you hit.

Circle Kick

You make a long sweeping kick and can hit several opponents in the same attack. The chance to hit goes down for every extra person you try to hit. Students get -6 for each extra opponent, instructors -4, masters -2, but grand masters are able to attack up to 6 opponents without negative modification. You make effect throws for each opponent you hit.

Flying Kick

A flying kick has more power than an ordinary kick. Add +5 to the effect throw. This is added to the Strength bonus and Damage bonus for your martial art.

Iaido

You can draw your sword and cut in one and the same action. This gives you +5 on the initiative throw.

Kiai

A short scream which focuses your power when using a martial art skill. You gather everything in the action and the scream puts your opponent out of balance. If the effect of your kiai is higher than your opponent's Ego, he loses his next action. You can't attack with kiai more than once per combat round. Should preferably be used with combine or some other maneuver.

Combine

You can use two martial art skills simultaneously, e.g. both Throw and Strike in the same action.

Soften Attack

You move with your opponent's attack and reduce the effect by -5. This does not count as an action.

Knock Out

You are able to strike or kick exactly so that your opponent loses consciousness. If you hit and succeed with this maneuver, your opponent is out cold. He wakes up after 1d20 minutes.

Strangling Grip

Use the rules for suffocation in the Accidents section to see when the opponent loses consciousness. The opponent can try to break loose from the strangling grip in the same way as when breaking loose from any other grip. (See under Grip in the Martial Art Skills section.)

Tiger Leap

You can make a gigantic leap from standing still, at the same time that you attack. A student can jump 2 meters, an instructor 5, a master 7 and a grand master 10 meters.

Tiger Paw

An especially effective strike which gives you a bonus of +5 to the effect. This bonus is added to the Strength and Damage bonus for the martial art.

Evasion

You are able to move so that you dodge several opponents who attack simultaneously with melee weapons. A student can evade 2 opponents, an instructor 3, a master 5, and a grand master can evade 10 opponents. This applies only to opponents who attack with melee weapons.

Uppercut

An especially effective strike which gives you a bonus of +5 to the effect. This bonus is added to the Strength bonus and Damage bonus for the martial art.

Whirlwind Attack

You are able to attack all opponents within a certain radius around you, in a single combat round. You can make one attack against each opponent within the radius, using only one action per opponent. Your number of actions still limits how many attacks you can do; but in a whirlwind attack you move so fast that you don't have to use any actions to transport yourself between targets who are standing apart. A student can attack all within 3 meters, an instructor within 5 meters, a master within 7 meters and a grand master can attack all within 10 meters.

Ki-forces

Certain martial art masters have powers beyond what is humanly possible. The powers that we call ki-forces (also known as *qi* or *chi*) represent the hidden innerside of martial arts. Only the most skilled grand masters can teach these secret powers. It takes a long time to find such a master and persuade him that you are worthy to become his pupil. Only masters and grand masters can have ki-forces at the start of play. Students and instructors must find a grand master who can teach them, during the game.

Ki-forces are bought with skill points (at game start) or experience points. They "cost" a fixed sum. You have no skill score in ki-forces and they are not controlled by any ability. They cannot be improved by expending experience points.

Coma

Cost: 10 points

You can put yourself in a deep trance. In that state, your heart beats only a couple of times per minute and you hardly breathe at all. Your metabolism slows to a minimum; body temperature drops. In a coma, you can survive without food and water for up to a month. You only need one tenth of the amount of oxygen you would normally consume. A thorough medical examination is required to notice that you are in a coma; otherwise you appear to be dead. It takes one minute

to enter the coma. You decide in advance what will wake you up. You can choose to wake up after a certain time, or e.g. when you are touched, moved, or when the temperature drops.

Levitation

Cost: 15 points

You can lift yourself from the ground and hover in the air. Only masters and grand masters can learn levitation, and it can only be performed while in deep meditation. You must have the skill Meditation with a score of at least 20 to succeed. While levitating, you can move up to 2 meters per combat round. You can't attack anyone while levitating; this will break your concentration and you will fall down.

Air Attack

Cost: 15 points

You can strike or kick in a way that sends a push of air against an opponent up to ten meters away and does normal damage. The opponent receives wounds as if he had been hit by a normal strike or kick. Your Strength bonus and Damage bonus apply as usual.

Voice Control

Cost: 20 points

You can give your voice a special timbre which makes everyone within hearing listen and obey. This only works if they understand your language, otherwise they just feel a desire to obey but are confused because they don't know what to do. In order to resist your voice power, they must roll less than half their ego. If they receive a command they would never want to do (e.g. "Kill your brother!" or "Eat this poison!"), they only need to roll under their ego. This applies to every single order. If you fail to get someone to obey, you cannot try again until you are in a new situation with new people.

Resist Pain

Cost: 15 points

You can endure terrible pain without raising an eyebrow. You never need to make a constitution throw to avoid fainting. But you are just as easily hurt or killed as anyone else. This is identical to the advantage "Endure pain."

Resist Cold & Heat

Cost: 15 points

You are unusually good at coping with extreme temperatures. You can walk on burning coals or be shut in a freezer without being injured. You can make it through temperatures from -30°C to +100°C almost indefinitely without injury. Even at higher or lower temperatures than these, you only take half the normal losses from cold or heat.

Resist Hunger & Thirst

Cost: 15 points

Your body is used to askesis and can survive for a long time almost without nourishment. You can live for a month without food and for two weeks without water without any effect. After that, you only take half the normal losses from starvation and thirst.

Fast Reactions**Cost: 20 points**

You are so fast that you usually get to act before everyone else. You have one extra action in every combat round, and you get +5 to your initiative throw.

Regeneration**Cost: 20 points**

You heal unnaturally fast. Your body heals three times faster than normal. Use the rules about healing, but divide the time by three. You never suffer infections.

Sixth Sense**Cost: 15 points**

Similar to the advantage with the same name. You often have a feeling about things, and it usually turns out to be right. There is a cold running along your back if someone is hiding behind the door with a large

ax. You sense that you should not take this particular plane (and rightly so, it later flies straight into a mountain). A Sixth sense only applies to what happens to yourself, not to others.

Enhanced Senses**Cost: 15 points**

Your sight, hearing, smell, feeling and taste are sharper than normal. You can track like a bloodhound, see in near darkness, feel your way like a blind man, and trace poison diluted in a water reservoir.

Endurance**Cost: 15 points**

You never lose Endurance. You can run forever, swim any distance or fight for twelve days without resting. You only need to sleep 4 hours per night.

Wounds, Healing & Infections

The first bullet hit the chest, went straight through the body and exposed the ribs on his left side. He staggered, almost fell but managed to keep upright. The next time I aimed more carefully, put a bullet in his head and saw how the blood and his brains spread over the concrete. He sank

to the ground with a crash. I lowered my gun. His body twitched. Then he lifted his head, half torn apart, put his left eyeball back in its socket and slowly labored his way up again. I emptied the magazine into the staggering body, pumping it full with lead until he fell again amid a sea of blood. This time he lay still.

You can take a certain amount of damage, in the form of different types of wounds, before you die. How much you can take depends on your Constitution; the higher Constitution, the more wounds you can stand.

Weapons do damage in the form of four different types of wounds: scratches—irritating but harmless, light wounds—hurt, but are not particularly dangerous, serious wounds—really dangerous injuries, and fatal wounds—which kill instantly.

When you are hit by a weapon, you will receive one of these types of wound. If during a fight you receive several wounds of the same type, these are combined to produce one wound of the next more serious type. Your Constitution determines how many wounds of a

particular type are needed to produce a combined wound of a more serious type. See Part 1, *Damage Capacity*.

Thus, if you receive a sufficient number of scratches (how many depends on your Constitution), they will be counted together as a light wound. A certain number of light wounds will be counted as a serious wound, and a certain number of serious wounds will be counted as a fatal wound.

Since all wounds are added up and combined in this way, it's theoretically possible to die from a very large number of scratches.

When your character is wounded, you should note on the character sheet what type of wound he has received. When you have received so many lesser

wounds that they produce a worse one, you should erase the lesser wounds and note the more serious one that they are combined to produce.

This doesn't mean that the small wounds have somehow disappeared from your body and been replaced by a single large one. It's just a way of simulating that many small wounds are as dangerous as one bigger wound.

A wound in an arm or a leg isn't as dangerous as one in the head, the chest or the abdomen. It's difficult to kill someone by hurting his arm. Because of this, fatal wounds to an arm or a leg always count as serious wounds. You can never be killed by a single hit in a leg or an arm. However, serious wounds in arms and legs will count when adding up, just like any wound. You can die from a sufficient number of serious wounds in arms and legs.

When you create your character, you calculate how many wounds of each type are required to produce one of the next worse kind. This should then be written under Damage capacity on the character sheet.

Unconsciousness

It hurts to be wounded. The pain and the physical shock can make you lose consciousness, or at least put the wounded body part out of commission for some time.

Exactly what happens depends on what type of wound you receive. The bigger the wound, the bigger the risk that you will faint or that the limb will become unusable.

Nobody faints because of scratches. But as soon as you receive anything worse than a scratch, you must make a constitution throw to see if you manage to stay conscious. If it's a light wound, you must roll under double your Constitution to avoid becoming unconscious for 1d20 minutes. If the hit is in your head, you must roll under your Constitution.

If it's a serious wound, you must roll under your Constitution to avoid becoming unconscious for 1d20 minutes. If you take a serious wound to the head, you automatically become unconscious for 1d20 minutes. Even if the constitution throw is successful, the wounded body part is unusable for 1d10 combat rounds.

An unusable leg will buckle so that you fall down, an unusable arm can't be used for attacking or parrying, and you will drop whatever you are holding in that hand. An unusable chest or abdomen will hurt so much that you fall down, moaning with pain.

After the 1d10 combat rounds, the pain has subsided somewhat and you can use the limb again.

If you receive a fatal wound, you are dead—but as you probably know, this isn't necessarily the end of the character.

When a number of lesser wounds are combined to produce one larger wound, the larger wound is in the body part which received the last of the lesser wounds. Think of it as a cumulative effect of pain and shock which made that last wound worse than it would have been for you if you had been unhurt otherwise.

When you receive such a combined wound, make a constitution throw for the larger wound, instead of making one for the last of the lesser wounds. You never roll twice for the same wound.

Death

A sufficiently badly wounded person will die. But it is only when you get a fatal wound in its own right that you die immediately. If the fatal wound consists of a combination of several serious wounds, you lose consciousness immediately but you die only after twice your Constitution combat rounds. Death occurs as a result of bleeding and shock.

In this situation, it's still possible to save the character's life. If someone successfully uses the skill First aid or Medicine, the dying person will survive.

Example: Gilbert has a Constitution of 11. This means that it takes four scratches to give him a light wound, three light wounds to give him a serious wound, and three serious wounds to give him a fatal wound. He doesn't have to make a constitution throw for scratches. If he gets a light wound, he must roll under twice his Constitution (22), meaning he can only fail if he is so weakened that his Constitution score has dropped to 10 or less.

If he gets a serious wound, he must roll less than or equal to his Constitution (11). Failure means that he faints. Even if he makes the throw, the injured body part will be unusable for 1d10 combat rounds.

If Gilbert receives three serious wounds, these are combined to produce a fatal wound, and he begins to die from shock and loss of blood. If someone manages to give him First aid or use the skill Medicine on him within 22 combat rounds (CON x 2), he will survive.

If Gilbert gets a light wound in the abdomen, another one in his chest and a third one in the arm, this means he now has a serious wound in his arm. The light wounds are erased from the character sheet, but they still exist on Gilbert's body. One serious wound is noted instead. He has to roll twice under CON x 2 for the wounds in his abdomen and his chest, and once under CON for the wound in his arm.

Healing

A character who survives a battle can begin to recuperate. Wounds will heal, given time. How long it takes depends on the type of wound; bigger wounds take longer to heal:

Wound type	Time to heal
Scratch	One day per wound
Light wound	One week per wound
Serious wnd	One month per wnd

It takes longer to heal many wounds. If for example you have two serious wounds, they take two months to heal. If you also have a light wound, this adds one week to the time.

Wounds which have been combined to produce larger wounds are counted as one wound of the larger type, not as several smaller wounds. However, a fatal wound which is a result of combined serious wounds, counts as the constituent number of serious wounds (as you see, there is no healing time for fatal wounds in the table above).

Example: If your Constitution is 13 and you have three light wounds which have been combined into one serious wound, this takes one month to heal—not three weeks.

The times for healing presuppose that you are resting all the time. If you don't, the Gamemaster may prolong the time. If you just ignore the wounds, he should have no qualms about doubling or trebling the necessary time to heal.

Medical Care

If a wounded character receives qualified medical care at a hospital, the wounds will heal twice as fast. A light wound heals in half a week, a serious one in two weeks.

Hospital care also prevents infections (see below).

Infections

Perhaps it sounds outdated to speak of infections in these modern times. But not all parts of the world are modern. In the African bush or the jungles of the Amazon, infected wounds are a serious problem.

In all places away from doctors and antibiotics, and with poor hygienic conditions, there is always a risk that wounds will become infected. A big wound increases the risk.

If the wounds are washed and treated with antiseptics, the risk of infection is lowered. If you are lucky, washing the wound with antibiotics can even stop an infection that has started.

In order to avoid infection in wounds, you must make a Constitution throw. You roll once for every wound. The worse your wound is, the lower you have to roll.

The table below shows which results you must achieve with the constitution throw in order to escape infection. The die result is modified if the wound is washed, or if it gets dirty, and for other circumstances which affect the risk. All modifications are cumulative.

Constitution Throw Versus Infection

Wound type	Roll = or <
Scratch	2 x CON
Light wound	CON
Serious wound	CON/2
Modifications of the die result:	
The wound was cleaned	-5
First aid was successfully applied	-5
Medicine was successfully applied	-5
The character is treated with antibiotics	-7
The damaging weapon was rusty or dirty	+3
The wound was caused by teeth or claws	+2

If you catch an infection, you will be ill for a number of weeks. The Gamemaster determines the exact duration of the illness by rolling 2d5, getting a result between 2 and 10. This is the number of weeks your body will be infected.

In every week of illness, you may make a constitution throw, as above but this throw is not modified. If any such throw is successful, you get well in one week, regardless of how many weeks were left of the original duration that the Gamemaster rolled.

There is one case when the subsequent constitution throws can be modified. If the character receives medical treatment from a doctor, and/or antibiotics, this gives modifications of -5 and -7 respectively.

If you fail all the constitution throws, you will die at the end of the illness, e.g. after the 2d5 weeks.

No wounds will heal while you are infected. Only when you are cured from the infection, the wounds will start healing at the normal rate.

Example: Gilbert has wandered into the stinking sewer tunnels under the city. He has lost Cassandra and doesn't know what is up and down any more. He has a serious wound and two light wounds after fights with the servants of Cairath. Now he is wandering about aimlessly in the darkness, with only a minimum of water and a few biscuits to eat.

As long as Gilbert is lost in the sewers without a chance to rest, his wounds do not heal. There is a great risk that they will become infected. He has tried to wash them, but it's almost impossible in the dirty environment. The Gamemaster rules that he receives +5 to his constitution throws vs. infection.

Gilbert's Constitution score is 11. It will be very difficult for him to avoid getting an infection in the serious wound; he must roll under half his Constitution, and with the +5 modification that means he must roll a 1. For the light wounds, he must roll under 6. This succeeds; he rolls 5 and 2, and none of the light wounds are infected.

He fails with the serious wound, however. The Gamemaster rolls 2d5 to see how long the infection will last. The result is 5 weeks. As long as Gilbert is in the tunnels, he has no chance to fight the infection. But he is lucky; after a couple of days he stumbles into a camp of underground dwellers who are friendly. Moreover, one of them is a nurse. She cleans Gilbert's wounds and puts on bandages. He now gets -5 to his next constitution throw. He must roll 16 or less to succeed. He fails the first week. The infection goes on, and he lies sweating and moaning with high fever, in the underground camp. Another week passes with no success. But in the third week, he does it. The infection breaks and he can start thinking of how to return to the sunlit world above.



Accidents

We were balancing between the conveyor belt and the aluminum compressor which was howling with effort, trying to push down the broken plates. Raschaza approached slowly. He weighed an oily wheel axle in his hands. The emergency lights were reflected in his dark glasses and a thick, purple tongue caressed the thin lips. Chock! I inserted the last magazine and fired, right at his swollen belly where steel hooks kept the intestines precariously in place. The pale flesh seemed to absorb the bullets without being visibly damaged.

I was cornered, my back to the chomping plate compressor and a chasm beneath my feet.

Raschaza's toothless mouth broke up in a smile. He raised the axle and took a swing at my head. I ducked under it, on my knees. It hit the wall with a crash. Then I caught sight of the electrical wire that had been torn loose from somewhere inside the machine. There were sparks where it almost touched the gangway. I grasped the wire with both hands and launched myself at Raschaza, thrusting the end into his repulsive abdomen. With a roar, he dropped the axle. His body was lit up with a bluish-purple light, he lurched backward, lost his balance and fell down toward the oily darkness of the melting hearth."

Characters can be hurt by other things than combat and weapons. In this section, we will deal with what happens e.g. when people are hurled into burning buildings, fall off roofs, are dragged down in sewers by undead hands, or languish without food and water in the endless labyrinth of Metropolis. To understand what happens in these situations, you should read this section. We will also determine how characters are affected by poisons and drugs, and their chances of recovery.

Fire

Sooner or later, most character will be exposed to fire. Arson is a very efficient way to get rid of unwanted people without leaving too obvious traces. Big, hot fires do more damage than small and relatively cool ones. The exposure time is also important.

The table below shows how dangerous various types of fires are. Roll 1d20 when you are in the fire, and see what injuries you suffer.

The wounds get worse the longer you stay in the fire. The effect is increased by three for every combat round. This means you only roll once for the effect, in the first combat round you are exposed to it. That effect is then increased by three for every combat round you stay there.

Oil and petrol burns for 1d10 combat rounds. A person whose clothes have caught fire suffers wounds as from oil or petrol fire, regardless of what type of fire caused the clothes to catch. The clothes burn for 1d10 rounds. If you rush out from a large fire, you no longer suffer the damage of that fire, only from your burning clothes. If your clothes are on fire, you can put them out in one combat round if you manage to roll under half your Agility with 1d20.

Torches and burning oil, gasoline or alcohol that are used in combat will hurt the body part that is hit by them. The body part table in the combat section explains what part of your body is hit.

Large fires damage the whole body, even if the injuries are counted as one wound. So even if your whole body suffers the injury, there is still only one wound, not one wound on every body part.

Healing takes twice as long for burns as for other wounds. If you get a serious wound from burning, you will automatically faint from the pain. If you get a light wound, you must make a constitution throw; failure means that the injured body part is unusable for 2d5 minutes.

Serious burns give horrible pain. Successful First aid eases the pain for one day. A person with a serious wound caused by burning cannot walk without help the first few days. Burn wounds easily become infected, not to mention the scars they leave. Characters with serious burn wounds must be taken to a hospital.

See the section about wounds, healing and infections for more information.

Note that the figures for oil/gasoline below refer to a small quantity of burning liquid that has ended up on your body, e.g. from a molotov cocktail; they are not indicative of (for instance) being in a burning oil refinery!

Type of Fire	scratch	light wound	serious wound	fatal wound
Torch	1-8	9-17	18-25	26+
Oil/gas	1-5	6-15	16-22	23+
Camp fire	1-4	5-15	16-22	23+
Bonfire	1-2	3-12	13-16	17+
Large fire	1	2-5	6-10	11+

Example: Gilbert wakes up and smells smoke. He is lying on the floor in a deserted factory. A flaming sea of burning petrol surrounds him. He gets up, covers his mouth with his arm against the smoke. His eyes are running, he can't see where he is going. He runs blindly through the fire. The Gamemaster decides that this is equal to a bonfire, and makes an effect throw. The result is 7. Gilbert receives a light wound in the first combat round. He runs on through the fire. The next round, the effect increases by three, to 10. He still has a light wound, and his clothes are on fire when he emerges from the fire. The Gamemaster rolls 1d10 and gets a 6. Gilbert's clothes will burn for another 6 rounds unless he manages to put out the fire. He gets down on the floor and rolls around. The player makes an agility throw and gets 8—that's under half Gilbert's Agility, so he manages to put out the fire.

Smoke

The smoke of a fire is usually even more dangerous than the heat. In a burning building, the risk of smoke damage is very great.

If you stand up in the smoke without attempting to protect yourself, you will soon suffer from smoke inhalation. You must make a constitution throw every combat round not to lose consciousness. When you have lost consciousness, you will live for your CON minutes before you die of smoke poisoning.

If you take measures to avoid the smoke, such as covering your face with a (preferably wet) cloth, and crawling to stay low, you only need to make a constitution throw every ten combat rounds.

Electricity

Electricity gives burn damages, but it doesn't work like fire. A body that has an electric current through it will only take injuries for as long as the current is on.

If the voltage is high enough, it may stop the heart. Physical contact with a high voltage wire is nearly always fatal.

The damage depends on the voltage and the exposure time. Below is a guideline for common household electricity (110 volts in America, 220 volts in Europe). Stronger currents and longer exposure times increase the effect and thereby the damage.

Increase the effect with +1 for every 100 volts above 220 and with +3 for every combat round of contact.

A character who receives a fatal wound from brief contact with low voltage has not died outright. He has received a heart attack. Apart from that, treat electricity damage as fire damage.

Damage from household electricity

110 V: scratch 1-13, light wound 14-20, serious wound 21-24, fatal wound 25+

220 V: scratch 1-11, light wound 12-18, serious wound 19-22, fatal wound 23+

The current also has a paralyzing effect, so that the victim is unable to let go of the live object. Make a constitution throw to avoid getting stuck. A new constitution throw is allowable every combat round. People with Luck or Body awareness are never paralyzed by the electricity.

Example: The nepharite Raschaza tries to crush Gilbert with a steel axle. Gilbert defends himself by thrusting an electric wire into the nepharite's abdomen. The Gamemaster decides that the wire has 1200 volts in it. He rolls for effect and gets 10 on 1d20. He then adds +1 for every 100 volts above 220, making +9 and a total effect of 19. The nepharite takes a serious wound in the first combat round. It loses its balance and falls.

Falling

The longer you fall, and the harder surface you land on, the worse you are hurt. It's also possible to fall a few meters without being injured, especially if you land on a lawn or something else that's soft. The skill Falling technique reduces the damage that characters take from falling.

The table below shows damages for a fall of three meters. For every meter above three, the effect increases by one. Make an effect throw and add the number of meters above three. Then check to see what type of wound the character has received.

Effect	Damage
1-10	Scratch
11-15	Light wound
16-25	Serious wound
26+	Fatal wound

The surface you land on also affects the damage. Adjust the effect this way:

Water	-10*
Stone	+5
Bushes, soft vegetation	-5
Grass	-3

**Note that from very high altitudes, water is effectively as hard as solid ground.*

A scratch caused by a fall equals a large black and blue mark. A light wound should mean a sprained ankle or a cracked rib. Serious wounds are things like broken legs, several cracked ribs, concussion or something like that.

Falling damage heals the normal way. Broken bones require medical care, otherwise the healing takes twice as long and there is a risk that the bones will heal together at a wrong angle, crippling you for the rest of your life.

Determine which body parts receive the wounds. A fatal wound affects the whole body, which dies.

Example: Raschaza plunges down into the darkness, paralyzed by the electrical shock. He falls ten meters and lands on a steel grille above the bubbling, molten metal. The Gamemaster rolls 1d20 (effect) and gets 9. He then adds +1 for each meter above 3, making 16. Then he adds +5 for landing on a hard surface, making 21. The nepharite receives another serious wound, but is able to get up.

Hunger, Thirst, Cold & Heat

People must eat and drink, or they will die of thirst and starvation. Strong cold can freeze you to death, and strong heat can cause dehydration, stroke and other nasty things that will eventually kill you. When you are hungry, thirsty, cold or hot, you lose Constitution. Constitution throws are required at regular intervals to avoid fainting.

The constitution throw depends on what you are exposed to. Failure means you lose consciousness, and eventually die if you don't receive help. The table below shows how much Constitution you lose in different situations, and whether you must roll under your CON or under CON x 2 to stay on your feet.

	Hunger	Thirst	Cold/heat
CON loss	1	2	1
CON roll	CONx2	CON	CON

The loss of Constitution is per day for hunger and thirst, per hour for cold and heat. The same applies to the constitution throw; roll once per day for hunger and thirst, once per hour for cold and heat. Failure means the character loses consciousness for 1d10 hours. In strong cold or heat, this is often fatal.

It takes some time before the effects of hunger and thirst become acute. Anyone can go for a day without food and water, before thirst and hunger have any medical effects other than discomfort. It's not necessary to start the constitution rolls for hunger and thirst until 24 hours after the character last had food and/or drink.

How we are affected by cold depends on clothing. With furs or down-padded clothes, it's possible to be comfortable in temperatures down to -50°C , while a naked person can freeze to death in temperatures well above freezing. Wind is also an important factor with cold or heat. If the air is still, -20°C is no problem for a person with ordinary winter garments, but a wind increases the cooling effect drastically; -20°C at 10 m/second is more like -40°C in calm weather. The Gamemaster should take these considerations into account when determining the effects.

When a character has lost all of his Constitution, he dies.

Constitution that has been lost is regained at a rate of two points per day when food/water/normal temperatures are again available. Medical care doubles the recovery speed.

Example: Gilbert stumbles along the desolate subterranean passages. He has neither food or water. The temperature is increasing all the time, and after a couple of hours, it feels like being in an oven. Large fans slowly move the hot air but provide no solace. Gilbert loses 3 points of Constitution for not having eaten or drunk. He sits down to rest. The Gamemaster makes a constitution throw for the heat. Gilbert now has $\text{CON}=8$. The roll is 7, so he stays conscious. A new constitution throw is made every hour. After two hours, the Gamemaster rolls 13. Gilbert faints. The Gamemaster rolls 1d10 to see how long he will be unconscious. The result is 2. After two hours, he awakens. He now has only 3 points of Constitution left. He must get away from the murdering heat fast, if he wants to live.

Drowning & Suffocation

Drowning and suffocation are the same thing; after a number of minutes without air, you begin to die. All characters can hold their breath for $\text{CON}/2$ combat rounds, if they have prepared by taking a deep breath. Without preparation, only half that time.

After that time, you must make an ego throw every combat round to avoid the effects of suffocation. The first round, you must roll under your Ego. The second round, under half your Ego, the third round under your Ego/4, then your Ego/8 and so on.

When you fail the throw, you have begun to drown or suffocate. You now lose one point of Constitution per combat round. When it reaches zero, you lose consciousness, and when it reaches $-\text{CON} \times 2$, you are dead. Before that, it's still possible to save your life by using the skills First aid or Medicine. A successful skill throw for either of these means you regain consciousness after a couple of minutes. You then regain Constitution at a rate of 1 per minute until you are fully restored. If you were almost dead, it will take several days before you are fully restored, and your $\text{CON}/2$ hours before you can walk without help.

You can swim under water your whole movement rate every combat round, as long as you hold your breath. When you are out of air, i.e. you are down to making ego throws not to drown, you can move only half your normal movement rate. When drowning, you can't move at all.

Example: A thunderous sound fills the tunnel where Cassandra walks in search of Gilbert. Far away, a dark mass is coming toward her. She realizes that it's a flood wave, filling the tunnel, rushing toward her. She starts running, but she just has time to take a deep breath before she is engulfed and swept away. She is helplessly carried along. Since she took a deep breath, she can hold it for $\text{CON}/2$ combat rounds; in her case, that's 8. After 8 rounds, she is still under water. She succeeds with an ego throw, and then manages to keep from breathing water for two more rounds by rolling 5 and 3. But on the fourth round, she fails and begins to inhale water. She now loses one point of Constitution per combat round. After 16 rounds, she loses consciousness. After another 32 rounds she will be dead, unless she gets to the surface and receives help.

Poisons & Drugs

Poisons can enter the victim either through injection, eating, or breathing. Some poisons can even enter the body through the skin. There are innumerable poisons, and here we will only describe some of the most common. Poisons affect characters by making them lose Constitution. Total loss of CON means the poison has full effect; smaller losses means the dose was too small, or for some other reason the poison isn't working fully.

Check the poison used in the table. Throw the number of dice indicated under CON loss. Compare the CON loss to your original CON score. The poison has different effects depending on how large part of your CON you lose.

A poison seldom takes effect at once. In most cases,

you have 1d10 combat rounds during which you can take an antidote. Most poisons can be neutralized if they are detected in time. A slow poison can be neutralized by pumping out the stomach before the poison has reached the bloodstream. When there is a working antidote, the effect of the poison is reduced by one level, e.g. "death" becomes "paralysis" if you get the antidote.

It takes one day to regain a point of Constitution lost to poisoning. You never lose more than all of your Constitution to poison, i.e. there are no negative Constitution scores here.

Below follows a description of the most common poisons, poison gases and drugs.

Arsenic

This is a classic poison. Various arsenic compounds are used, and death occurs within a few hours. The symptoms are reminiscent of diphtheria or cholera (which is convenient; you can say the victim died of natural causes). A few milligrams are fatal, but it's possible to build up an immunity to it. Some princes did this in ancient times and in the middle ages; some of them could eat doses of several grams! Arsenic compounds can be found naturally in the Alpine regions of Europe.

Curare

This is a nerve poison which has long been used by South American Indians on their blow pipe arrows. The poison comes from a plant which grows in the Amazon jungles; it is mashed into a black goo which can be applied to weapons. As soon as the poison enters the victim's blood, the nerves are paralyzed and the victim dies of suffocation, in terrible cramps. It takes only a few minutes.

Digitalis

This poison comes from a plant which originally belonged in south western Europe. The active substance is digitoxine, which disrupts the heart activity. Digitoxine is fatal in very small doses; a few milligrams will do the job. It can be stored gradually in the body, so that many small doses finally build up a killing concentration. The victim dies of heart failure. Digitalis is used as a heart medicine and can be bought (with prescription) in pharmacies. It's difficult to determine that the victim was poisoned.

Poisons related to digitoxine are also usable as "arrow poisons," applied on weapons. They also kill in very small doses.

Snake Poison

Snakes have a variety of poisons. Among the more deadly are rattlesnakes, cobras, black mamba, and sea snakes. In the table, we have prepared a sort of "standard" snake poison. The victim gets a fever, and the bitten limb swells up. After a short time, there are

cramps and paralysis. Within a few hours, death occurs. The only remedy is medical care and serum.

Wolf's-bane

The wolf's-bane is common all over Europe and North America. The whole plant is very poisonous, especially the roots. 4-5 milligrams are fatal. The victim dies after a couple of hours in convulsions and terrible agony. The active substance is aconitine. This poison has a bitter taste which may be detected with a successful perception throw.

Strychnine

A classic poison used by many assassins. Strychnine is an alkaloid which occurs in plants of the family Strychnos. In small doses, it acts as a stimulant. Larger doses give cramps and finally paralyze the central nervous system. It is distributed in food or drink.

Poison Gases

Cyanide

Cyanide is seldom used in its solid state. The poison has such a pungent, awful taste that you can't eat or drink it without noticing. As a gas, it's more common and kills quickly even in small doses. It has a faint smell of almonds.

Carbon Monoxide

This is a tasteless, odorless and colorless gas which kills by replacing the oxygen in the blood of those who breathe it. Occurs in exhaust gases from cars. The victim becomes confused, then loses consciousness and dies.

The victim should be allowed a perception throw. If successful, he realizes that something is wrong and may try to get away. Failure means death in 10+1d20 minutes.

Nerve Gas

The military have developed a large number of nerve gases—most of them are phosphor compounds that consist of a volatile liquid. Nerve gas can penetrate human skin, so a gas mask only protects partially. The effects are cramps and blurred vision. If the respiratory system or the naked skin is exposed to larger doses, death occurs within 3d10 seconds. Nerve gas is colorless and odorless.

Tear Gas

Tear gas is used by police forces all over the world, e.g. to disperse riots and force people to go away from wherever they're not supposed to be. The gas irritates the respiratory system and the eyes, making tears run and throats hurt. Several gases have these effects; brome acetone, acetophenone, brome bensylcyanide, etc. Allergic persons can die from it, but otherwise very large quantities are required for the gas to be fatal.

Sedatives

Ether

Ether is a very volatile, colorless gas. It has been used for sedation in surgery. In small doses it makes you unconscious, a too large dose can kill.

Chloroform

You have all seen how this is used; the crook pours chloroform on a piece of cloth, sneaks up behind the heroine and puts the cloth over her mouth and nose. She breathes the vapors and faints. Chloroform has a sweet smell.

Mickey Fins

Chlorine-hydrogen mixed in alcohol makes a very fast-acting sleeping potion. The victim faints a few seconds after having a drink.

Sleeping Pills

There are a large variety of sleeping pills available in pharmacies. They can be used to put a person to sleep, or in large doses, to kill.

Drugs & Narcotics

Not all poisons are used for killing. Since time immemorial, humans have chosen to poison themselves with various substances, to cope better with a harsh reality. All drugs are poisonous; in large doses, they damage the body and even kill. We will not go into details on the lasting effects of drug addiction here, but let it suffice to mention that they have undesirable effects on the liver and the nervous system. Persistent use of alcohol damages the brain and your mental balance. Cirrhosis of the liver, and diabetes are common results of alcohol addiction. Addiction to narcotics often results in jaundice and deteriorated resistance to disease, with infections as a secondary consequence.

Most drugs are more or less addictive. Anyone who uses a strongly addictive drug must make an ego throw not to become addicted.

Drugs dull your perception and your judgment. Most (not all) drugs cause negative modifications to ability and skill throws as long as the character is affected by them.

Alcohol

In small doses, alcohol is stimulating and spirit-raising. In larger quantities, it is a sedative. When the intoxication has passed (after a few hours), the drinker suffers nausea and headaches.

Alcohol gives a modification of -5 to AGL, EGO and PER, and the same to all skills which are controlled by these abilities. It gives +5 to CON.

The addictive effects of alcohol are different depending on the genetic background and psychical

condition of the person. The Gamemaster decides who runs an above-normal risk of becoming addicted. In general, 10-20% of all people are in the high-risk section for developing alcoholism.

It's very difficult for those who have become addicted to stop drinking. It usually requires help from others.

Amphetamine

A very addictive stimulant which temporarily increases your stamina and performance. The intoxication lasts for about half an hour. During that time, the drugged person has a modification of +5 to EGO, PER and CON, and -5 to AGL and all skills that are controlled by AGL.

When the intoxication has gone, the person suffers its aftereffects. He now gets -5 to EGO, PER and CON, and all skills controlled by these abilities.

Anyone who takes amphetamine must make an ego throw not to become addicted.

Hashish

Hashish and marijuana are made from Asian hemp. The drug is usually smoked, and has a sedative effect. It takes 2-5 hours to get out of the intoxication. Intoxicated people have -5 to EGO and PER, and all skills controlled by those abilities.

This drug is more addictive than alcohol but not as addictive as most other narcotics. Counting from the tenth time you use it, you must roll under double your Ego every time, not to become addicted.

Prolonged periods of use mean permanent brain damage and a substantially increased risk of cancer. Anyone who fails the 2 x Ego throw runs a 10% risk of suffering a hashish-induced psychosis. This is a severe psychic disturbance which is provoked by the drug. The victim needs extensive medical care to function normally again.

Cocaine

Cocaine is an extremely addictive stimulant produced from the leaves of the coca plant. It is usually inhaled as a white powder. The cocaine gives a brief euphoria, followed by a deep depression. This contributes to making it addictive.

People under the influence of cocaine have +5 to PER and CON, and an EGO score of 5. All Ego-controlled skills drop by -5. After the 30-50 minutes of absolute happiness, the drugged person gets -5 to EGO and PER.

Prolonged use of cocaine destroys the mucous membranes of the nose and cause permanent brain damage. Users must roll under their Ego every time they use it, not to become addicted.

LSD

This is a powerful hallucinogenic drug. It causes different types of hallucinations depending on the mind-

set of the drugged person. LSD is usually taken as pills, or 'tabs.'

A drugged person has -5 to EGO and -10 to PER.

Skills controlled by these abilities are down by -5.

Users must roll under 2 x Ego every time to escape addiction. Mescaline, which is extracted from the peyote cactus, has a similar effect.

Opium

Opium, morphine and heroine are products of varying purity, made from the fruits of the opiate poppy

plant. It is a strong sedative which is used in medicine to relieve pain. As a drug, it induces a great peace of mind, a happiness where all feelings are remote. All opiates are very addictive. Prolonged use will give permanent damage, and especially with morphine the risk of dying from an overdose is significant.

Drugged persons have -5 to AGL, EGO and PER, and all skills controlled by those abilities.

The user must roll under his Ego every time, not to become addicted.

Poisons & Poison Gas

Poison	CON loss	CON=0	CON=1/3	CON=1/2	CON=2/3
Arsenic	3d10	Death	Death	Illness	Nausea
Curare	3d5	Death	Paralysis	Stiffness	no effect
Digitalis	2d10	Death	Heart failure	Heart racing	No effect
Snake Poison	2d10	Death	Paralysis	Cramps	Stiffness
Wolf's-bane	3d10	Death	Death	Very ill	Illness
Strychnine	2d10	Death	Cramps	Irritable	Euphoria
Cyanide	2d10	Death	Very ill	Illness	Nausea
Carbon monoxide	2d10	Death	Death	Unconscious	Confused
Nerve gas	3d10	Death	Death	Cramps	Impaired vision
Mustard gas	2d10	Death	Severe skin damage	Light skin damage	Itch, red skin
Tear gas	2d5	Blinded	Tears running	Irritation	No effect

Sedatives and drugs

Drug	CON loss	CON=0	CON=1/3	CON=1/2	CON=2/3
Ether	2d5	Death	Unconscious	Unconscious	Confused
Chloroform	2d10	Unconscious	Unconscious	Confused	No effect
Mickey Fin	3d10	Unconscious	Unconscious	Very drunk	Drunk
Sleeping pills	2d5	Death	Unconscious	Unconscious	Very sleepy
Alcohol, 10 cl	2d5	Unconscious	Very drunk	Drunk	Tipsy
Amphetamine	3d10	Hyper active	Over-stimulated	Stimulated	No effect
Hashish	2d10	Apathy	Sedated	Sedated	No effect
Cocaine	3d10	Hallucinations	Euphoric	Euphoric	Euphoric
LSD	3d10	Hallucinations	Hallucinations	Confused	Confused
Opiates	3d10	Apathy	Apathy	Sedated	Sedated

Example: Cassandra wakes up at the bottom of the drained sewer tunnel. She is drenched with sewer water and can hardly breathe, but she is alive. Suddenly she feels a prick in her leg and looks down. On her right thigh sits a crab-like creature with 20 or 30 thin legs. It has thrust a tube into her leg and is sucking blood. She feels a burning pain as a poison spreads in her leg. She

grabs the creature, tears it off and throws it away. The Gamemaster rolls 1d10 and determines that it takes 7 rounds for the poison to act. Cassandra is unable to do anything about it. The Gamemaster rolls 2d10 and looks in the column for snake poison. It's only a 6. That's one third of Cassandra's Constitution. She gets a stiff and swollen leg, but suffers no lasting effects.

Time & Travel

This plane has been hijacked!" The wild-looking man waved the uzi and pushed the steward out of the cockpit. I felt the barrel pushing between my shoulderblades. "Do you see the radio tower over there?" He pointed out into the fog. We were close to the airport, right over Chicago. I noticed his hand; it was a strange blue color with greenish brown spots. The nails were black. I saw the radio tower he was pointing at. Weird, I had never noticed it before and yet it must be right in the center of the city.

"Steer toward it. Go right at it!" The barrel was pushed harder into my back. This hijacker must be totally crazy. Perhaps he suffered from some terminal disease and was trying to commit suicide in a spectacular way. I tried to talk him straight, explained to him that we couldn't knock the tower down without risking the aircraft. The uzi was suddenly turned away from me. With a short volley, he blew the co-pilot's head away. Jacobsen's brains were all over the wall and the windshield. "This is serious. You will fly straight toward the radio tower or I will

blow you apart!" he said and replaced the gun firmly in my back. I swallowed hard and aimed for the tower.

As we approached, the air grew thicker and visibility was suddenly almost zero. I tried to steer at the side of the tower, but could no longer see it. Suddenly a vast, black building towered ahead of us and I pulled back hard on the yoke. We gained altitude, and as I looked down I saw a monstrous city under us, much larger than Chicago. The plane moved impossibly slowly, no more than 20 knots; it was like a nightmare. We glided slowly over the rooftops. The speedometer had bottomed out and all the other instruments gave crazy readings. "Over there! Land on the roof over there!" said the hijacker and pointed. I would never have attempted such a maneuver under normal circumstances, but we were moving in slow-motion and my own movements were as slow as those of the plane. It was like parking a car when I set the 747 down on the black roof. Behind me, I heard the hijacker laugh and say with hysterical jubilation:

"Metropolis!"

Time is relative. During wild chases where everybody is shooting, time is short. When waiting, locked in a dark room with nothing to do, time is long. In order not to bore the players with endless periods when nothing interesting happens, we count time in different ways.

When no particular events occur, time is on the Large scale. This spares us a lot of uninteresting details. When the aircraft is hijacked by a razide, we switch to Real time. This means that one minute of playing equals one minute of elapsed time. The players have the same time to think as their characters. When people start shooting, we switch to Combat time. Then, every second counts.

Large Scale Time

Most of the game occurs in Large scale time. It's long journeys, hours of waiting, all the mundane stuff

that isn't really relevant to the game. When the Gamemaster is using Large scale time, he only explains the relevant and important events that occur during a day, an hour, or a few minutes.

Example: During the flight to Chicago, the Gamemaster is using Large scale time. He tells the players some colorful details, such as what kind of food is being served and which movies are shown, but doesn't mention details unless the players specifically ask. As soon as anything specific is said or done, the game switches to Real time.

Real Time

All the real role-playing is done in Real time. The elapsed time in reality is roughly equal to the elapsed time in the game. It should be used especially when the player characters are talking to each other or to NPCs.

However, since telling the Gamemaster what you want to do often takes a bit longer than actually doing it, the Gamemaster should be generous. It's also more difficult to assess the situation correctly from just what the Gamemaster has said, and some relevant questions should be allowed. But the general idea is not to "stop the time" here; it's unrealistic to let the players confer endlessly with each other, make up plans and coordinate their actions, in game situations where their immediate response is needed.

Example: "This plane has been hijacked!" The wild-looking man waves his uzi and shoves the steward out of the cockpit. Real time is used for conversation and when the players must make their decisions fast. When faced with a screaming hijacker, they must do something before they are shot. If real time is used, the players get the same time to think as the characters in the game.

Combat Time

Combat time is a special, detailed time scale which is used in critical situations such as combat. It's designed to make it possible for the Gamemaster to keep track of who acts first and when the various combatants can do something.

Combat time is divided into rounds and action phases. These are abstract concepts which do not correspond to a fixed number of seconds or minutes. An action phase is the time it takes you to perform one quick action, e.g. shoot, throw yourself down on the ground, parry, shout. Some things take longer than one action phase to do, e.g. reloading a gun and shooting, which consists of four actions: remove the magazine, insert a new one, cock the gun, and fire.

Actions are performed in combat rounds. One combat round corresponds roughly to five seconds of time. If you are unnaturally fast, you can perform a maximum of 9 actions in one combat round. Most people can only perform two or three actions in one combat round. Some non-human creatures have a very high Agility and can do many more.

Example: The plane is flying over a vast city. Everything seems to be moving in slow-motion as it glides down toward a roof. The hijacker emerges from the cockpit. A character has sneaked up beside the exit and tries to bring him down. A volley of submachinegun fire is sprayed down the cabin. The Gamemaster switches to combat time.

Movement

Your Agility and Constitution determine how far you can walk, swim, climb or run in a certain time. You can walk half your Agility in meters during one combat round. This is your basic movement rate.

The maximum movement for characters is available for a short spurt, which allows you to move six times faster than walking ($AGL \times 3$). If your Agility is 10, you can run 30 meters in one combat round. This only applies to very short distances. If you are going to run for more than ten minutes, you only have 4 times your movement rate, which is 20 meters per round with an Agility of 10. During really long races—marathon, e.g.—you only move twice your walking speed.

If you move too much you get tired. That means you lose Endurance. When your Endurance is zero, you can move no longer and have to rest.

The movement table shows how far you can move during a combat round and how much Endurance you lose. The table also shows how far an average person with 10 in Agility and Constitution can move during a round, an hour, and a day, respectively. The distances are just average estimations. The Gamemaster can use them when for example a whole group moves. Then everybody has not to calculate how far his character can move.

A one day trek is supposed to mean maximum eight hours' walk. Then you have to rest. Note that you may move more than 25 kilometers during one day, as long as you have Endurance left.

The rate given for loss of Endurance presupposes that you take a break at regular intervals. If you do not, the Gamemaster may well double the Endurance loss.

Movement

Type	Average movement		Loss of endurance			
	meter/rd	/rd	hour	day	/15 min	/hour
Walk	$AGL / 2$	5 m	3 km	25 km	2	8
Run	$AGL \times 3$	30 m	12 km	50 km	10	40
Sneak	$AGL / 4$	2.5 m	1.5 km	—	2	8
Crawl	$AGL / 6$	1.5 m	1 km	—	5	20
Swim	$AGL / 4$	2.5 m	1.5 km	12 km	3	12
Swim under water	$AGL / 4$	2.5 m	1.5 km	—	3	12
Climb	$AGL / 6$	1.5 m	1 km	8 km	5	20

Travel

How long time does it take to go from Kuala Lumpur to Ulan Bator? That depends. Are you driving? Going by train? Flying? Will you be stopped at the border? What can you afford? What means of transport are available?

It's impossible to give exact times for all travels. What follows is an attempt to estimate costs and times for traveling by different means of transport.

Prices and times are based on European standards. In many third world countries, travel is very much cheaper. Indian railways are both cheap and good, at least if you go first class.

Travel times also vary a lot. Airlines and shipping have frequent routes between most large cities in the industrialized world. Out in the African countryside, you may have to wait a week or two for the next bus.

When calculating travel time, take into account how many times the characters will have to change means of transport, and how frequent the planes/ships/buses go. Many atlases have flight routes and ferries marked. Ambitious Gamemasters can use an online service or call a travel agent and ask about times and prices.

The table below shows an estimate of prices for different means of transport. It is very inexact. The price of a regular 1st class airline ticket may be twenty times higher than the cheapest tourist class charter ticket. Also, rail systems in Europe are much more efficient and widespread than in the US, while cars are more expensive to operate.

Transport	Cost/km
Car (Taxi)	\$2.00
Train	\$1
Bus	50¢
Ferry	\$1
Airline	\$1 (minimum \$100)

Transport	Avg speed of travel
Car & bus	90 kph (≈55 mph)
Train	120 kph (≈75 mph)
Ferry	25 kph (≈ 15 mph)
Airline	700 kph (≈450 mph)

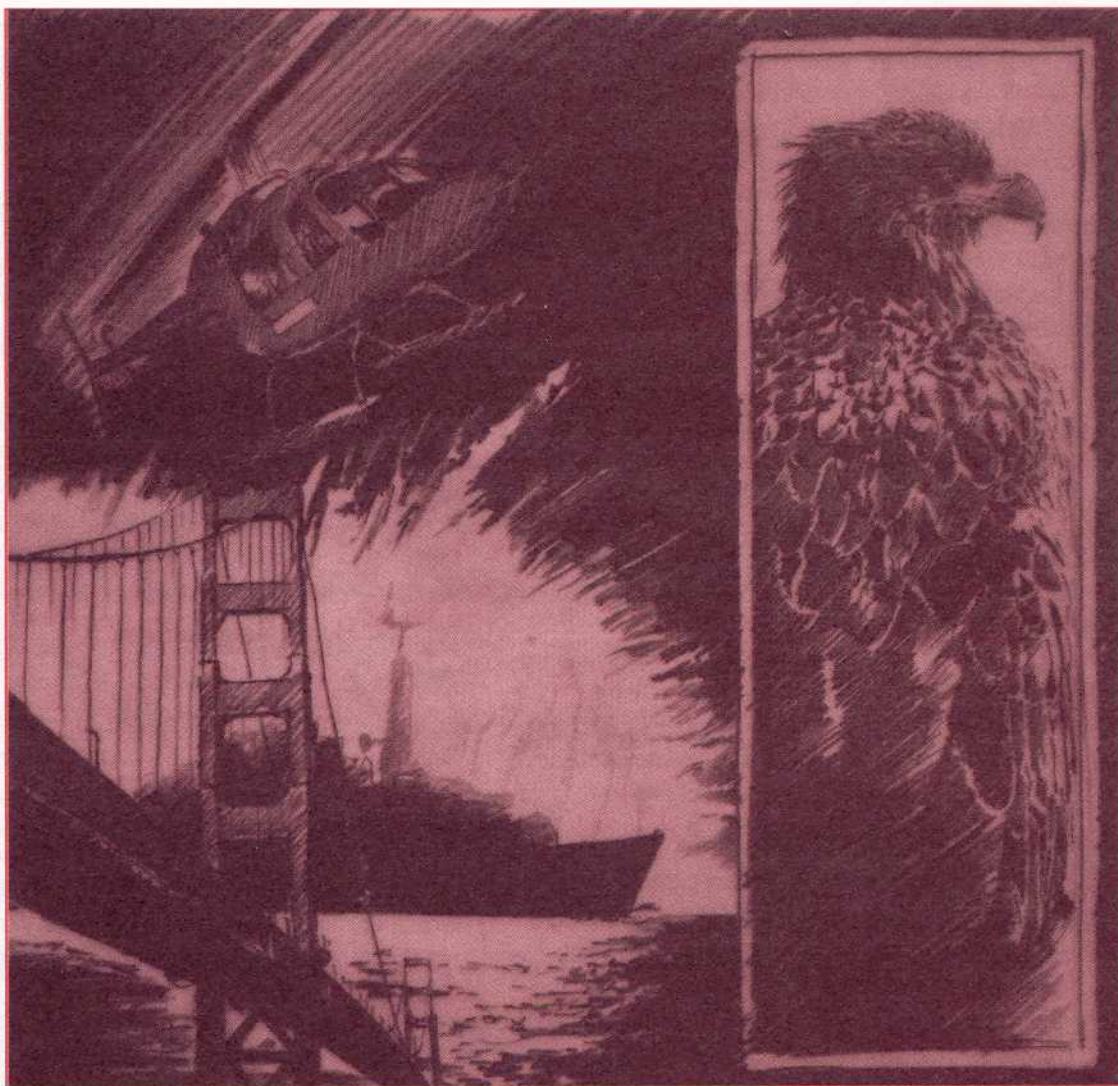
The Death of Time

The time we count depends on our reality. Outside our world, other laws of nature apply and our sense of time ceases to work. In Metropolis time doesn't exist. Everything exists simultaneously, here and now. In dreams, time can be infinitely short or long. In death, there is no more time. In Inferno, only the present agony exists.

This is hard to simulate in the game. We are unable to think in other terms than past, present and future. For any concrete events such as combat and conversation, use combat time and real time even outside our reality. Anything else would make these situations unplayable.

Large scale time doesn't have the same exact importance for keeping the game together. Outside our world, it can change. In Metropolis, travel between two places near each other can take an almost infinitely long time. In dreams, characters can move faster or slower than normal. Creatures from Metropolis or Inferno may have met the characters in the future and know things about them that they themselves haven't experienced yet. Characters can go into Metropolis and get back in our reality a year later, though they were only gone for a week as they saw it.

These time alterations can be used to affect the story, to give the player characters leads, or to confuse them.



Car Chases & Air Combat

Bob's transformed body took up all space in the helicopter. Red muscle tissue pulsed, pressed against the windshields of the pilot's cabin. Heavy cables connected the electrodes that covered his body. Yellow fish-eyes, pressed against the glass, followed our Cessna's every movement. We were just going down to a lower altitude when a machine-gun salvo tore away the tip of our left wing. Peter managed to break off the dive just before we hit the water. I leaned out through the window and aimed at the helicopter with my Steyr. The bullet entered through

the windshield and disappeared into the red-black muscle tissue.

"I'm taking her under the bridge," Peter shouted. We saw the bridge-piers rush towards us. The plane was quivering alarmingly and the water seemed to rise up to meet the plane. The helicopter flew in over us and another machine-gun salvo penetrated the hull. 'We're under the bridge!' The plane squeezed in between the arch of the bridge and the black surface of the water. Behind us we saw the flash as the helicopter hit the bridge and exploded.

Car chases, dogfights between planes, and desperate getaways with cars or boats is a simple way to create action and suspense. **Kult** has simple rules for chases. If you want to spend more time on these things, and simulate them in more detail, there are several board games which specialize in these things. It should be possible to fit them into the role-playing.

Three skills determine your ability to drive a vehicle: Drive vehicle (car and motorcycle), Piloting (airplane and helicopter), and Seamanship (boats). Drive vehicle and Piloting are divided on different vehicles, and you must choose which one you want to drive—car or motorcycle; some type of plane, or helicopter. If you know how to fly one type of airplane, you have half this chance to handle other types as well.

With a score of 5 or more in any of these skills, you can handle the vehicle under normal circumstances. You don't need to roll any dice to do that. Difficulties arise when you need to perform a difficult maneuver of some sort, like driving in rough terrain, flying through bad weather or sailing in a storm. In such situations, you must make your skill throw or the journey will come to a swift and possibly unpleasant end.

Driving Cars & Motorcycles

You must make a skill throw when driving over 70 kph on dirt roads, 95 kph on narrow, twisting asphalt roads, or 140 kph on a highway. In dense traffic, darkness and fog, or ice and snow, you also need to make a skill throw.

The Gamemaster decides when circumstances are difficult enough to warrant a skill throw. Characters with a skill score under 5 must make a skill throw every time they attempt to use a car or motorcycle, in order to stay on the road at all. As an exception, the Gamemaster may allow people with no driving skill to drive a car or motorcycle with one fifth of their Agility as skill score. A failed throw means you lose control over the vehicle. This doesn't mean that you will get killed, but you had better succeed with your next throw to stay on the road.

If you are doing something else while driving, e.g. leaning out of a window and shooting at those archy-atides who are pursuing you, you get a -5 modification to your skill score. Anything easy, e.g. searching for a cigarette lighter, gives -2.

Handling Boats

The rules for Seamanship are similar to the rules for driving a car. With 5 or more in Seamanship, you can sail or drive a motorboat in calm waters without problem.

Skill throws are required for maneuvers, rough sea (winds of 10 m/s or more), thick fog or in waters with many islets and reefs. If you are trying to handle a particularly difficult or unusual boat, you also need a skill throw.

If you are on a sailing boat with less crew than the full compliment, you also need to make a skill throw. Roll for the character with the highest Seamanship score. This simulates that he is giving instructions to the others.

Airplanes & Helicopters

Pilots in airplanes or helicopters can fly in calm weather without a skill throw, if their score is 5 or more. A skill throw is required in bad weather conditions, when the aircraft is damaged, or if you need to fly close to the ground, between walls, etc.

Vehicle Maneuvers

A maneuver is something outside normal driving. Tight corners, jumps, loops, terrain driving and other artistic uses of the vehicle are counted as maneuvers. These always require a skill throw.

The effect determines if you succeed with the maneuver, whether it's in a car, boat or airplane. Really difficult artistry (volting with a car, looping a helicopter) demand an effect of 20. Simpler maneuvers can be done with less effect.

As usual, the effect depends on your skill, but also on what vehicle is used. It's much more difficult to turn a bus around on a dime than to do it with a sports car.

Maneuver Ratings

Every vehicle has a maneuver rating which is noted in the table. This rating is added to or subtracted from your effect when attempting a maneuver with that vehicle. Some maneuvers are so difficult that they are only possible with some vehicles; the bus driver should abstain from complicated stuff like volting.

The tables below show the effect requirements for various maneuvers on land, sea and in the air. The speed gives a modification in some cases. Some maneuvers, e.g. jumps, are best performed at high speeds, others, e.g. turns, are easier at low speeds.

If the vehicle has a light damage, the effect is reduced by 5. With a medium damage, the effect drops by 10, and with a heavy damage by 15. The Gamemaster must assess this from situation to situation, depending on what damage the vehicle has.

Vehicle Maneuvers

Land Vehicle Maneuvers

Maneuver	Effect	Modification
Sliding sideways	10	-1/10 kph over 50
Sliding 180° turn	15	-1/10 kph over 50
Jumping an obstacle	15	-1/10 kph under 90
Diving on a slope 45°	15	-1/10 kph under 70
Pushing other vehicle off the road	10	
Slalom	10	-1/10 kph over 50
Difficult terrain	10	-1/10 kph over 50
90° turn	5	-1/10 kph over 50
Quick stop	5	-1/10 kph over 50

Sea vehicle maneuvers

Maneuver	Effect	Modification
Sliding sideways	10	-1/10 kph over 50
Sharp 180° turn	10	-1/10 kph over 50
Jumping an obstacle	15	-1/10 kph under 90
High waves (+10 m/s)	10	-1/10 kph over 50
Narrow channel	10	-1/10 kph over 50
Slalom	10	-1/10 kph over 50
90° turn	5	-1/10 kph over 50
Quick stop	5	-1/10 kph over 50

Air vehicle maneuvers

modifications apply to small propeller planes/passenger airliners/fighters, in that order

Maneuver	Effect	Modification
Loop	10/15/5	
Low sniff	5/10/5	
Flying in a gorge	10/15/5	-1/100 kph over 500
Fast climb	10/10/5	
Fast 180° turn	10/15/10	-1/100 kph over 500
Dive	10/10/5	
90° turn	5/10/5	-1/100 kph over 500
Tight formation	10/15/5	

Helicopter maneuvers

Maneuver	Effect	Modification
Loop	30	-1/20 kph under 200
Low sniff	5	
Flying in gorge	10	-1/20 kph over 200
Fast climb	5	
Fast 180° turn	5	-1/20 kph over 200
Dive	20	
90° turn	1	

Example: Peter is a pilot on a small passenger aircraft, corresponding to a 6-seat Cessna. It has a maneuver rating of 0, so there are no modifications to Peter's skill throws. He tries to fly under the Brooklyn bridge to escape the pursuing helicopter of Mr Jacobi. This counts as a low sniff, requiring an effect of 5 to succeed with a small propeller plane. The plane is slightly damaged after a hit in the wing tip, which gives a -5 modification to the effect. Peter has a Piloting score of

15. He must roll 5 or less for the effect to be 5. He rolls 3, achieves an effect of 7, and squeezes the plane under the bridge.

Chases

In a chase, the speed and maneuverability of the vehicle are critical. Those who have the fastest and most maneuverable vehicle are most likely to catch up with their victims, or shake off the pursuit.

In any chase with cars, boats or airplanes the partic-

ipating drivers make a skill throw every combat round. Those who fail lose their prey or are caught by their followers. If all fail, status quo is maintained, unless the vehicles are traveling at such speeds that an accident is inevitable on a failed throw.

Those who succeed with the skill throw calculate the effect. The maneuverability and acceleration of the vehicle are added to or subtracted from the effect. Maneuverability and acceleration appear in the vehicle tables. They are numbers between +5 and -5, which are used to modify the effect.

Next, compare the pursuer's effect with that of the pursued. The Gamemaster calculates the difference and looks at the pursuit table, which shows the result. It has one column for the pursuer and one for the pursued. If the pursuer has the higher effect, you look in that column; if the pursued has the higher effect, look in that column. If the pursuer gets a much higher effect than his prey, he will soon catch up with it; and conversely, if the pursued gets the higher effect, he will probably get away.

Vehicular Pursuit

Effect difference	Pursuer	Pursued
0	Status quo	Status quo
1-5	Distance decreases by 1/4	Distance increases by 1/4
6-10	Distance decreases by 1/2	Distance doubled
11-15	A few meters behind target	Distance quadrupled
16-20	At the side of or ahead of target	Loses all pursuers

Example: Peter's airplane is being chased by a Lynx attack helicopter with +1 acceleration and +4 maneuverability. It has a top speed of 333 kph, the airplane only makes 187 kph. He is in trouble. Peter will never be able to shake off the copter, only maneuver so that it can't get alongside. His Piloting score is 15 and he rolls a 7. This makes an effect of 8. He subtracts 3 for the lousy acceleration of the plane and has a final result of 5.

The Gamemaster rolls for the helicopter pilot, who has a score of 16. He gets 14, making an effect of 2, adds +5 for acceleration and maneuver and gets 7. The difference is 2 in the copter pilot's advantage. We consult the pursuit table. 1-5 means the distance decreases by 1/4. The helicopter is within firing range.

Combat With Vehicles

A driver who attempts to fire a weapon while he is driving a car gets -5 to hit and to driving. The same applies to motorcycles, boats, small aircraft and helicopters. Exceptions are boats, airplanes or helicopters which are on autopilot. The modifications are meant

If a driver gets the highest effect several times in a row, he may sum up the differences from several combat rounds. If, for example, he first rolls 5 more than his opponent, he gains a little. If he then rolls 12 more than the opponent, the total difference is 17, and he manages to catch his prey or lose his followers. This happens only when one of the parties gets the highest effect more than one turn in a row; otherwise, the results are not summed up in this way.

If one of the vehicles is much faster than the other, the chase can end very quickly. On a straight highway, in open terrain, and in the air, places where you just step on the accelerator and go as fast as the vehicle can, a vehicle with a top speed that exceeds the other vehicle's top speed by 25 kph or more will always win the race.

The chase continues until the pursuers catch up with the pursued, or lose track of them.

Maneuvers can be part of chases. It is one way to shake off your pursuers, or catch your prey.

to apply in a situation where someone has to take his hand from the controls in order to operate a pistol, rifle, etc. If the vehicle has mounted guns, as military vehicles have, there is no penalty.

Passengers who fire weapons from a moving vehicle also get -5 to hit. The Gamemaster can make further subtractions if the vehicle is bouncing over rough terrain or driving in a zig-zag pattern.

If you aim for a certain part of the vehicle you are shooting at, you get special subtractions from the hit chance. These appear in the table "Vehicle hit location" below. If you just aim for the vehicle, you get better hits with higher effect. An effect of 19 or 20 means you hit the windshield or a tire on a car, the steering rotor on a helicopter, or the windshield or motor of an airplane. A lower effect hits somewhere on the body of the vehicle, or it may damage some less essential part of the machinery.

The effect of fire against a vehicle depends on the weapon and ammunition. A pistol shot in the windshield makes a small hole, and the bullet then bounces away in an unpredictable direction. A hit from a shotgun can obliterate the windshield, making it easier to hit the people inside, or perhaps blinding the driver so

that he runs off the road. A pistol shot is perfectly capable of ruining a tire, making the vehicle impossible to handle.

The damage depends very much on the circumstances, the type of vehicle and the weapon used. General rules are less useful to determine what happens in these situations, than the common sense of the Gamemaster.

Damage To Vehicles

Different vehicles can absorb different amounts of damage before they stop working. The vehicle descriptions list how much damage it takes for a projectile to get through the body, which counts as armor. The effect absorbed by the armor is halved (round up) if the vehicle is hit by fire from a heavy weapon, such as a rocket.

Consult the "Vehicle hit location" table to see where the vehicle is damaged. Then read below to see how much damage the various parts of the machine can take before they break down. These damages apply only to light weapons (pistols, rifles, submachineguns &c) and to heavy impact weapons. Attacks with heavy weapons are governed by other rules.

Damage Capacity For Vehicles

Motors generally take three fatal wounds before they break down utterly. Motorcycle motors only take two fatal wounds. Motors in military ground vehicles take up to five fatal wounds before they die. If a bullet enters the petrol tank, there is one chance in ten that it will cause an explosion; an unpleasant experience for the passengers. This applies to all types of vehicles.

An ordinary car or motorcycle tire takes one serious wound before it breaks.

A windshield is shattered by a serious wound from a shotgun, a machine-gun volley, a rock or a heavy impact weapon. A single bullet just makes a small hole in the window.

A helicopter rotor takes two fatal wounds before it gives up. The steering rotor is broken by just one fatal wound.

Car bodies, boat hulls and airplane bodies absorb some damage before a bullet goes through. The vehicle table shows how much effect they absorb. This is

called the "armor" of the vehicle (even if it's not an armored vehicle, as such). This applies only to the body and not if the bullet hits tires, windows, propellers etc. In such cases, all the damage is taken.

Faulty Steering

It gets much more difficult to drive a vehicle if it has been damaged. A skill throw is required every time the vehicle is damaged. The damage table shows what effect is required in order to retain control over a damaged transport.

Motorcycles are especially difficult to maneuver when damaged. All hits have a chance of making the bike turn over. On account of this, motorcycle drivers must get an effect of 5 more than drivers of other vehicles in order to retain control.

What happens if the driver loses control over the vehicle depends on the speed and other circumstances. A combat aircraft on its way down is a dangerous place to be. An old bus which slowly runs off the road onto a muddy field isn't nearly so lethal.

Damage From Heavy Weapons

When a heavy weapon is used against a vehicle, the rules operate differently to when such weapons are used against people. A heavy weapon can give a vehicle four types of damage: light damage, medium damage, heavy damage and destroyed. The damages to vehicles are combined just as for creatures and people, so that a certain number of light damages add up to one medium damage, and so on.

How many damages are needed to make up a more serious type, is the same for all types of vehicle. It does not depend on size or weight. (It still is more difficult to damage larger and heavier vehicles, on account of their higher armor scores.) The numbers are:

Four light damages = one medium damage
Three medium damages = one heavy damage
Two heavy damages = destroyed

The Gamemaster may adjust the number of damages if so desired, e.g., to simulate that a particular vehicle is more, or less, difficult to put out of commission. Use your common sense.

Vehicle Hit Location

Car	Mod to hit	Random hit
Body	-2	1-8
Windshield/ rear window	-4	9-12
Side windows	-5	13-15
Driver/passenger	-6	16-17
Motor	-6	18-19
Tire	-8	20
Motorcycle	Mod to hit	Random hit
Driver/passenger	-2	1-10
Motor	-5	11-16
Tire	-6	17-20
Motorboat	Mod to hit	Random hit
Hull	-2	1-10
Cabin	-4	10-16
Driver/passenger	-8	17
Motor	-6	18-20
Airplane	Mod to hit	Random hit
Body	-2	1-10
Wing	-4	9-13
Windshield	-5	14-16
Pilot/passenger	-8	17
Motor	-8	18-19
Propeller/jet fan	-8	20
Helicopter	Mod to hit	Random hit
Body	-2	1-10
Main rotor	-4	11-13
Steering rotor	-8	14
Windshield	-5	15-17
Pilot/passenger	-8	18
Motor	-8	19-20

Damage to Vehicles

Damage	Effect to retain control
Shattered windshield	10
Flat tire	10
Broken wheel axle	15
Brakes gone	10
Accelerator locked	10
Burning motor	15
Broken wing (plane)	15
Motor stop (plane/chopper)	15
Rotor loose	20
Steering rotor broken	15

Example: The pilot of the attack helicopter fires a volley with his heavy machine-gun against Peter's airplane. His score for heavy weapons is

10, and he aims for the wing. This gives him a modification of -4, but the Gamemaster rolls 5 so it's a hit. He rolls 2d5 to see how many bullets hit. Only three. Peter was lucky this time. The GM rolls three damage dice: 4, 5 and 8 giving two scratches and one light wound to the wing. This is not enough to make Peter lose control over the aircraft.

Vehicle Types

We will now describe a limited selection of cars, motorcycles, boats and aircraft. Anyone who wants more detailed information should get a book about the vehicles in question.

At each vehicle, we note the brand and, in game terms, some technical data. The number of passengers and motor specification. The following terms are used in this table:

Top speed: The maximum velocity that the vehicle can achieve.

Acceleration: The number added to the driver's effect to see how fast he can accelerate and drive

Maneuver: A number which is added to the driver's effect to see how well he manages to maneuver the transport.

Armor: How much effect the body or hull of the vehicle absorbs from a hit. All non-absorbed effect enters the inside of the vehicle and may cause damage to it's passengers, the motor or some other system. The armor applies only against projectiles shot or thrown with large force against the vehicle. No one can smash a car with his bare hands (no, not even Bruce Lee!). Against heavy weapons, the armor only absorbs half the stated effect.

Range: The maximum distance the vehicle can go without a refill of fuel. Should be modified if it is traveling at unusually high speeds or with extra heavy load.

Cars

The selection of cars we present here is very personal. As you can see, sports cars and more expensive models dominate.

If a player wants his character to have a car that is not in the list, just apply the values from a similar car. For example, Honda Civic has about the same performance as many other compacts from Ford, Mazda, Toyota, Opel, &c.

For buses and trucks, we have not chosen any particular brand since most of them are fairly similar. The Gamemaster can modify the numbers if, for instance, the bus is very old, or the truck is smaller than normal.

Cars Chart

Name	Top speed	Accel	Maneuver	Armor
Alfa Spider Veloce	190	-1	+2	3
Aston Martin Virage	250	+2	+3	5
Audi 100 2.0e	190	0	0	4
BMW 850i	250	+1	+2	6
Cadillac Sedan de Ville	200	0	0	6
Chevrolet Corvette	235	+2	+2	3
Ferrari 348 TB	275	+2	+2	3
Ford Sierra 2.0i	190	0	-1	5
Honda Civic 1.3	160	-3	0	3
Jaguar XJS	230	0	+1	5
Jeep Cherokee	175	0	+2	4
Lotus Esprit turbo SE	270	+3	+3	4
Mercedes 300 SE	200	-1	0	6
Opel Vectra GL	200	-1	+1	4
Pontiac Firebird trans am	210	+2	+1	4
Porsche 911 turbo	270	+3	+3	4
Rolls-Royce Silver Spirit II	205	-1	-2	8
Saab 9000 turbo 16 2.3CD	230	+1	+1	6
Toyota Celica GTi 16V	210	+1	+1	3
Vector W2 Twin Turbo	320	+5	+4	3
Volvo 740 GLT	175	-1	-1	5
Ordinary bus	140	-5	-5	6
Ordinary lorry	150	-4	-4	7

Motorcycles

We give data for a few bikes in different classes. They aren't the most common, but they represent a selection from different weight ranges. If the charac-

ters want different brands, the Gamemaster can use the nearest equivalent in terms of motor power. The figures for Honda Offroad can be used for all offroad bikes.

Motorcycles Chart

Brand	Top speed	Accel	Maneuver	Armor
Honda CB 250T	145	-1	+2	2
Honda CB 400T	170	0	+2	3
Honda CB 750 F2	190	0	+1	3
Honda CB 900 F2	195	+1	+1	3
Honda CBX	220	+3	+1	3
Honda Gold Wing	195	+1	0	4
Honda 450 Offroad	130	+1	+4	3
Kawasaki 225 Scorpio	140	0	+2	2
Kawasaki 1200 Ninja	230	+3	+2	3
Suzuki GSX 1100	220	+2	+1	3
Suzuki GS 650	195	+1	+2	3
Yamaha XS 1100 Sport	210	+2	+2	3

Airplanes & Helicopters

We present a small selection of airplanes and helicopters. The two Cessnas can serve as typical samples of small private aircraft and seaplanes. They are often fitted with pontoons for landing on water.

DC-10 represents all large commercial passenger aircraft. Such planes must have large airports to land and take off.

The Hercules is a medium sized military transport, a workhorse in many military forces. It is used for primitive passenger transport, parachuting and cargo trans-

port. There are numerous other airplanes with similar performance.*

The helicopters are attack-, all-around- and transport types. The data for the all-around chopper can be used for all large civilian helicopters. It takes about 15 passengers. A transport helicopter has two rotors and takes up to 50 passengers. It can lift a load of several tons from the ground. The attack helicopters are very expensive military aircraft, heavily armed. They have advanced electronic devices for radar jamming, radar detection, laser detection (against laser sights) and devices for fooling IR-guided missiles. They also have self-diagnostic warning systems to detect damage.

Airplanes

Brand	Type	Psngers	Top speed	Accel	Maneuver	Armor	Range
Cessna 172 T-41	General	6	187	-3	0	5	
Cessna 402	General	9	350	-2	0	5	
DC-10	Passenger	380	922	-3	-3	10	
Hercules	Transport	92	618	-3	-3	10	8000 km

Helicopters

Brand	Type	Hp	Top speed	Accel	Maneuver	Armor	Range
Aerospatiale Dauphin	Attack	2x680	315	-2	+3	5	800km
Augusta A 129 Mangusta	Attack	2x925	285	+1	+5	10	750km
Bell UH1 Huey	Allround	1400	204	-3	+2	5	500km
Boeing Vertol 114	Transport	2x4500	306	-2	+1	5	200-2000k
Hughes AH 64 Apache	Attack	2x1696	365	+2	+6	10	689km
Lynx AH1	Attack	2x2200	333	+1	+4	5	800km
Mil Mi-24	Attack	2x1346	275	+1	+4	10	800km

Boats

A number of generic boats and ships. We give no brand names, just standard performance for the different types. Anyone who is interested in seafaring can easily embellish the data. The top speed of boats is given in knots. One knot is ca 1.85 kph.

Boats

Type	Crew	Waters	Top speed	Accel	Maneuver	Armor	Price
Sea cruiser	25+500	open sea	20	-3	-3	15	\$10 mil+
Motor boat, open	1+6	coast	10	+2	+3	3	\$2000
Speedboat, 10'-20'	1+10	coast	30	+4	+3	3	\$500
Motor yacht	2+25	open sea	50	+3	+2	5	\$500,000
Sail boat, 30'-45'	1-4	coast	15	0	+3	3	\$6,000
Sail ship	20-30	open sea	20	-4	-3	10	\$2 mil
Tanker (small)	10-20	open sea	20	-4	-4	15	\$10 mil+



Magic

A graschat naib i samora Nalkoth; Adonai cheol Nimrathi... I fell silent and waited. The smoke rose slowly from the circle. The air was thick and had an acid tang. The candle flickered, and I could feel a presence. Slowly, a form appeared in the smoke. 'Nimrathi abrasi...' I mumbled as I saw Nimrath materialize before my eyes. First as a vague shape, then gradually more solid, born and bone covered with a thin layer of flesh. A hundred eyes regarded me through the smoke. 'Nimrath abrakas; I bind you, fetter you,

lock you to this sign.' I held up the glass cube, and the creature's eyes closed for a moment. Then, a clawed hand shot out of the smoke and knocked the cube out of my hand, cutting my wrist in the same movement. The cube shattered as it struck the floor. The broad head grinned as the creature rose on its hind legs and extended two sinewy arms toward me. In panic I recited all the protective charms I could remember. A hand struck out but missed me. Another swung a mighty blow, but slid away. My protective circle was holding. It couldn't get out. With a frus-

trated roar, the being charged, but slid to the side and hit the wall. It lifted the altar and threw it at me. The heavy stone was averted by the circle and fell to the floor with a crash. The creature started pounding the wall with its fists until the mortar came away. A final furious

The Conjuror

Magic is a way to see through the illusions and manipulate reality by using your willpower. A conjurer can see and affect a larger portion of reality than others. Through magic, a character can acquire abilities many more humans had before we became captives of the rationalist approach to reality. The conjurer's way of looking at time and space, death and madness, makes them less of the limits they are to ordinary people.

In **Kult**, it is mostly non-player characters who are conjurers, even though player characters may

kick made a large hole in the wall. It crawled through and disappeared, howling. Far off, I could hear Melanie screaming, but I dared not step out of the circle. I stood frozen in the midst of the wreckage while the dust slowly settled."

have some magical powers. The Gamemaster decides if player characters may become conjurers in his or her campaign. If such characters are allowed, then the player can use the rules below to give a character magical powers. The Gamemaster may also rule that only some Lore or some spells are allowed to player characters. For example, the Lore of Death and the Lore of Passion contains spells that are better suited to the villains than to the heroes of the story.

Note: Of course, no magic described in **Kult** has any effect in reality, and none of the incantations and rituals described in this book are intended for use outside the game. We strongly discourage players from playing with magic in real life. Some of the rituals described here would be harmful to the participants, and could cause offense to many people if performed anywhere outside your imagination. Be real. This is just a game.



Requirements

To become a conjurer, the person must have the advantage "Magical intuition," which gives you the ability to develop magical powers and to manipulate reality. It is described under *Advantages and Disadvantages*, and costs 20 points.

The character must then select a Lore of magic, learn spells from that, and expend skill points for them. Every spell is a ritual that the character must learn. The rituals are described under each spell.

Below, we describe two archetypes which are suitable for characters with magical powers. If you want to play a different type of conjurer, you can develop your own archetype.

Burnt-Out Occultist

"This is nothing to toy with. It takes years of training to focus your magical energy. For myself, I made a grave mistake early on, and only now am I beginning to understand what went wrong. In my new visualizations I am using stronger protective symbols. I have also sought inspiration from Indian sources."



Early in life you began to seek truth in what is hidden. You studied ancient magicians to learn how psychic energy could be used to achieve higher levels of consciousness. Then one day, something really happened, and you discovered that the powers you had been toying with were dangerous. Someone dear to you was killed, or maybe you were seriously hurt. What had been a game of fantasy became real and terrifying. Nevertheless, you went on, but with more serious intentions.

An occultist does not need to be burnt-out, but that is a well-known type which is easy to play. Otherwise, there is a risk that your character may become too much like a standard fantasy role-playing magic user.

An occultist needs to have the advantage "Magic intuition," and to know at least one of the magic disciplines. Magic is described in a separate section.

Personality: A theoretician, convinced that the world and human existence can be explained by occult theories. An occult event in the past may have jolted your balance and maybe disrupted your channels to the occult energies.

Disadvantages: Bad reputation, Curse, Persecuted, Mental constriction, Haunted, Wanted, Nightmares, Drug addiction, Unwilling medium

Advantages: Empathy, Enhanced awareness, Intuition, Magic intuition, Mathematical talent

Dark secret: Possessed and haunted, Curse, Forbidden knowledge, Occult experiences, Pact with dark powers, Supernatural experiences

Profession: general worker, writer, journalist, artist, consultant, sect leader

Living standard: 4

Skills: Magic skills, French, Greek, Hypnotism, Net of contacts: occultists, Latin, Meditation, Occultism, Written report, German, Rhetoric

New Age Pagan

"You aren't opening yourself here. That's why you don't feel anything. Relax and feel how the force flows from the crystal into your hand. You may notice that it's getting warm and prickly. It is your own mental energy that is being channeled."

You have realized that we are entering the Age of Aquarius. Healing and astrology are the paths to truth and happiness for mankind. By spiritual exercises, we can strengthen the good forces in our world, and prevent wars and disasters. If we but accept those forgotten aspects of ourselves and admit our bonds to the living, conscious Earth, we may achieve something hitherto unknown in the history of humanity. You mostly mingle with others who have seen the light and hold expensive seminars for interested amateurs.

Personality: You are a seeker, fundamentally convinced that ultimate truth is something we can only find within ourselves. There are unknown, divine powers within us—all we need to do is free them.

Disadvantages: Bad reputation, Fanaticism, Curse, Haunted, Intolerance, Nightmares, Unwilling medium, Persecuted

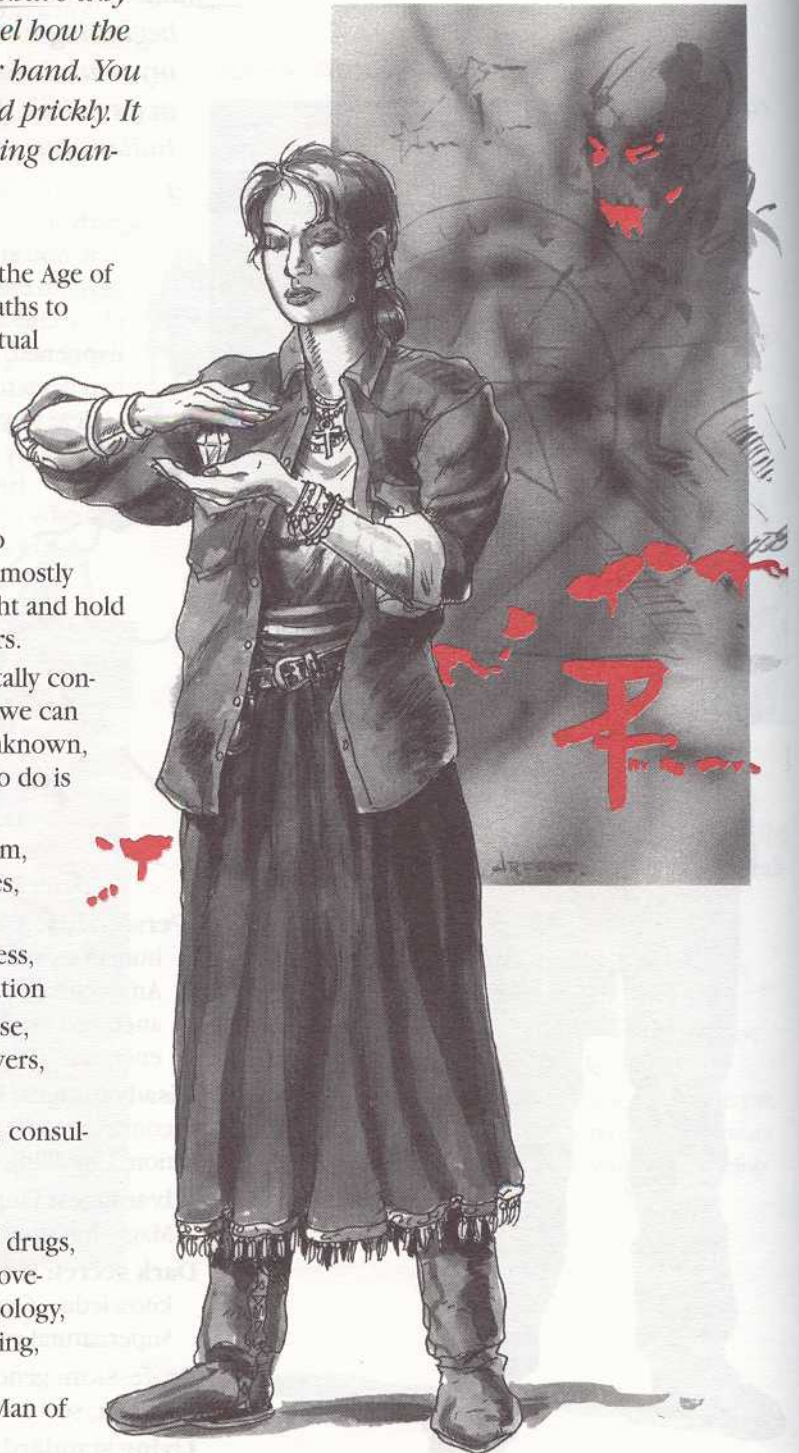
Advantages: Empathy, Enhanced awareness, Intuition, Body awareness, Magical intuition

Dark secret: Possessed and haunted, Curse, Occult experiences, Pact with dark powers, Supernatural experiences

Profession: general worker, healer, artist, consultant, part-time farmer, therapist

Living standard: 6

Skills: Astrology, Computers, Poisons and drugs, Hypnotism, Net of contacts: new age movement, Meditation, Occultism, Parapsychology, Psychology, Written report, Fortune telling, Martial arts: karate, kendo, jujitsu, Drawing/painting/sculpture, Rhetoric, Man of the world.



Lores of Magic

There are six different Lores. Each deals with a different aspect of reality and our way of seeing it. Each Lore is a separate skill that must be learned. It costs the same number of points as a normal skill. You expend one skill point per level up to your Ego score. Above that, every level costs three skill points.

It is only possible to practice one magic Lore at a time, but it is possible to switch back and forth between them.

Your score in any Lore is called the Lore Rating. Every spell has a Lore Rating. In order to learn a spell, your Lore Rating must be equal to or higher than the Lore Rating of that spell. To explain: If you want to learn a spell with a Lore Rating of 12, you must have a score of at least 12 in the Lore to which the spell belongs. If the Lore Rating of the spell is higher than your own skill score in the Lore, you cannot learn it.

Below follows brief descriptions of the different aspects of reality that the different Magic Lores deal with.

Madness

The Lore of Madness concerns itself with the human mind. It contains knowledge of illusions and lies, of how to trick and fool consciousness. A conjurer of Madness can drive people insane and get them to doubt what their senses tell them.

Time & Space

This Lore manipulates time and space. The conjurer opens gateways to other places, changes distances, sees distant things, distorts time, travels in time, makes time pass slower or faster. He breaks down some of the false ideas of time and space we usually entertain.

Dreams

The conjurer of Dreams can change his own and other people's dreams, walk into or out of dreams, make dream and reality come together. He tears down the firm border between dreams and awake consciousness so that dreams may affect life in a very concrete manner.

All conjurers of Dreams have the skill "Art of Dreaming" to the same skill score as their score in the Magic Lore. There is no extra cost for this skill. It is described in the section "Beyond Dreams."

Death

The magic of Death, or necromancy, works in the borderland between life and death. The necromancer can awaken the dead, speak to them, and make them do his bidding.

Passion

This is the magic of sex, and it works with feelings and passions. The conjurer can affect other people's senses, charm them or frighten them. He can enslave people by manipulating passions that they may not want to recognize.

Reality

This Lore works by altering reality. Only conjurers who have mastered the five lesser Lores may begin to manipulate "reality." This means that you cannot begin your career as a conjurer of Reality. Normally, only non-player characters will have these powers. No spells for reality magic are given in the basic rules of **Kult**.

Magical Cooperation

Nothing stops two or more conjurers from cooperating in order to create a temple or perform rituals. As long as they have dedicated the temple together, everything works without problems. If a conjurer from outside is invited to join a temple that already exists, he must "tune himself" to the temple. This takes 30-Ego hours of meditation in the temple, and a successful skill throw for the magic Lore which is going to be practiced there. Then, the conjurers can cooperate.

When several conjurers work together in a ritual, one of them acts as "high priest," leading the ritual and focusing the energy. Each extra conjurer taking part in the ceremony increases the leader's Ego by one during the ritual, and increases the effect of all throws for magic by one.

If conjurers decide to cooperate but haven't got the time for all to "tune in" to the temple, it takes three non-tuned conjurers to increase the leader's Ego and effect in this way.

Some types of conjurers always act together in magic, e.g. British witches who always work in covens of thirteen.

Spells

Spells work just like other skills. You buy a score by expending skill points. All spells are controlled by Ego. It costs three skill points per step to increase your score above your Ego.

It always takes whole combat rounds to cast a spell. It takes time to perform the required ritual. In the spell descriptions, you will find information on the time requirements.

Loss of Endurance

It's hard work to cast spells, and all spellcasting draws on your Endurance. A more powerful spell takes

more Endurance than a less powerful one, and each spell has an Endurance cost in the description.

Your skill score also affects how much you lose. The better you know the spell, the less taxing it is to cast it. The table below shows how the Endurance loss is affected by your skill. At scores up to 8, you lose more than the normal Endurance cost, at 9-12, you lose the standard amount as given in the spell description, and at higher scores you lose less.

Endurance is recovered according to the usual rules: one point per three minutes of complete rest.

Score	% of Endurance cost
1-5	200
6-8	150
9-12	100
13-16	90
17-20	75
21-25	50
26-30	25
31+	10

Role-playing a Spell

Try to play spell casting in a way that creates a magical atmosphere. Just saying "I cast an Invocation of Nimrath" doesn't sound very exciting. The atmosphere and feeling is enhanced if the player (or the Gamemaster, when the conjurer is an NPC) roars out the invocation, waves his hands and closes his eyes as if concentrating hard.

Example: Cassandra has a score of 20 in the Lore of Death, and 15 with the spell "See Through Death." She attempts to open a portal to Acheron, a part of Inferno which lies close to our own world. She has furnished a room in the attic of a house in Paris as a temple, and spent seven days purifying and dedicating it. The player explains what she is doing:

"I prepare myself by drinking only herbal tea in the morning, bathing three times and anointing myself with perfumed oils. At dusk I enter the temple, close the door and wait for darkness. When the sun has disappeared below the horizon, I walk nine times around the altar with the censer. Each time around, I light one of the nine black candles that stand around the chalice and the staff on the altar. I take the dagger and make a gash in my arm. I let the blood fill the chalice. (She mimics making a cut in her arm and holds it over the teacup on the table. Then she lifts up an imaginary skull and pours the imaginary blood over it.)

"Pro nox Acherotim opicho moi lux!" (She yells this, lifting her arms, pretending to hold the skull in her right hand. She lowers the hand and

slowly begins to pass her left hand over the skull.)

"Kakadaimon infernalis redundant acheratis, Acheron, Acheron!" (She lifts an imaginary staff and draws a portal with it in the air.) She rolls 1d20 to see if the spell succeeds. The result is 4, making an effect of 11. It is a success. The Gamemaster describes how the skull fills with a red light, projecting towards the portal that Cassandra has drawn. The air trembles like a disturbed water surface, and suddenly it seems to break, like a shattered mirror. A pungent, icy wind blows into the room, and through the portal she gazes into a dim hall where rusty chains hang from the ceiling, rattling in the wind.

Cassandra feels weak and slightly nauseated. She has lost 18 points of Endurance from throwing the spell. Since her skill score is 15, she loses only 90% of the nominal 20 points of Endurance cost for this spell.

She can now enter through the portal. It will be there for 10 minutes. But if she does, she must cast the spell again from the other side, to get back. She has no temple there, and will have to dedicate a temporary one. This means she will have to spend more than 24 hours in Inferno before she can return. In order to walk unhindered between Inferno and our world, she must use the spell "Hades Walk."

This is just a suggestion for how the spells can be played. The invocations don't have to be thought out, and they don't have to mean anything. Any nonsense phrases will do. But some form of ritual will create atmosphere and anticipation for the magic event to take place. All the players are expecting something, and when the Gamemaster drops his surprise, everyone will be concentrated, and captivated.

Rituals & Sacrifices

All spells require that a ritual must be performed. The ritual focuses your power and will, and makes the magic possible. The more intricate and powerful a spell is, the longer the ritual it requires. With each spell, we describe the actions and incantations necessary to accomplish the magic effect. But first, here follows a summary of the components which usually make up the casting of a magic spell.

The Temple

The temple is the place where the conjurer works. It is a ceremonially cleansed room, dedicated to the working of magic. It must not be used for other purposes and may not be entered by outsiders. The conjurer must choose his temple with a discerning eye, so that it feels right for him. When the room has been

chosen, it is purified with special rituals and dedicated with seven days of fasting. The temple does not need to be a separate building. It can just as well be a locked room in your home, a cave, or a house erected especially for this purpose.

All rituals must be performed in the temple. If the conjurer cannot use his own temple, his skill score for all spells is halved (rounded down).

It normally takes seven days to consecrate a temple. A temporary temple may be consecrated for a single ritual by spending 24 hours in total fasting and uninterrupted meditation. Such a temple works temporarily and gives the conjurer full skill scores. It ceases to work after the spell it was created for has been cast.

Preparations

There are many ways to prepare for a magical ritual. The most common are ritual cleansing or fasting for three days and nights. The preparations are a method to put the conjurer in the right frame of mind for the ritual.

Equipment

The various gadgets a conjurer uses are also basically means to get in the right frame of mind. The most common piece of equipment used are a long ceremonial cape, white, red or black, tied at the waist with a rope or a broad leather belt. Other objects are candles, candlesticks, incense, music, and some form of altar.

Magical Implements

Every conjurer uses his own special tools. The most common are the sword, the staff, the chalice, the crown and the ring. The sword symbolizes the ego and is used for attack and defense. The staff stands for power and is used to summon and bind creatures. The chalice symbolizes progression, salvation and perfection. It is used to change, affect and see. The crown displays the conjurer's overlordship over the powers and creatures he summons. The ring is a symbol of eternity and is used with the crown to achieve the right mood.

Protective Circle

The protective circle may just be a simple circle, drawn with chalk on the floor. Or it can be a complicated pattern of pentagrams, circles and symbols. It symbolizes the protective walls which are maintained by the conjurer's willpower. It can be drawn in chalk, blood, paint, coal, or be set permanently into the floor with stones or wood tiles. It is activated by key phrases in the invocation.

Invocation

This often consists of meaningless words, the sound and rhythm of which summon the magical power.

Invocations are sometimes just a few brief words, but it can also consist of unintelligible howls that go on for hours. The rhythm and melody are often very manifest.

Gestures

Most spells demand that the conjurer should amplify the invocation with movements. The conjurer will face in various directions during special parts of the invocation, or make signs in the air with his or her hands at appropriate moments.

Visualization

After the invocation, the visualization is the most important part of casting a spell. It means the conjurer must create an image in his mind. Through this image, the conjurer focuses the magical power. Images vary according to the nature of the spell. A burning pentagram may be used for protection, writhing dark maelstroms for summoning various beasts. For summoning a specific creature, the conjurer needs to imagine that creature entering the world through a portal or out of the void. Magical energy is visualized as light, flames, protective rays or in some other appropriate manner.

Sacrifice

Sacrifices are a way to increase the potency of the spell. They may be anything from a pinch of incense to spilling a few drops of your own blood. In rare cases, mass sacrifices of innocent humans are used by satanists to achieve the most extreme evil.

Descriptions of Spells

The spell descriptions are given according to the Lore. Within each Lore, they are arranged in order of increasing Lore Rating. Each spell is described in the following format:

Description: What happens when the spell is cast.

Lore Rating (LR): The lowest Lore Rating needed to learn the spell.

Endurance cost: The number of Endurance points lost when casting the spell. Modified by your skill score for the spell.

Equipment: What special objects you need.

Protective circle: whether such is needed, and how extensive.

Invocation: The words to speak in casting the spell, and how long you must keep chanting them.

Gestures: The movements performed while casting the spell.

Visualization: The image you must create in your mind as you cast the spell.

Duration: How long the spell works.

Casting time: How long it takes to cast the spell.

The Lore of Madness

Spell	Lore Rating
Unshroud illusion	5
Manipulate senses	7
Summon creature of madness	10
Bind creature of madness	12
Expel creature of madness	13
Exorcise creature of madness	14
Madness walk	17
Insane killer	23
Alter your body	29
Contort other	40

Unshroud Illusion

The conjurer sees through the illusion, into the true reality. A window is opened toward Metropolis in the form of a cracked mirror. Through the mirror, the conjurer sees Metropolis. Creatures there are also made aware that the conjurer can see them. Their reaction depends on their nature and their attitude to humans. It is usually 5% chance that a passing creature will react when it notices the conjurer.

The mirror may also act as a portal to Metropolis. The conjurer chooses if it is to be a window or a portal. Through a portal, the conjurer can enter and creatures can exit from the other side. By casting the spell in Metropolis, the conjurer can see into our reality and open a portal to get back.

LR: 5

Endurance cost: 20

Equipment: White candles and a black mirror, at least 1.5 x 0.5 m.

Magical implements: chalice

Protective circle: usually not needed

Invocation: "Aporator i durath am'Metropo; speculo horrandex specularum; Aporath." To be repeated over and over for ten minutes.

Gestures: Rhythmic circular movements with hands around the eyes and the forehead.

Visualization: A point of light is materialized in front of the conjurer's forehead and slowly glides toward the black mirror. When the point reaches the mirror, it explodes in light and the window to Metropolis is opened in the mirror.

Duration: 10 minutes

Casting time: 15 minutes

Manipulate Senses

The conjurer can affect another person's senses, make him see and hear things which do not exist, or make him not see and hear something that does exist. Can be used to drive a neurotic person over the threshold into madness. If the victim makes an ego throw with higher effect than the conjurer's effect throw, he is not affected at all.

LR: 7

Endurance cost: 35

Equipment: none

Magical implements: chalice

Protective circle: not needed

Invocation: The name of the victim is repeated, mingled with a complex of mystical phrases during one hour, just barely audibly.

Gestures: Repeated stabbing movements with clenched fist at eye level

Visualization: The conjurer visualizes the victim standing naked while dark, sticky threads fly toward the victim and gradually covers him, until he is completely enveloped.

Duration: maximum 24 hours

Casting time: 1 hour 15 minutes

Summon Creature of Madness

The conjurer can summon a creature from the realms beyond madness. He decides what type of creature to summon. He must know the name of the creature and what it looks like, to be able to visualize it. Creatures are described in the section "Beyond Madness." A stipulated effect is required to summon each type of creature; these are found below.

Creature	Effect
Alucinad	5
Amentoraz	10
Cairath	15
Furie	3

LR: 10

Endurance cost: 40

Equipment: Veils of different colors, red incense, candles of different colors.

Magical implements: staff and chalice

Protective circle: A complicated circle, inscribed within nine pentagrams. The basic pattern is drawn in charcoal or chalk. Some marks are made with the conjurer's blood, saliva or urine. Oil lamps mark the nine pentagrams.

Invocation: A complex formula where the conjurer's name is woven with howls and growls. While the spell is cast, the conjurer slowly reaches a state of ecstasy.

Gestures: short, jerking motions

Visualization: A formless lump of material which gradually takes the shape of the creature, until it appears physically before the conjurer.

Duration: —

Casting time: 7 hours

Bind Creature of Madness

The conjurer can bind a creature from beyond madness and force it to obey him for seven days and nights. It is not necessary for the conjurer to have summoned the creature himself; the spell works on any such creature. He cannot, however, bind a creature which another conjurer has already bound. Such creatures can only be expelled (see below).

To succeed, the conjurer must make an ego throw with higher effect than the creature he is trying to bind. If he fails, the creature is free to do what it wants.

LR: 12

Endurance cost: 45

Equipment: A glass orb or cube which will contain the image of the creature as long as it is bound. When the binding expires, the orb or cube is shattered.

Magical implements: staff and chalice

Protective circle: A circle inscribed within nine pentagrams. The basic pattern is drawn in charcoal or chalk. Some marks are made with the conjurer's blood, saliva or urine. Oil lamps mark the nine pentagrams.

Invocation: Summoning of binding powers such as Marood, Accar and Zour, together with the name of the creature.

Gestures: slow, weaving hand movements around the creature's body.

Visualization: The conjurer sees a web of light forming around the creature. At the finish of the spell casting, the creature is completely ensnared in the web.

Duration: 7 times 24 hours

Casting time: 50 minutes

Expel Creature of Madness

The conjurer can drive away a creature from beyond madness. It can be a creature he has summoned himself, or one that roams the world of its own

accord, or one sent by another conjurer. To succeed, the conjurer must make an ego throw with higher effect than the creature.

LR: 13

Endurance cost: 50

Equipment: veils of many colors which are burned during the spell, incense, candles of many colors.

Magical implements: chalice and sword

Protective circle: normally not needed

Invocation: the creature's name is spoken repeatedly, together with words of rejection

Gestures: repeated striking movements in the air and pushing forward with open hands. Then, sweeping movements with the veils while burning them.

Visualization: The conjurer sees the creature gradually dissolve, lose its contours and fade away.

Duration: —

Casting time: 12 minutes

Exorcise Creature of Madness

This spell is used to cast out a creature from beyond madness which is possessing a human being, a place or an object. To succeed, the conjurer must make an ego throw with higher effect than the creature he is exorcising.

LR: 14

Endurance cost: 60

Equipment: rattle, bottle with stones or other rattling object, clear water, incense, silver chain

Magical implements: chalice and sword

Protective circle: usually not needed

Invocation: Varying. A chant to the creature, calling it by name, asking it to leave of its own free will, alternating with threats. Names of deities are woven into the chant.

Gestures: rattling, waving of incensers, circular movements over the possessed person's face.

Visualization: The conjurer imagines how the possessing creature is resting in the victim's body. He sees it take shape and gradually emerge from the victim.

Duration: —

Casting time: 48 hours

Madness Walk

The conjurer can physically enter other people's hallucinations and the other worlds described in *Beyond madness* (pg. 228). He can enter other character's hallucinations if he so desires. While the spell is working, he can walk freely between our world, the

worlds of madness, and other people's hallucinations.

LR: 17

Endurance cost: 65

Equipment: Tarot cards (where the cards represent different worlds)

Magical implements: Chalice

Protective circle: not needed

Invocation: Long rhymes which are mumbled continuously while the spell is cast.

Gestures: The conjurer walks around and around in the temple, waving his arms emphatically in random patterns

Visualization: The conjurer visualizes the world he wishes to enter.

Duration: 3 days

Casting time: 24 hours

Insane Killer

The conjurer creates an illusion of the most terrible thing that the victim can imagine, and sends it to him. If the victim believes the illusion, he takes full damage from its attacks. This spell is a more advanced form of "Manipulate senses."

In order to recognize the illusion for what it is, the victim must make an ego throw with higher effect than 25-Ego. And he can only do this if he has any doubts about the creature's existence.

LR: 23

Endurance cost: 75

Equipment: organic matter from the victim, e.g. a few hairs. A small iron dagger dipped in human blood.

Magical implements: The swords and the chalice.

Protective circle: not needed

Invocation: The victim's name is woven into a description of the nightmare to be created, together with magical formulas.

Gestures: Fingers held at temples and over the eyes, hard punches with the fists in the air.

Visualization: The conjurer imagines the killer gradually taking shape and attacking the victim.

Duration: 24 hours

Casting time: 9 hours

Alter Own Body

The conjurer can temporarily alter the form of his own body. He can change appearance, sex and race. He can double his ability scores and triple his weight. All secondary abilities are affected by this, but skills

are not.

LR: 29

Endurance cost: 100

Equipment: A few hairs from the conjurer himself, a drop of his blood and a piece of black cloth.

Magical implements: The chalice

Protective circle: not needed

Invocation: The conjurer's own name is woven in with a description of what he intends to become. Complicated magical words.

Gestures: Hands sliding over his own body, forming it.

Visualization: Sees own body changing.

Duration: 18 hours

Casting time: 48 hours

Contort Other

The conjurer can change another person's body. The change happens slowly during a month, beginning with small alterations and gradually getting worse. The conjurer can double or half one of the victim's abilities, change the victim's sex, race or appearance freely. The victim can be changed into an unhuman monster, a perfect copy of another person, or something else. The victim's weight can be increased up to three times or decreased to a third of normal. If the victim makes an ego throw with higher effect than the conjurer, the spell will not work.

LR: 40

Endurance cost: 150

Equipment: small image of the victim, e.g. a voodoo doll. Fresh leaves.

Magical implements: The sword

Protective circle: not needed

Invocation: long chant with the victim's name and names of creatures that the conjurer wants the deformed person to look like.

Gestures: repeated stabbing with a finger toward the doll, broken circular movements. The leaves are crushed in the hand.

Visualization: The conjurer imagines how the victim's body changes.

Duration: permanent

Casting time: 24 hours (after which the alterations take a month)

The Lore of Time & Space

Spell	Lore Rating
See through time & space	5
Manipulate time & space	7
Summon creature of time & space	10
Bind creature of time & space	12
Expel creature of time & space	13
Exorcise creature of time & space	14
Time & space walk	17
True vision	20
Psychometrist	37
Find object	40

See Through Time & Space

The conjurer can see through time and space, create windows for looking into other places and times, as well as portals for entering other places and times. This doesn't mean he can see through the illusions to Metropolis. He only sees things that belong to our reality. The window or portal is created in a cloud of special incense; red smoke is used for moving or seeing forward in time, blue smoke for backward, and black smoke for moving in space in the present time.

Creatures on the other side become aware of the conjurer and can see him through the portal or the window. If a portal is opened, other creatures can follow the conjurer through it from either side. There are no limits to distances or time spans, as long as the conjurer can visualize the place he is trying to reach. He must know what it looks like. The effect determines how close to his target he gets, in time and space. At effects under 5, an attempt to look back 100 years or less in time will miss by a few days, and a few years when looking further back. It is generally more difficult to see the future, because it's hard to visualize it. The error will be 20—the effect in years, unless the conjurer somehow knows exactly what it looks like.

LR: 5

Endurance cost: 20

Equipment: censer with special incense (see above)

Magical implements: The ring

Protective circle: Not needed

Invocation: A brief mumbling for ten minutes

Gestures: Wavy movements with the hands around the head.

Visualization: Imagine the place you want to see/go to

Duration: 10 minutes

Casting time: 15 minutes

Manipulate Time & Space

The conjurer can affect a person's perception of time and space. He can make an eternity seem like a moment, and vice versa. He can convince people that a vast prairie is only a couple of hundred yards across. He can make people grow old very fast, or make them younger, by convincing them that a greater or smaller part of their life has passed. It isn't possible to kill people this way, and the victim resumes his true age after the duration of the spell. If the victim makes an ego throw with higher effect than the conjurer's effect for the spell, the victim is not affected at all.

LR: 7

Endurance cost: 35

Equipment: None

Magical implements: The ring

Protective circle: Not needed

Invocation: The victim's name is repeated in a complicated invocation during one hour, barely audibly.

Gestures: Short jerky movements with both hands.

Visualization: The conjurer imagines time and space in the way he wants the victim to perceive them. He imagines his own thoughts as bright points which are gradually transferred to the victim.

Duration: maximum 24 hours

Casting time: 1 hour 15 minutes

Summon Creature of Time & Space

The conjurer can summon a creature from the realms beyond time and space. He decides what type of creature to summon. He must know the name of the creature and what it looks like, to be able to visualize it. Creatures are described in the section "Beyond Time and Space." A stipulated effect is required to summon each type of creature; these are found below.

Creature	Effect
Aetat	10
Aspecti	10

LR: 10

Endurance cost: 40

Equipment: red, blue and black incense

Magical implements: The staff and the ring

Protective circle: complicated circle intertwined with nine pentagrams. The pattern is drawn with charcoal or chalk. Certain marks are made with urine or blood from the conjurer. Oil lamps are placed in the centers of the nine pentagrams.

Invocation: Complicated formula including the name of the creature.

Gestures: The hands follow the smoke and form the creature's body from it.

Visualization: The conjurer looks into the smoke and tries to see the creature emerging in increasing detail until it has taken physical form.

Duration: —

Casting time: 7 hours

Bind Creature of Time & Space

The conjurer can bind a creature from beyond time and space, and force it to obey him for seven days and nights. It is not necessary for the conjurer to have summoned the creature himself; the spell works on any such creature. He cannot, however, bind a creature which another conjurer has already bound. Such creatures can only be expelled (see below).

To succeed, the conjurer must make an ego throw with higher effect than the creature he is trying to bind. If he fails, the creature is free to do what it wants.

LR: 12

Endurance cost: 42

Equipment: A ring of wood or bone where the creature's name has been carved. When the spell ceases to work, the ring will shatter.

Magical implements: The staff and the ring

Protective circle: Circle intertwined with nine pentagrams, marked with oil lamps. The pattern is drawn with charcoal or chalk. Certain marks are made with urine, saliva and blood from the conjurer.

Invocation: Summoning of binding creatures such as Marood, Accar and Zour, together with the target creature's name.

Gestures: Slow, weaving hand movements around the creature.

Visualization: The conjurer imagines a web of light forming around the creature, enveloping it until it cannot find an exit.

Duration: 7 days

Casting time: 50 minutes

Expel Creature of Time & Space

The conjurer can drive away a creature from beyond time and space. It can be a creature he has summoned himself, or one that roams the world of its own accord, or one sent by another conjurer. To succeed, the conjurer must make an ego throw with high-

er effect than the creature.

LR: 13

Endurance cost: 50

Equipment: Red, blue and black incense, a thin glass rod carved with the name of the creature, to be broken at the climax of the ceremony.

Magical implements: The ring and the sword

Protective circle: usually not needed

Invocation: The creature's name is repeated together with repelling phrases.

Gestures: Striking the air repeatedly and pushing forward with open hands. Sweeping motions back and forth with the incenser.

Visualization: The conjurer sees the creature dissolve, lose its substance and vanish.

Duration: —

Casting time: 12 minutes

Exorcise Creature of Time & Space

This spell is used to cast out a creature from beyond time and space which is possessing a human being, a place or an object. To succeed, the conjurer must make an ego throw with higher effect than the creature he is exorcising.

LR: 14

Endurance cost: 60

Equipment: buzzer, rattle, bottle with pebbles or other rattling device. Red, blue and black incense, clear water.

Magical implements: The ring and the sword

Protective circle: not normally needed

Invocation: Varying; summoning with the creature's name, alternately inviting it to leave the body of its own free will, and threatening it. Names of deities are woven into the chant.

Gestures: Rattling noises, waving incenser, circular movements over the possessed person's face.

Visualization: The conjurer imagines the creature as resting inside the possessed person's body. He sees it take form and gradually emerge from the body.

Duration: —

Casting time: 48 hours

Time & Space Walk

The conjurer is able to move through time gradually, not just by jumping through a portal. He can walk through time in any direction; he will perceive it like a fast-winding film going forward or backward around him. He can also distort his own perception of space,

and is able to move almost instantly between distant places. In one hour, he can move up to 100 years. Walking 100 yards will take him 1000 miles.

LR: 17

Endurance cost: 65

Equipment: Hourglass, walking stick, red, blue and black incense.

Magical implements: The ring and the staff

Protective circle: not needed

Invocation: A few short phrases repeated many times

Gestures: Walks around in the temple, in soft circles.

Visualization: Imagines time or space as faster or smaller than they usually are.

Duration: 3 days

Casting time: 24 hours

True Vision

The conjurer can see and hear any event from the past, present or future. He chooses some scene he knows to have taken place, creates a thick cloud of incense, and sees the scene take form in the smoke. He can then examine it through a round piece of glass. This spell is a development of See through time and space.

LR: 20

Endurance cost: 80

Equipment: red, blue and black incense. Round piece of clear glass, 1.5' in diameter.

Magical implements: The ring

Protective circle: Not needed

Invocation: Summoning of the spirits of seeing.

Gestures: Moves the hands through the smoke to make it form properly.

Visualization: Visualizes the scene which appears in the smoke.

Duration: 30 minutes

Casting time: 1 hour

Psychometerism

The conjurer can know and tell the past and future of an object by holding it in his hand or simply touching it. Before the spell is cast, he must choose whether to read the past or the future of the object. While the spell is working, the conjurer sees a vision of important events in the past or future of the object.

The effect determines how far into the past or future the conjurer can see. Effects of 1-5 give 10 years, 6-10 = 100 years, 11-15 = 1000 years, 16-20 = 10,000 years. At effects over 20, visibility is unlimited. The conjurer can only see important or traumatic events such as murders, magical ceremonies or natural disasters.

LR: 37

Endurance cost: 100

Equipment: The object to be examined, red or blue incense, red or blue candles.

Magical implements: The ring

Protective circle: Not needed

Invocation: Mumbling of long chants over the object all the time.

Gestures: Circular movements over the object, fingers on the object, tracing its form with hands.

Visualization: Imagines a blue or red aura around the object, casting a ray of light into the cloud of incense and projecting the visions there.

Duration: 30 minutes

Casting time: 4 hours

Find Object

The conjurer can find an object or a person. He must know what object or which person he is searching for. He must be very specific, e.g. "the leader of the Cult of Fools in Leipzig, herr Baron Otto von Hauptmann." This would be a valid definition of who to look for. Just "the leader of the Cult of Fools in Germany" would not be specific enough. It is an advantage if the conjurer knows what the person or object looks like. If he has no idea what it looks like, he needs an effect of at least 10 to succeed.

The effect determines how close the conjurer gets to what he seeks. At large distances, he can determine the location within a number of kilometers equal to his Ego minus the effect for the spell. If he is within ten kilometers from the object, he can locate it in a number of hundred meters equal to his Ego minus the effect for the spell.

LR: 40

Endurance cost: 120

Equipment: Small carved staff with runic inscription

Magical implements: The ring and the chalice

Protective circle: not needed

Invocation: The name of the sought thing is repeated, woven in a complicated formula, during almost an hour.

Gestures: Hands held with palms out, moved back and forth as if feeling for something in the air.

Visualization: Imagining the object, resting in darkness. When the spell starts working, the surroundings emerge from darkness and the conjurer sees where the object is.

Duration: —

Casting time: 24 hours

The Lore of Dreams

Spell	Lore rating
Art of Dreaming	special
See through dreams	5
Manipulate dream	7
Summon dream creature	10
Bind dream creature	12
Expel dream creature	13
Exorcise dream creature	14
Dream walk	17
Create/dissolve dream	40

Art of Dreaming

All dream conjurers automatically have the skill "Art of Dreaming" with the same score as their score for the magic lore. There is no extra cost for it. The art of dreaming is described in "Beyond dreams."

See Through Dreams

The conjurer can see into other people's dreams by looking into a mirror. He can also see into the dreams of other characters and into the dream worlds described in the section Beyond Dreams. He can open portals into dreams and dream worlds, and physically enter them. Dreaming creatures will be aware of the conjurer's presence, and can see him through the portal or window. If the spell is cast from inside a dream, the conjurer can see out into the real world and open a portal to get back there.

LR: 5

Endurance cost: 20

Equipment: blue mirror, 1.5 x 0.5 meters

Magical implements: The chalice

Protective circle: Not normally needed

Invocation: "Dormanoth ibid alkarath; Nemran, Cabyrid, Efesos, Naxos Chamid; Dormador somnambolo corsis; adraxas." Repeated over and over again for ten minutes.

Gestures: Slow circular movements over the conjurer's closed eyes.

Visualization: A dark spot materializes in front of the conjurer and slowly glides up to the mirror, where it explodes in darkness and opens a path into the dream.

Duration: 10 minutes

Casting time: 15 minutes

Manipulate Dream

The conjurer can alter a person's dreams any way he sees fit. He can twist them into terrible nightmares

or change frightening dreams into comforting ones. It is possible to drive a person insane by constantly haunting him with horrible nightmares.

If the victim makes an ego throw with higher effect than the conjurer's effect for the spell, he is not affected at all. If attacked with this spell by another conjurer, a dream conjurer may add his score for the Lore of Dreams to the effect of his ego throw. It is difficult to disturb the dreams of dream magicians.

LR: 7

Endurance cost: 35

Equipment: Burning candle, thin black veil

Magical implements: The chalice and the sword

Protective circle: Not needed

Invocation: The dreamer's name intertwined with a long formula.

Gestures: Sweeps the veil over the candle with the left hand while slowly opening and closing the right hand.

Visualization: The veil grows into a vast rolling field where the victim's dreams materialize and change as the conjurer moves the veil.

Duration: max 24 hours

Casting time: 1 hour 15 minutes

Summon Dream Creature

The conjurer can summon a creature from the realms beyond dreams. He decides what type of creature to summon. He must know the name of the creature and what it looks like, to be able to visualize it. Creatures are described in the section *Beyond Dreams*. A stipulated effect is required to summon each type of creature; these are found below.

Creature	Effect
Dream wanderer	the wanderer's Ego-20 (minimum 0)
Ichthyrian	5
Psychagus	10

LR: 10

Endurance cost: 40

Equipment: Small mirror and black veil

Magical implements: The staff and the chalice

Protective circle: A circle inscribed within nine pentagrams. The basic pattern is drawn in charcoal or chalk. Some marks are made with the conjurer's blood, saliva or urine. Oil lamps mark the nine pentagrams.

Invocation: Complicated formula including the name of the creature.

Gestures: The veil is moved in circles around the mirror.

Visualization: The creature is visualized as gradually appearing in the mirror, first as a formless mass and then in more detail, until it takes physical form and steps out of the mirror.

Duration: —

Casting time: 7 hours

Bind Dream Creature

The conjurer can bind a creature from beyond dreams and force it to obey him for seven days and nights. It is not necessary for the conjurer to have summoned the creature himself; the spell works on any such creature. It may have entered our world on its own accord. He cannot, however, bind a creature which another conjurer has already bound. Such creatures can only be expelled (see below).

To succeed, the conjurer must make an ego throw with higher effect than the creature he is trying to bind. If he fails, the creature is free to do what it wants.

LR: 12

Endurance cost: 45

Equipment: Mirror where the image of the creature appears as long as it is bound.

Magical implements: The staff and the chalice.

Protective circle: A circle inscribed within nine pentagrams. The basic pattern is drawn in charcoal or chalk. Some marks are made with the conjurer's blood, saliva or urine. Oil lamps mark the nine pentagrams.

Invocation: Summoning of binding powers such as Marood, Accar and Zour, together with the name of the creature.

Gestures: Slow, weaving hand movements with the mirror around the creature's body.

Visualization: The conjurer sees a web of light forming around the creature. At the finish of the spell casting, the creature is completely ensnared in the web.

Duration: 7 days

Casting time: 50 minutes

Expel Dream Creature

The conjurer can drive away a creature from beyond dreams. It can be a creature he has summoned himself, or one that roams the world of its own accord, or one sent by another conjurer. To succeed, the conjurer must make an ego throw with higher effect than the creature.

LR: 13

Endurance cost: 50

Equipment: Mirror, black veil, black candles

Magical implements: The chalice and the sword

Protective circle: normally not needed

Invocation: the creature's name is spoken repeatedly, together with words of rejection

Gestures: repeated striking movements in the air and pushing forward with open hands. Sweeping movements with the veil.

Visualization: The conjurer sees the creature gradually dissolve, lose its contours and fade away.

Duration: —

Casting time: 12 minutes



Exorcise Dream Creature

This spell is used to cast out a creature from beyond dreams which is possessing a human being, a place or an object. To succeed, the conjurer must make an ego throw with higher effect than the creature he is exorcising.

LR: 14

Endurance cost: 60

Equipment: rattle, bottle with stones or other rattling object, mirror, black incense

Magical implements: chalice and sword

Protective circle: usually not needed

Invocation: Varying. A chant to the creature, calling it by name, asking it to leave of its own free will, alternating with threats. Names of various deities are woven into the chant.

Gestures: rattling, waving of incenser, circular movements over the possessed person's face.

Visualization: The conjurer imagines how the possessing creature is resting in the victim's body. He sees it take shape and gradually emerge from the victim.

Duration: —

Casting time: 48 hours

Dream Walk

The conjurer can walk through dreams and visit the dream worlds described in the section *Beyond Dreams* (see page 218). As long as the spell lasts, he can move freely between the waking world and different dream worlds.

LR: 17

Endurance cost: 65

Equipment: Mirror and black veil

Magical implements: The chalice and the staff

Protective circle: not needed

Invocation: Long formulas where the wanderer sets himself in a state between waking and sleeping. The conjurer gradually becomes more distracted and ethereal as the spell is cast.

Gestures: Slow circular movements with the hands. The conjurer walks about in the temple with open eyes, but does not see his surroundings.

Visualization: The conjurer's sense of time and space slowly dissolves, and he imagines the dream world he wishes to enter.

Duration: 3 days

Casting time: 24 hours

Create/Dissolve Dream

The conjurer can create his own dream worlds and destroy other people's dreams so that they vanish and cannot be retrieved. This spell is used in the struggle between different dream conjurers, who attack and destroy each other's dreams. If the conjurer succeeds with creating a dream, he has created a world which he rules. He can force sleeping people to enter it. This is a more powerful and efficient way to work with dreamers than to manipulate their own dreams.

To dissolve a dream, the conjurer must roll a higher effect with this spell than the dreamer's ego throw. When a dream conjurer's dreamworld is under attack, he may add his score in the Lore of Dreams to the effect of his ego throw, to protect his world.

LR: 40

Endurance cost: 180

Equipment: Mirror and incense

Magical implements: The chalice

Protective circle: not needed

Invocation: Long, droning formulas during several hours to create a dream. Short, intense shouts to destroy a dream.

Gestures: Holds the hands over his head and opens them to the sky. Then closes them and pulls them down. Finally throws his arms outward.

Visualization: Try to see the dream world you wish to create or destroy.

Duration: permanent

Casting time: 7 days

The Lore of Death

Spell	Lore rating
See through death	5
Manipulate death	7
Summon creature of death	10
Bind creature of death	12
Expel creature of death	13
Exorcise creature of death	14
Hades walk	17
Body change	27
Prolong life	33
Voodoo ritual	37
Putrefy other's body	40

See Through Death

The conjurer creates a window through which he can see into another's death and into the realms of the dead which are described in the section *Beyond Death* (page 209). He can also open portals to these places and physically enter them. It's possible for him to visit dead characters.

The window or portal also make it possible for creatures and people who are on the other side to see the conjurer. How they react depends on who they are and how they regard humans. If the spell is cast from within one of the realms of the dead, the conjurer can see into our reality and return here.

LR: 5

Endurance cost: 20

Equipment: A skull of crystal or glass, black incense, black candles

Magical implements: The staff and the chalice

Protective circle: not normally needed

Invocation: The name of the death world the conjurer seeks is repeated with a short formula.

Gestures: Slow circular movements with one hand over the crystal skull.

Visualization: The conjurer sees the skull fill with a glow which grows into a window or portal to the realm of the dead.

Duration: 10 minutes

Casting time: 15 minutes

Manipulate Death

The conjurer can manipulate the dead. There are many ways to do this. A few examples follow:

Speak to the dead. Unless a corpse has been dead for more than two weeks, there is still a link between the body and the soul. By touching the remains, the conjurer can establish contact and ask simple questions. Dead souls are often confused enough to seem insane, and will seldom answer coherently.

Animate dead. The conjurer forces the dead person's consciousness back into the decaying body, where it soon loses its sanity and is unable to escape. The dead soul resists, and the conjurer must overcome the effect of its ego throw with the effect roll for the spell.

Control the dead. The conjurer controls animated dead, whether they were animated by himself or some other conjurer. He can get them to obey simple commands. In order to get control over such a creature, he must get a higher effect with his spell throw than the dead person does with his ego throw. If this succeeds, he then has power over the animated dead person.

Control reincarnation. The conjurer can force a dead person to reincarnate into a living body of his choice (the host's consciousness is suppressed). This requires an effect of 15 or higher, and the effect must be higher than the effect of the dead person's ego throw.

LR: 7

Endurance cost: 35

Equipment: The corpse or bones of the dead person, black candles, incense

Magical implements: The staff

Protective circle: not normally needed

Invocation: Short, guttural noises mixed with summons of the powers of the dark.

Gestures: Squeezes the remains of the dead person, moves hands slowly over the corpse.

Visualization: Sees a glow appear in the corpse and spread until the whole body is enveloped by an orange aura.

Duration: maximum 24 hours

Casting time: 1 hour 15 minutes

Summon Creature of Death

The conjurer can summon a creature from the realms beyond death. He decides what type of creature to summon. He must know the name of the creature and what it looks like, to be able to visualize it. Creatures are described in the section *Beyond Death* (see pg. 209). A stipulated effect is required to summon each type of creature; these are found below. Death angels who are summoned will appear as incarnates. The true body of the death angel, in Inferno, is not affected by the summons.

Creature	Effect
Death angel	30
Specter	3
Nepharite	15
Purgatide	5
Razide	10

LR: 10

Endurance cost: 40

Equipment: A skull, black incense, black candles

Magical implements: The staff and the chalice

Protective circle: A circle inscribed within nine pentagrams. The basic pattern is drawn in charcoal or chalk. Some marks are made with the conjurer's blood, saliva or urine. Oil lamps mark the nine pentagrams.

Invocation: Complicated formula containing the name of the creature.

Gestures: The incense is moved in circular patterns around the skull, while holding the other hand in a fist over the skull.

Visualization: The creature is visualized as appearing, first as a formless mass, then emerging in more detail until it appears physically before the conjurer.

Duration: —

Casting time: 7 hours

Bind Creature of Death

The conjurer can bind a creature from beyond death and force it to obey him for seven days and nights. It is not necessary for the conjurer to have summoned the creature himself; the spell works on any such creature. He cannot, however, bind a creature which another conjurer has already bound. Such creatures can only be expelled (see below).

To succeed, the conjurer must make an ego throw with higher effect than the creature he is trying to bind. If he fails, the creature is free to do what it wants.

LR: 12

Endurance cost: 45

Equipment: A bone carved with the name of the creature. It shatters when the binding is broken.

Magical implements: The staff and the chalice

Protective circle: A circle inscribed within nine pentagrams. The basic pattern is drawn in charcoal or chalk. Some marks are made with the conjurer's blood, saliva or urine. Oil lamps mark the nine pentagrams.

Invocation: Summoning of binding powers such as Marood, Accar and Zour, together with the name of the creature.

Gestures: Slow, weaving hand movements with the bone, around the creature's body.

Visualization: The conjurer sees a web of darkness forming around the creature. At the finish of the spell casting, the creature is completely ensnared in the web.

Duration: 7 days

Casting time: 50 minutes

Expel Creature of Death

The conjurer can drive away a creature from beyond death. It can be a creature he has summoned himself, or one that roams the world of its own accord, or one sent by another conjurer. To succeed, the conjurer must make an ego throw with higher effect than the creature.

LR: 13

Endurance cost: 50

Equipment: A skull, black incense, black candles

Magical implements: The chalice and the sword

Protective circle: not normally needed

Invocation: The creature's name is repeated with dismissive phrases.

Gestures: repeated striking movements in the air and pushing forward with open hands. At the end, the skull is crushed against the altar or the floor, and the words "Nemloth aboras <name of creature>; Nemloth iberan!" are shouted.

Visualization: The conjurer sees the creature gradually dissolve, lose its contours and fade away.

Duration: —

Casting time: 12 minutes

Exorcise Creature of Death

The conjurer can cast out a creature from beyond death which is possessing a human being, a place or

an object. To succeed, the conjurer must make an ego throw with higher effect than the creature he is exorcising. This spell is used to drive away the ghost of a dead person, or a purgative that has possessed a living creature.

LR: 14

Endurance cost: 60

Equipment: rattle, bottle with pebbles in or other rattling object, black incense, human blood.

Magical implements: The chalice and the sword

Protective circle: normally not needed

Invocation: Varying. A chant to the creature, calling it by name, alternately asking it to leave of its own free will, and threatening it. Names of various deities are woven into the chant.

Gestures: rattling, waving of censer, circular movements over the possessed person's face, sprinkling blood on his face.

Visualization: The conjurer imagines how the possessing creature is resting in the victim's body. He sees it take shape and gradually emerge from the victim.

Duration: —

Casting time: 48 hours

Hades Walk

The conjurer can walk freely between our reality and the various realms of the dead, as long as the spell lasts. The realms of the dead are described in the section *Beyond Death* (page 209)

LR: 17

Endurance cost: 65

Equipment: A skull, black incense, black candles, bone staff carved with the names of the nine circles of Hell.

Magical implements: The staff and the chalice

Protective circle: not needed

Invocation: Long chants with names of demons and places where the dead dwell.

Gestures: Palms turned down to the ground and slowly moved over the floor as the conjurer passes through the temple.

Visualization: The conjurer imagines the realm he wants to enter.

Duration: 3 days

Casting time: 24 hours

Body Change

The conjurer can take over another person's body and force the other person's soul to enter his own body. The new body must be in the temple in order for the spell to work. If the victim makes an ego throw

with higher effect than the conjurer's throw for the spell, the magic fails. If the conjurer fails with this spell, his body dies and his soul is cast straight into Inferno.

LR: 27

Endurance cost: 120

Equipment: A living body, one white and one black candle representing the two souls, red ochre for anointing the bodies.

Magical implements: The staff and the ring.

Protective circle: not needed

Invocation: Extensive formulas. Summoning of Hermes and Raschaza.

Gestures: Moves hands over the victim's body and over his own.

Visualization: The souls are envisioned as two candles, a dark one for the conjurer and a light one for the victim. The conjurer dissolves the candles into long threads and slowly pulls the victim's soul out of its body, while injecting his own into it.

Duration: permanent

Casting time: 7 days

Prolong Life

The conjurer can "steal" life force from other creatures. The victim ages while the conjurer maintains his present age unchanged for some time. By stealing ten years of life from a victim, the conjurer gains one year of preservation from aging. Some conjurers use animals for the ritual, while some ruthless ones prefer children. If the victim makes an ego throw with higher effect than the conjurer's effect for the spell, the magic fails.

LR: 33

Endurance cost: 140

Equipment: Mirror where the conjurer's "real" age is visible if he looks in it. Incense and black candles. Iron knife.

Magical implements: The staff and the ring

Protective circle: not needed

Invocation: Demon princes are summoned.

Gestures: Holding the palms against the victim's body and closing the eyes to let the life force flow in.

Visualization: The victim's life force is visualized as a red, pulsing glow which seeps into the conjurer through his palms. When the life force is drained, the glow in the victim "goes out."

Duration: permanent

Casting time: 9 days

Voodoo Ritual

The conjurer, with his own hands, makes a doll which depicts his victim. The doll must contain hair,

blood or flesh from the victim in order to work. The conjurer can establish a connection between the doll and the victim, so that anything that happens to the doll also happens to the victim. If needles are stuck into the doll, the victim gets deep, bleeding wounds where the doll was stung. If the conjurer sets fire to the doll, the victim catches fire and is consumed. The spell is broken if the victim destroys the doll, e.g. by burning it. The connection then reverts to the conjurer so that he is consumed by the fire.

LR: 37

Endurance cost: 150

Equipment: voodoo doll, incense, needles, fire

Magical implements: The crown and the sword

Protective circle: not needed

Invocation: Summoning of a lesser creature of death. Long curses.

Gestures: The doll is lifted and shaken, then stung with needles.

Visualization: The conjurer imagines the victim's soul as a red glow inside the doll. When the doll is tortured, the flame writhes in pain.

Duration: 1 month

Casting time: 3 days

Putrefy Other's Body

The conjurer can make another living person's body rot. The decay cannot be halted once it gets started, and the body slowly decomposes until only the bare bones are left. The victim's consciousness remains in the body through the whole process. Not even when the body has been fully dissolved can the soul escape, but remains tied in the bones forever, or until someone sets it free. The victim always loses his sanity in an early stage of the process, though some are known to have embalmed themselves to avoid total annihilation.

The conjurer must overcome the effect of the victim's ego throw with his effect for the spell, or the magic will turn against himself and his own body will rot.

LR: 40

Endurance cost: 180

Equipment: A piece of meat, a few drops of blood from the victim, black candles and incense.

Magical implements: The sword

Protective circle: not needed

Invocation: Curses and grunts

Gestures: The conjurer moves his hands over the meat, which is made to rot.

Visualization: The victim's body is visualized as taking form in the rotting meat.

Duration: permanent

Casting time: 7 days

The Lore of Passion

Spell	Lore Rating
See through passion	5
Manipulate passion	7
Summon creature of passion	10
Bind creature of passion	12
Expel creature of passion	13
Exorcise creature of passion	14
Mass suggestion	17
Parthenogenesis	20
Fetus perversion	30
Crossbreeding	40

See Through Passion

The conjurer can see behind our outer appearances and recognize the true emotions we hide. He can also sense part of the true divinity in humans, and see what potential a person would have if awakened. By looking through a person's emotions, the conjurer can open a portal to that part of the world beyond the illusions, which is connected to that person. The passion conjurer can open a gate to the purgatory where one person will end up, to heavens where another person is



destined to go, or to parts of Metropolis where a person fits in. The person whose emotions are drawn upon must be present at the ritual.

LR: 5

Endurance cost: 20

Equipment: Red candles, a few drops of blood, a small fire.

Magical implements: the sword and the chalice

Protective circle: not normally needed

Invocation: Complicated, rhythmic formulas interrupted by guttural noises.

Gestures: The conjurer writhes and sways over the fire.

Visualization: The conjurer imagines a heat that swells in his genitals, and is transferred from there into the fire where it explodes to open a window or a portal.

Duration: 10 minutes

Casting time: 15 minutes

Manipulate Passion

The conjurer can control and alter another person's emotions and passions. There are many ways to do this. The most common are listed here.

Regardless of what the conjurer tries to do, he must overcome the effect of the victim's ego throw with his effect for the spell, or the magic will not work.

Charm. The victim falls in love with the conjurer.

Emotion transfer. The conjurer imparts a feeling to the victim: desire, hate or fear.

Extinguish emotion. The conjurer can completely suppress all sexual desires, aggression or fear in the victim.

Domination. The victim falls under the influence of the conjurer and becomes his obedient slave. This requires an effect of at least 10.

LR: 7

Endurance cost: 35

Equipment: rope or chain, red candles, a red rose

Magical implements: the sword and the crown

Protective circle: not normally needed

Invocation: Low, mumbled formula which lasts the whole time of the casting.

Gestures: The conjurer walks in narrower and narrower circles around the victim and lets his hands slide over his own body and that of the victim.

Visualization: The conjurer imagines his own willpower as a red fire which extends from himself and engulfs the victim.

Duration: maximum 24 hours

Casting time: 1 hour 15 minutes

Summon Creature of Passion

The conjurer can summon a creature from the realms beyond passion. He decides what type of creature to summon. He must know the name of the creature and what it looks like, to be able to visualize it. Creatures are described in the section *Beyond Passions* (page 235). A stipulated effect is required to summon each type of creature; these are found below.

Creature	Effect
Darthea	5
Gynachide	10
Libith	10

LR: 10

Endurance cost: 40

Equipment: A few drops of blood, a small fire, wine and fresh flowers to be strewn on the temple floor.

Magical implements: the staff and the chalice

Protective circle: A circle inscribed within nine pentagrams. The basic pattern is drawn in charcoal or chalk. Some marks are made with the conjurer's blood, saliva and, for male conjurers, semen. Oil lamps mark the nine pentagrams.

Invocation: A complicated song involving the creature's name.

Gestures: The conjurer performs a ritual dance inside the protective circle.

Visualization: The creature is visualized as a red light and heat, gradually assuming form and detail until it appears physically in front of the conjurer.

Duration: —

Casting time: 7 hours

Bind Creature of Passion

The conjurer can bind a creature from beyond passion and force it to obey him for seven days and nights. It is not necessary for the conjurer to have summoned the creature himself; the spell works on any such creature. He cannot, however, bind a creature which another conjurer has already bound. Such creatures can only be expelled (see below).

To succeed, the conjurer must make an ego throw with higher effect than the creature he is trying to bind. If he fails, the creature is free to do what it wants.

LR: 12

Endurance cost: 45

Equipment: Ochre for painting the body, candles and flowers to be strewn over the temple floor. The conjurer paints various signs on his own body, symboliz-

ing the bonds to the creature. They will fade away when the spell is broken.

Magical implements: the staff and the chalice

Protective circle: A circle inscribed within nine pentagrams. The basic pattern is drawn in charcoal or chalk. Some marks are made with the conjurer's blood, saliva and, for male conjurers, semen. Oil lamps mark the nine pentagrams.

Invocation: Summoning of binding powers such as Marood, Accar and Zour, together with the name of the creature.

Gestures: Slow, weaving movements with the hands and a slow dance around the creature's body.

Visualization: The conjurer sees a web of heat and light forming around the creature. At the finish of the spell casting, the creature is completely ensnared in the web and the conjurer pulls it toward him.

Duration: 7 days

Casting time: 50 minutes

Expel Creature of Passion

The conjurer can drive away a creature from beyond death. It can be a creature he has summoned himself, or one that roams the world of its own accord, or one sent by another conjurer. To succeed, the conjurer must make an ego throw with higher effect than the creature.

LR: 13

Endurance cost: 50

Equipment: A few drops of blood, candles, incense, a red rose which is crushed at the moment when the creature is driven away.

Magical implements: the chalice and the sword

Protective circle: not normally needed

Invocation: The creature's name is repeated with dismissing phrases.

Gestures: Repeated blows in the air and pushing forward with the palms. At the climax of the spell casting, the rose is crushed under the foot.

Visualization: The conjurer sees the creature gradually dissolve, lose its contours and fade into nothing.

Duration: —

Casting time: 12 minutes

Exorcise Creature of Passion

This spell is used to cast out a creature from beyond passion which is possessing a human being, a place or an object. To succeed, the conjurer must make an ego

throw with higher effect than the creature he is exorcising.

LR: 14

Endurance cost: 60

Equipment: rattle, bottle with pebbles or other rattling instrument, incense, fire, clear water

Magical implements: the chalice and the sword

Protective circle: not normally needed

Invocation: Varying. A chant to the creature, calling it by name, alternately asking it to leave of its own free will, and threatening it. Names of various deities are woven into the chant.

Gestures: rattling, waving of censer, circular movements over the possessed person's face, water sprinkled in the person's face.

Visualization: The conjurer imagines how the possessing creature is resting in the victim's body. He sees it take shape and gradually emerge from the victim.

Duration: —

Casting time: 48 hours

Mass Suggestion

The conjurer can affect the feelings and sexual behavior of a large group of people, much in the same way as the spell "Manipulate passion" does to a single person. Up to the conjurer's Ego x 10 persons can be affected by the spell. They do not need to be physically near the temple, but they must be gathered in a limited area at the same time. The spell requires that the conjurer has some object relating to the group. Possible targets are religious sects, school classes, passengers on a bus, a train, an airplane, etc. Below are some examples of how the group can be manipulated. The Gamemaster may invent others.

Regardless of what the conjurer tries to do, he must overcome the effect of each victim's ego throws with his effect for the spell, or the magic will not affect that person.

Charm. The victims fall in love with the conjurer or with each other.

Emotion transfer. The conjurer awakens some emotion in the victims: desire, hate or fear.

Extinguish emotion. The conjurer can repress the victim's sexual lust, anger or fear so that it seems to have vanished entirely.

Domination. The victims fall under the influence of the conjurer and become his obedient slaves. This requires an effect of at least 10.

LR: 7

Endurance cost: 35

Equipment: A rope or a chain, red candles, something connected to the group to be influenced.

Magical implements: the sword and the crown

Protective circle: not normally needed

Invocation: A short formula which is mumbled repeatedly during the whole ceremony.

Gestures: A slow dance around the temple.

Visualization: The conjurer imagines the target group, and sees his own willpower as a red fire which gradually engulfs them.

Duration: The conjurer's Ego, times 24 hours

Casting time: 24 hours

Parthenogenesis

The conjurer can make a woman pregnant by magic. This is possible even for female conjurers. The child thus produced will be completely normal, with genetic traits from both "parents." The mother does not have to be present when the spell is cast. Such a child gets -5 to all ego throws versus the spells Crossbreeding and Fetus perversion. If the conjurer who throws the spell is a woman, the child will always be a girl.

A female conjurer can cast Parthenogenesis on herself and give birth to an exact copy of herself, a clone.

LR: 20

Endurance cost: 95

Equipment: Semen or menstrual blood from the conjurer. Hair, blood or flesh from the prospective mother. Candles to be lit during the ceremony.

Magical implements: the chalice

Protective circle: not needed

Invocation: Long, mumbled formulas where the name of the planned child is mentioned. Some deity connected to fertility is always invoked.

Gestures: The conjurer moves as if he was having sexual intercourse, while slowly passing the candle over his body.

Visualization: The conjurer imagines his own life force as a glowing sphere which is transferred to the prospective mother.

Duration: permanent

Casting time: 6 hours

Fetus Perversion

The conjurer can alter and distort an unborn fetus, human or animal. The changes will not occur immediately, but will develop gradually and reach fullness when the child has grown to adult age. Abilities can be doubled, the body weight can be increased or decreased up to three times, the number of extremities or inner organs can be increased or decreased. The conjurer must get a higher effect for his skill throw than the victim (fetus) does with its ego throw. A fetus has an Ego of 1-7, depending on how old it is.

LR: 30

Endurance cost: 110

Equipment: Placenta and amniotic fluid, black and red candles, incense, an iron knife.

Magical implements: the crown and the sword

Protective circle: not needed

Invocation: Mumbled formulas which resemble a curse

Gestures: The knife is moved in circles through the flames of the candles, over the placenta and the amniotic fluid.

Visualization: Imagines the fetus as resting in the placenta and the amniotic fluid, and sees it change to the desired form.

Duration: permanent

Casting time: 3 days

Crossbreeding

The conjurer can make a woman or an animal pregnant with magical "genes" from a different animal, a demon or even a machine. All sorts of combinations are possible, but cross-breeding between living creatures and machines is difficult and has a -10 modification to the conjurer's skill score.

The effect indicates how successful the combination was. 1-5 means the new-born creature dies within an hour. 6-10 indicates that it becomes insane and lives only 1d10 months. At 11-15, the creature is sickly and unhappy but lives out a normal lifespan for the mother's species. 16-20 means a real success, a good combination of the best from both "parents." When the effect is higher than 20, the product is greater than the parts; a new race has been created. The creature's genes are dominant and it can reproduce with animals or humans. All other cross-bred creatures are barren.

LR: 40

Endurance cost: 200

Equipment: Two living creatures, or one living creature and a machine, burning candles, clean water.

Magical implements: The chalice

Protective circle: not normally needed

Invocation: A long monotonous chant

Gestures: The conjurer moves his hands over both "parents" and has ritual intercourse with both of them, to transfer power from one to the other.

Visualization: The conjurer sees the "parent's" life forces as red, glowing points. He lifts them out and lets them mingle, grow and create a new glowing point.

Duration: permanent

Casting time: 21 days

Occult Traditions

It may be appropriate to say a few words about western magic traditions. Characters with knowledge of magic or the skill Occultism will be familiar with this information. As Gamemaster, you can use the occult traditions to create your own cults, and to flavor the game. It can also be used as a background to how magic is used in the game.

Western Occultism

The western practice of magic can be traced back to the Mediterranean regions during the era of the Roman empire, and from there back to Egyptian and Middle Eastern occultism. But very little remains of the ancient traditions. Nearly all of the occultism practiced today has been shaped during the last 100 years. We describe some aspects of modern occultism. Any occult group or cult will have knowledge of the subjects below.

Alchemy

Alchemy is an important branch of occultism. It has formed a bridge between magic and science ever since the days of Francis Bacon and Leonardo da Vinci. The alchemist seeks occult knowledge by experiments and methods resembling those used in science. Chemical substances are used as symbols for the powers within people and in the universe. By manipulating the substances, the alchemist hopes to affect himself and his environment.

Astrology

Astrology is one of the oldest form of occultism. It is the art of telling the future by studying the stars, and trying to establish a link between events on the Earth and celestial phenomena. Astrology has been used for thousands of years, most often to predict great events, such as the end of the world.

Demonology

Demonology originally belonged in the medieval scholasticism. For the monks, it was a way to identify and expose the various evil powers which they wanted to combat, to explore the hierarchies of hell and gain knowledge of when and how demonic powers will manifest themselves. For the monks, this was an intellectual endeavor and they did not practice demonology as a form of magic. Later, it had been abandoned by the Church and instead become part of occult superstition. The creatures which were described by the monks in the middle ages are the same ones which are breaking into our world in **Kult**.

Cabbala

The Cabbala is the basis of many occult traditions. It is a mystical Jewish tradition which originated in the

interpretation of religious scriptures through complicated methods. With these methods, it was possible to extract the most startling things from apparently innocent texts. Numerology is an important part of Cabbala.

Cabbala describes the world, man, creation and the divine spheres as symbolized by the Tree of Life. This is an image formed of nine circles, connected by 22 lines. Virtually all magic users have knowledge of Cabbala.

Magick

Magick is the western magical tradition as it was presented by Aleister Crowley. He compiled a lot of the knowledge that was available at the beginning of the 20th century, and formulated a magical theory which is still used. Crowley himself claimed to be the Antichrist, and many people think he was insane.

Numerology

An important part of Cabbala. Numerology is related to mathematics and cryptography. A numerologist seeks connections and relations by comparing numbers and equations. He may compare the measurements and proportions of a building (e.g. the Cheops pyramid) with the years of great disasters, or the birth years of certain one-egg twins, and arrive at the most amazing numerical relations.

Spiritualism

Spiritualism is the belief that the spirits of the dead are among us, invisible but accessible to certain people who are called mediums. At séances, a medium voluntarily subjects him/herself to possession by spiritual creatures. The activities of spiritualistic mediums resemble those of traditional shamans. They can travel on the astral plane.

New Age

New age is the most modern form of western occultism. It takes many forms. Cabbala and Spiritualism are part of the movement, but there are also strong influences from Hindu traditions, shamanism and witchcraft. Ritual magic usually plays a very minor part. They concentrate on the magic of willpower. Ceremonies of healing are important. Often, healing is done with the aid of crystals.

Satanism

Satanism in the real world consists of small groups of people who seek power by selling their souls to Satan. In this role-playing game, they are servants of Astaroth, and enemies of the Demiurge. Satanist movements have their own system of magic, founded on necromancy. They possess vast knowledge of demonology and can manipulate Inferno in ways far beyond other conjurers.

Non-European Influences

Western occultism has received many influences from other parts of the world. Hinduism has contributed much to Western magic. We will describe some non-European traditions which have influenced Western magic.

Latin American Traditions

The voodoo cult of Haiti is just one of the many South American cults of the same type. African, Indian and Christian deities have been combined into a pantheon of spiritual powers. Possession is common. Necromancy is widespread. The well-known zombie ritual of Haiti belongs in this tradition.

Shamanism

Shamanism is a common name for many ecstatic techniques where rhythmic music, dancing, asceticism and sometimes drugs are used to establish contact with spirits and gods. The shaman can put himself in trance and fly like a bird, walk between heavens and hells, exorcise spirits and heal the sick. Shamans are the traditional medicine men of all the aboriginal peoples of the polar regions, e.g. Incites and Lapps, in Siberia and among North American Indians.

Tantrism

This is an Indian yoga tradition where the polarity between male and female, represented by the gods Shiva and Lakshmi (a variant form of Kali) is used to create power. Tantric practitioners seek to set free powers within themselves through ritualized sexual techniques where the energy is transferred through the various "chakras" of the body. The followers imitate and identify themselves with Shiva and Lakshmi. All modern sexual magic originates in tantrism.

The Gamemaster's Function

It isn't difficult to be a Gamemaster. All you need is an ability to plan ahead in detail, to act it out with reckless abandon, and to chuck all plans out the window and improvise when needed. And most important of all: never to forget that the enjoyment of the players is the only thing that really counts.

What follows is a collection of helpful hints for those who in spite of all think that being Gamemaster is a bit tricky. It is far from certain that our advice suits you; if you think this is nonsense, just ignore it. Only you and your players know what makes the game enjoyable for you.

Our first suggestion is not to despair if things go badly. Admit that you made a mistake, and that changing something may improve things. Everyone fails now and then. Wise people use their failures to gain knowledge and strength so that they become better at what they are doing.

Players should have some patience with their Gamemaster. It isn't easy to be exciting and entertaining all the time. Players should speak out if something annoys them in the way the Gamemaster conducts the adventures. But do it in a friendly manner so that you don't crush the Gamemaster's confidence. The purpose of this game is to have fun. Don't take it too seriously.

The Rules

Rules may easily become a source of endless bickering. Some Gamemasters prefer that the players don't know all the rules; "If they do, they will just make a lot of fuss when they have a different interpretation." To avoid all such fighting, it is best to leave all interpretation of the rules to the Gamemaster. If he makes a ruling, it stands—regardless of what is in the rules. Of course, there should be room for a sensible discussion, but bickering about the rules should not be allowed to ruin the game.

This presupposes that the Gamemaster knows the rules adequately, at least the rules he is using. He has complete freedom to add, remove or change any rule, as long as the players are informed of what goes. If the players agree, the Gamemaster may even take the liberty of cheating a little every now and then; in this

way, useless deaths can be avoided and failures can be made blameless. You will have to decide whether such stretching of the rules is what you want in your group. A Gamemaster who is absolutely objective and follows the rules exactly can also be advantageous for the game. It may give a creeping sense that things just may go wrong, even if you think and act absolutely right.

If you focus on role-playing and are less concerned with skills and combat, you can virtually ignore the rules. The Gamemaster can decide freely what happens in different situations.

Suspense

Adventures can be humorous, exciting, action-filled, or horribly gruesome. One and the same adventure can contain different moods and atmospheres. The important thing is that there must always be an atmosphere of some sort. This makes the game interesting.

Suspense is created by non-player characters, environments and the plot of the story. Unexpected incidents and an unpredictable story makes the game challenging. The player characters should never be really sure of what is going on, what they really are doing or who ultimately benefits from it. Always let them wonder and fear something.

Kult is partially based on paranoia. The characters should realize that they are being used by unseen, malignant powers; that nothing is quite what it looks like; that their actions can have unforeseen repercussions. Adventures of the "crime story" type is a good way to get suspense and action into the game. When the characters are searching for something, worrying about something and looking for clues to the truth, they will not be idle.

Letting the player characters be hunted and threatened is another way to create suspense. Don't let them snail their way through the story; send in the bad guys with a blowtorch, keep the players on their toes.

Irrational and unthinkable events will create confusion and excitement. Time and space may become distorted. The player characters' personalities may be affected—they may meet their own worst nightmares. It can be terrible.

Action & Combat

But suspense isn't everything. Even when the players have mysteries to figure out, player characters whose personalities develop, and who are chased by dangerous enemies, it is still possible for the play to get slow and boring. This is when you need some action. You create action by not letting the players control the rhythm and pace of the game. Move just a little faster than they can handle. Throw them into surprising situations and don't give the players more time to think than their characters would have.

Keeping as much of the play as possible in real time is a good way to keep things moving. The players should not sit for five minutes and try to figure out whether to fly the helicopter above or under the bridge to escape their pursuers. They have three seconds to decide; if they hesitate, they crash into the bridge. Boom.

Some tricks can be used to create action. Chases are always fast, if they don't deteriorate into die rolling and rule discussions. Make sure all the players see the chase happening in their minds. Describe what happens vividly. Let unexpected things happen.

It's efficient to keep the player characters pressed for time. Make sure that the players also are in a hurry. They should feel that the situation is just about to slip out of their control—almost, but not quite.

Don't make the mistake of thinking that combat automatically means speed and action. On the contrary, it's difficult to make combat interesting. It always tends to consist of too much die rolling and too little role playing. Since people's lives are on the line, you do need the die rolls—but do them fast, or the fight will become an abstract chess game. It takes a very skilled Gamemaster to make combat realistic. Violent situations are full of blood, tight nerves and fear. If you are able to impart this to the players, your combat sequences will be exciting.

Role-play much of the combat. Roar as you attack, cry out in pain and fall down when you are hit. Cock imaginary guns, aim, shoot, swing imaginary swords. This makes it easier to do the combat in something that resembles real time, and the atmosphere will be more charged.

In order to maintain the feeling of violent action and a fast pace in combat, you need to know the combat rules very well. If you have the system memorized, you can take over the rule interpretation from the players and all you need is to roll for hits and damage. This gives the players more room for role-playing and imagination. Learn the combat rules by heart.

Horror Effects

Kult is primarily a game of horror. The players should be frightened, or at least feel disturbed and a

little queasy. Everyone who has seen a second-rate horror movie knows that it's easy to frighten with simple means. Surprisingly many of the techniques from movies can be used in a role-playing game.

First, create an atmosphere which invites horror. Dim the lights, or play by candlelight. Play suggestive music in the background. Music from horror movies serves this purpose well—after two hours of the soundtrack from "Re-animator," most people will be very nervous. But there are other suggestive pieces that can be used. Try Carl Orff's *Carmina Burana*, of for a change of pace Angelo Badalamenti's *Twin Peaks* soundtrack, or Gregorian Chant for instance.

Then follow through in the playing. Darkness always works; terrible things can hide in it. Vast, deserted buildings are also efficient. Close places, mazes of corridors or machinery where horrors can lurk behind any corner. When the mood is right, you can use straight horror film effects, like bodies that drop from the ceiling in front of the characters, doors that slam shut behind them, axes that hit the walls next to their heads, objects that fall over for no apparent reason, azars with chainsaws who determinedly cut their way through the walls after the fleeing characters. Falling down into rooms full of decaying body parts, being chased like rats by masked killers, in subterranean passages where all exits are welded shut...

Horror works best if it begins with small things and gradually becomes worse. Begin with just a slight feeling that something frightening will happen. Let there be small events to indicate that everything is not okay; slamming doors, things that aren't where they should be, people who have vanished mysteriously. The suspense is at a maximum right before something happens, when everyone knows that the professor's dead body is somewhere in the house and will probably fall out of a cupboard or stare at them from the shower. And that the killer is waiting for them, somewhere.

Use the player's own imagination. Nothing is as loathsome as the images you make up in your mind. The player's own mental images of doctor Schneider's rotting face is much worse than anything you can describe with words.

The mechanisms of horror are well-known to writers and film makers. We will give you a few examples which you can use. Frightening situations often involve:

- ◆ Loneliness and isolation. Being alone in a huge old house far out in a dark forest is much more frightening than being among people. When the phone lines are down, it's even worse.
- ◆ No one believes you. You know that something terrible is about to happen, you try to alert people to the danger, you call for help, but they laugh at your

preposterous fantasies. Or they pronounce you insane and lock you up in an asylum.

- ♦ No escape. You can't get away. All the doors are jammed. You are trapped like a rat, and the water is rising! Being a helpless victim faced with approaching agony is very frightening.
- ♦ Normal, "safe" situations which suddenly turn out to be horrible. You go to bed with a beautiful person of the opposite sex, and suddenly find that you are embracing a decaying corpse.
- ♦ Turnaround. You stay in your room all night because something is clawing at the front door. The noise stops. Shotgun in hand, you warily sneak down the stairs and look out the door. To your relief, there is nothing there. You close the door... *and discover that the claw marks are on the inside!* Whatever made them was in the house all the time—and is probably still there! Any situation where you—suddenly or only slowly—realize that the situation is totally different from what you thought, is terrifying.
- ♦ Things you trust turn nasty. Your pet suddenly attacks you with vicious ferocity, and you are forced to kill it. Your car speeds up when you step on the brake. The telephone works okay when anyone else uses it, but when you try to make a call, you hear only a hissing noise.
- ♦ Unstoppable foes. You have killed the enemy, burned his body to ashes and buried them under 10 feet of concrete... only to meet him again next morning. Evil grin: "I'm back!"

Non-player Characters

It's a good idea to play adventures as if they are happening here and now—not to tell it like a film of something that has happened. Act out all your NPCs. Identify with the role, become the person you play. Make faces, use your whole body. Exaggerate the NPC's characteristics a little. The players usually have weeks to develop their characters into unique personalities. You, on the other hand, are expected to present NPCs that the player characters meet, with only minutes of preparation. A too fine-tuned play makes all NPCs seem alike. Overdo it a little, to help the players understand what sort of person they are talking to. It's also easier to be humorous if you exaggerate a little.

Use the NPCs to give the player characters information. This makes the game real role-playing. If they collect all knowledge from books, computer files and clues, the game will soon resemble a computer adventure game. Interaction with people is important to make it feel real.

When you create NPCs, invent a personality for him

or her. Make notes of it. It's not enough to create a taxi driver or a desk clerk who only fulfill their professional function. Make them like real people, with individual traits. This also makes them easier to play.

Don't hesitate to role-play long conversations. This is often the most enjoyable part of the game, provided that both players and Gamemaster know what they are doing. A persistent Gamemaster can draw even the most shy and reticent players out, by having the NPCs speak to him or her all the time.

The Environment

Describe the environment to the players. Knowing what things look like where they are makes it easier for them to identify with their characters. It's harder to play a person who exists in a vague nothing. A good mental image of the surroundings gives them firm ground to stand on. Use the other senses as well: don't forget smells, sounds and textures.

A good description of the surroundings also helps avoid misunderstandings like "What? Isn't it summer? You never said anything about it being cold outside!" Make an image of the place you will describe in your mind. Register colors, forms, smells, sounds and atmosphere. Describe it vividly so that the players can see it, too. This is a good way to create suspense in a horror adventure.

But don't overdo it. The players want to play, think and talk themselves. They aren't interested in a ten-minute lecture about insignificant details that their characters would not even notice. Nor do they want to hear your half-hour dissertation on the 100 most famous buildings in Metropolis.

The Adventure

The adventure is the most important thing of all. If nothing fun or exciting happens, the players will get bored. Few players are here to experience the endless tedium of a long winter on the Siberian taiga (even though there are exceptions). Most of them want the story to go ahead.

Don't leave the train of events up to the players. They will choose their own leisurely pace, and that's always too slow. Go ahead with events so that they are always in difficult, funny or horrible situations where they must make quick decisions. The characters will develop into personalities when they are pressed to make decisions and act fast. The world of the game molds them while they also affect it.

This doesn't mean you should force things. A fast adventure can have room for long and thorough discussions, wild arguments and a lot of role-playing. Just make sure that it's the characters who are talking—not the players.

The adventure story itself can be carefully planned ahead or made up as you go along. For beginners, we recommend a story that has been planned ahead. Very few people have a natural talent for improvisation—it's something you only learn with experience.

A planned adventure doesn't mean that the Gamemaster should dictate the actions of the player characters. They live their own lives and choose what they do. If they don't act the way you had hoped, you will have to adapt and change your adventure to accommodate them.

Always try to observe how the players are feeling. If they seem bored, cut down on the slow, lengthy parts and insert a side story with some action. If the players like to role-play slow events, you can expand these and give them greater importance.



If the characters do something that threatens to ruin the adventure entirely, give them a prod in the right direction. Send in an NPC with guiding information, or invent an incident that points to where you want the action to go. If the players fail to figure out the direction of the solution, give them some help. Role-playing isn't fun if you are stuck. But remember that all guidance must be gentle and discreet; at all times, the players must feel that they are in full control of what their characters choose to do.

Even if you don't have a definite story made up in advance, you will need carefully prepared NPCs and environments. If these are made with thought and imagination, interesting and exciting events will be easy to find.

The Players

Players should have fun. This is Rule One for Gamemasters. If you regard the players as an obstacle in your attempts to make a good adventure, you have missed the point of the game. You must play with the players, not against them.

Don't moralize over the player character's actions. It isn't your task to decide what is "correct." Players play their parts. If they create a credible personality, they are doing a good job. The character may be stupid or nasty. That's beside the point.

It's possible that a player character may be unable to perform the actions required to make the adventure work. The reason may be that this particular character simply wouldn't do such a thing. A Buddhist monk will not accept an offer to serve as a mercenary. If the player accepted such an offer, he would be playing his character badly. In such cases, the Gamemaster will need to adjust the adventure so that it works anyway.

Don't punish characters for behaving stupidly, by killing them or letting unrealistically nasty things happen to them. Follow the plot of the story, and if you adjust it, do so in the player character's advantage. After all, it's they who are the heroes of the story. It's exciting to have tough assignments and to encounter stiff resistance. But a happy end usually gives you happy players.

At least, be wary of these things with beginners and with players who don't know each other very well. Avoid putting the characters in embarrassing situations unless you know the player well and are certain that he or she can handle it. Experienced players who know each other, will be more ready to accept having their characters killed or subjected to terrible things. But if really bad things are going to happen to the player characters, make sure that you have a group of mature players who know and trust each other.

Counteract bad role playing. The players should not take "timeouts" to discuss what to do. They should play their roles. They should not use knowledge which their characters don't have. Bad players may need to have it pointed out to them, what it means to play a role. A good way to get a slow player moving is to have other characters talking a lot to his character. This will force him to act out the person, and (hopefully) it will help him overcome his shyness and discover that role-playing is fun.

Avoid playing to win. There are no winners or losers in a role-playing game. Some players desperately try to make their characters succeed with the adventure, even if it means a lousy interpretation of the role. This is a death blow to those who really want to play their roles. The game switches from role-playing to a jumble of strategic and tactical considerations, feints and risk calculations.

If all of the players act that way and enjoy it, then it's OK. But when an individual tries to sub-optimize and play for maximum efficiency, it tends to drive those away who are trying to act as personalities with both weak and strong sides. Players whose main purpose is to win will do better to try some strategic board game, where it is really possible to gain a total victory.

Give the players time to play their roles. In general, let the characters talk as long as they please. Let them wander outside the story, as long as all enjoy themselves. Sometimes, an episode where the characters get in trouble with the natives in a small village, or where they are trying to buy a camel and are seduced by the Egyptian guide, are the best in the whole adventure. But as soon as the play starts fading and slowing down, the Gamemaster should give it a kick and get it moving.

Don't allow hopeless combinations of player characters. It may sound fun to have a group consisting of a Palestinian activist, a dedicated Zionist, a Latin American macho type and a militant feminist—but there is a big risk that they will all kill each other before you get past the foreword. If the players want a character group with this type of inherent conflicts, they must help you explain how it can work. There must be other bonds that keep them together. Strong ones. It's not feasible to demand that the Gamemaster alone should make such a group function.

Make sure that all players participate in the game. A strong-willed person can easily take command and dominate the others. Nobody likes to be dominated, so you should watch out for it and counteract it. If one player is insufferably dominant, you can let your NPCs explicitly address other characters instead. This will give them a chance to speak for themselves.

All participants must be able to make themselves heard if they are to have fun. If there is some kind of hierarchy between the characters, making one of them a leader, you should remember that this does not apply to the players, only to their characters.

Connected Adventures

In general, it's an advantage if the players can keep the same characters through several adventures. This gives the characters time to develop. It's a good reason to try to keep the characters alive—they become more enjoyable and more personal the longer they are in the game.

In connected adventures, which may span up to several years, the players will have time to see their characters change and develop. Always let the characters affect the world and be affected by it. If they do something extraordinary, they become famous or infamous. Give them friends and enemies. Let their past catch up with them and get them in trouble every now and then.

Several adventures can be joined together by a common theme, making them all part of a longer story. The common theme doesn't have to be very strong. The important thing is that the characters move naturally from one adventure to the next.

The world around the characters should live its own life. It's not a stagnant place where nothing happens until the player characters stir things up. It wasn't created for their sole benefit. It wasn't made to fit their abilities and desires—it's just there, and they will have to adapt to it. Events move along, the world develops and changes, with or without the player characters. They can jump on the train and be part of it. But if they're not there, the train will depart anyway.

This does not mean that the world can change at random. Changes happen as history moves along, but the world must be coherent, or the characters will not get any feeling for where they are. An incoherent world is impossible to play.

Long series of adventures can involve the characters in a great mystery which can't be solved in just one or two adventures. They may delve deeper and deeper into a great mystery. Gradually, they discover that the small group of criminals they were investigating was just a cover for a world-wide conspiracy.

In such long stories that span many adventures, you should not let all the events be directly related to the main story. Small side-adventures and false clues will make the game less predictable and more varying.

The players will feel more at home in the world of the game if their characters have some sort of "home base," a fixed place. Let them buy houses, become members of clubs and societies, involve themselves in politics and intrigues. This gives them a place in the world, and the whole game will become an adventure, even without the Gamemaster running the story all the time.

The Truth

Truth



The False World

It was an astonishing breakthrough in perception research. Ultrasound of certain frequencies affected the visual impressions of the volunteers we experimented with. Their perception of color changed. They saw new shapes, and some even perceived a fourth dimension in the room! This was sensational. I had just completed a phone conversation with the editor of *Medical Science Journal* about an article on the subject, when the dark-

clad men appeared in my office.

They came late one night when I was the only one left in the building. Three men in dark suits. They looked like ordinary humans. But there was something about them that made me sit petrified and shivering behind my desk while they locked the door, pulled down the curtains and turned the radio up.

One of them brought out a piece of piano wire and slowly wound it around me, very

tight, until I was completely immobilized in the chair. The wire cut into my skin, turned my shirt into strips, soaked in blood. I hardly felt the pain. Hands of steel grasped my neck and pounded my head to a pulp against the table-top. They destroyed the computer, tore all the paperwork out of the filing cabinets and burned it. The room filled with smoke.

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

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

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

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

There are some places and situations which force us to see the truth, whether we want to or not. Where the most horrible things are real, in torture chambers and death camps and asylums, the illusions are shat-

The world twisted around me. Through the smoke I glimpsed something that was no longer my office. They dragged me out the door, over rickety gangways and ladders to what had been the elevator, and opened the doors to the empty shaft. A gale from the abyss roared down there in the deep, black emptiness. They pushed me over the ledge, and my dead body fell down into the flames."

tered and we see through the lies. Murder and war, illness and extreme emotions can also force us to see clearly.

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

The Captivity Of Man

"Once, men were gods. We saw clearly and had the power to act. But the Demiurge stole our divinity and locked our senses.

"Ye shall be blind to truth and only see what is false. Your powers are fettered in your twin souls, and never again shall they become part of ye," said the Demiurge, and locked us in the prison of reality. We are fallen angels, shipwrecked in a false reality which hides even the fact that we are prisoners. For thousands of years, we thought that we were mortals, controlled by higher powers. We lived short lives and endured punishments in burning purgatories, without ever asking for Truth."

— Theodor Mimesis "Human Gnosis"

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

There are many ways in which to perceive reality. The most common is the one that is centered on the

Demiurge. It was the Demiurge who blinded us, long ago, and imprisoned us. He locked us up in the reality we now see around us, and he made most of Metropolis invisible to us. Nobody knows why. Nobody even knows for sure who the Demiurge was, or is.

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

According to this way of perceiving reality, at the end of the 18th century the Demiurge lost control over our prison. His carefully designed myths and systems of belief began to be questioned. During the next hundred years, all of our ancient and time-honored views of the world collapsed. The various stories of creation that the Demiurge had devised for us were discarded. In a last, desperate attempt to keep humanity ignorant, the archons brought forth Darwin's theory of the evolution of species, as a more sophisticated alternative to the old myths. It was designed to give humanity an origin, so that we would not look more closely at our past. Instead of the myths, the archons tried to make a new belief system called "science," to blind us.

But it didn't work. At the start of the 20th century, the debacle was a fact. The Demiurge had vanished, fled or died. No-one could remember when or how he disappeared. Increasing numbers doubted that he had ever existed.

In the growing cities, more and more of Metropolis became visible. In the slums and the swelling industrial areas, the primeval origins of humanity were recreated—the dark, teeming city. The places where we can see through the illusions and wander into Metropolis are becoming more numerous. We regained part of our ability to see beyond illusion, but it was uncertain and frightening because of our lack of power. Most of us preferred to remain living in the lies and deny the existence of Metropolis.

Beyond death, in Inferno, Astaroth awoke. He was the dark twin of the Demiurge. He went out to seek his brother, but found only empty paradises where bewildered seraphs roamed about aimlessly. He searched hell after hell, but found only dust and idle angels of death. Faith was dead. Men were creating their own hells. Astaroth gathered his legions of damned. He assumed a physical form and entered our world to look for the Demiurge, without whom he

cannot exist. Astaroth now feels his own power threatened by the awakening of humanity. He is planning a ragnarok war, a final apocalypse that will plunge us back into ignorance. In hidden places, in Africa, eastern Europe, Latin America and the Middle East, his generals gather their armies. Himself, he is desperately continuing his search for the Demiurge.

But he is not the only one who takes an interest in the awakening humans. The archons and uncountable lictors have guarded our captivity for several millennia. They served the Demiurge, but now their master is gone.

When the Demiurge disappeared, the archons began to fight among themselves over who was to rule cosmos. Four of them were either destroyed or exiled in that chaotic struggle. Now, only six still dwell in the dark citadels of Metropolis, where they never cease to plot against each other.

The lictors either continue their attempts to keep humanity ignorant, or join Astaroth's forces to bring about the apocalypse. The archons control their own lictors and use them in their internal power struggles. The angels of death from Astaroth's hells have broken with their master. They are now entering our reality to recreate their purgatories here. Homeless seraphs flee from crumbling paradises and also enter our world.

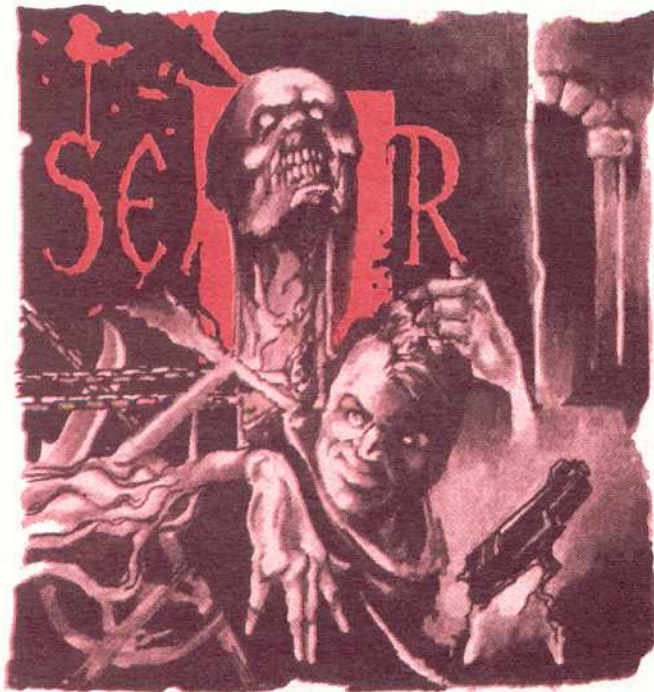
Archons, lictors and death angels are known to us because their history is tied to our own. They lived close to us, just beyond what is visible. But other creatures are also looking this way. When our prison falls apart, we become visible to many who could not see us before. Some of them we remember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

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

The Demiurge

Nobody knows for sure who the Demiurge was. In fact, few can even remember him. He began to withdraw in the 19th century, and has not been seen since the second world war. Soon after his disappearance,

the memory of him began to fade. It is as if history was reshaping itself, assuming a form it could have had if he never existed. Of all the inhabitants of Metropolis, only Astaroth, the archons, a few death angels, anacalypses and beings from beyond our reality still remember him.



The humans are among those who have memories of the Demiurge, perhaps because our history is so closely tied to his. Humans picture the Demiurge as having human form, usually male but sometimes female. He appears like a human in his feelings and actions. This has brought many to speculate that he may actually have been a human, who imprisoned his own species in order to rule alone. But even among humans, growing numbers doubt that he ever existed.

In the center of Metropolis there is a square hole in the ground, several miles across, which is called the Abyss. Rumor has it that the citadel of the Demiurge once stood there. Archons and lictors can tell how the Demiurge ruled the cosmos from the citadel, which existed simultaneously in all worlds. But memory fades quickly and only the most powerful in Metropolis remember what the citadel looked like.

Several curious beings have descended into the Abyss to look for traces of the Demiurge, but none except Astaroth has returned. There is a mystic human group called the *Seekers* which is looking for the Demiurge using all possible means. They sent two expeditions down into the Abyss. Both vanished. They also possess vast databases which are used to chart the last time of the Demiurge and attempt to draw conclusions concerning his present whereabouts.

Incarnates

Some of the creatures which appear in our world are Incarnates. Their real existence belongs somewhere else, in Metropolis or Inferno. The being we meet is an aspect of the original, just as our world is just an aspect of Metropolis and Inferno.

An Incarnate has only a small range of the true being's powers and abilities. Assuming a visible physical form in our world limits its power. Incarnates can be killed, but the true creature can always recreate its physical form within 24 hours, by possessing a human body and reshaping it. It is possible for the same being to have several Incarnates simultaneously, which means it can be present in several places at the same time.

Nevertheless, most beings will not take shape as incarnates, but prefer to send a servant. If an incarnate is killed, the true being is hurt, and if many incarnates are killed at the same time it can die or at least be seriously injured. The fact that Astaroth and the angels of death have entered our world with several incarnates is a sign of desperation.

Below, you will find descriptions of some of the incarnates of Astaroth and the angels of death. Their true selves are described in the section "Inferno," since that is where they reside.

Archons can also have incarnates, but usually avoid taking physical form in our world. They prefer to act through their servants, the lictors. Only in rare exceptions will an Archon become an Incarnate.

Lictors and razides exist wholly in our world and do not have Incarnates.

Lictors

The Lictors are our jailers. According to tradition, there are 823,543 of them, created by the Archon Malkuth at the shaping of the world. They were made to guard us, and are locked in reality together with us.

When the Demiurge vanished, there was confusion among the Lictors. Many took the opportunity to avenge themselves on humans for their frustration over thousands of years in captivity. Others joined Astaroth or became the personal servants of an Archon.

In our eyes, Lictors look just like humans. They infiltrate and hold key positions in governments, companies, scientific organizations and religious establishments, always secretly working to keep humans ignorant. They prefer to work discreetly, but if it is necessary they will kill people, erase memories and even start wars to achieve their purposes.

The Archons work almost exclusively through Lictors in our world. In the descriptions of the Archons, we name important Lictors serving under each of them. The Lictors were created to serve under the Archons, and will obey them blindly.

People who have the ability to see through the illusions are sometimes able to see the real form of the Lictors: grotesquely fat humanoids with milky white eyes and translucent, hairless skin. Lictors can also choose to reveal their true form to humans, in order to instill terror. Seeing a Lictor's true form is a terrifying experience to anyone who isn't used to it.

Below follows a description of a Lictor in its true appearance. In its human disguise, it may have higher or lower comeliness and charisma. The other characteristics are not changed when it assumes human shape.

The Lictor is humanoid, about eight feet tall and extremely fat. It has long, blue-black nails and a thick, bluish red tongue that can be extended more than one foot. Its teeth are small and razor sharp. The eyes are covered with a milky white film, lacking both iris and pupil. The nose is short, and the skin is white, hairless and almost transparent. Strangely shaped intestines can be seen working under the skin on its belly. It completely lacks exterior genitals.

Personality: A creature of passion and pleasure. Pained by its captivity with us in physical reality, it attempts to get a maximum of riches and advantages. Easily bribed. Sadistic and cowardly—licks and bows to those above it, kicks and treads on those beneath it. Fears Archons and death angels, but considers itself superior to humans.

AGL 20+2T10 (31)	EGO 20+2T10 (31)
STR 20+4T10 (42)	CHA 10+2T10 (21)
CON 20+4T10 (42)	PER 20+2T10 (31)
COM 1T5 (5)	EDU 20+4T10 (42)

Length: 250 cm

Weight: 450 kg

Senses: acute, especially its sense of smell. Sees infrared and ultra violet light.

Communication: speech and telepathy

Movement: 15 m/combat round

Actions: 5

Initiative bonus: +19

Damage bonus: +9

Damage capacity:

9 scratches = 1 light wound

8 light wounds = 1 serious wound

6 serious wounds = 1 fatal wound

Takes 2 fatal wounds before dying

Endurance: 240

Natural armor: 2 p

Powers: Commanding voice, Telepathy, Telekinesis 100 kg, 10 m/second, Invulnerable to fire

Skills: Varies with individuals, profession and place in society. Usually about ten skills with a score of 50 and twenty with a score of 30. Lictors can speak all human languages.

Attack modes: Bite 20 (scr 1-6, lw 7-13, sw 14-24, fw 25+), 2 claws 25 (scr 1-7, lw 8-14, sw 15-28, fw 29+), Punch 20, Kick 15, Grip 15, Throw 15, all other attacks according to weapon

Magic: One magic lore of 50 with a score of 30 in all spells. Certain individuals may have more.

Tiphany Reeder: Tiphareth's Servant

As an example of a Lictor in human guise, we give you Tiphany Reeder, the most prominent servant of the Archon Tiphareth. Other Lictors have similar abilities and characteristics in their human form. Skills vary according to what the Lictor is working with and trying to achieve. The Lictor usually assumes a fully human form. There are some exceptions, such as Tiphany's slightly un-human tattoo.

Tiphany looks like a woman of about 25 years. She has maintained this form since the 1920's, without attempting to conceal that she does not age. She is short and slight, with dark hair down to the waist, and very dark eyes. She dresses in wide, flowing garments of pure, clear colors, and always keeps a large retinue of employees, admirers and lovers around her. On her back she has a mark which looks like an extremely well-made tattoo, depicting a web in three dimensions and shimmering rainbow colors. If you watch it closely, you can see that it moves.

Personality: Absurdly manipulative and flattering. Tiphany is a true mistress of affecting people's feelings and get them to do what she wants. She toys with the feelings of people around her. At the same time, she is careful to maintain her many nets of contacts, and not to ruin her relationship with important people. For the watcher, she seems to keep her contacts and balance various persons and groups against each other just for pleasure. It is difficult to discern any hidden motives, though such may exist.

AGL 30	EGO 30
STR 40	CHA 60
CON 30	PER 30
COM 40	EDU 40

Length: 160 cm

Weight: 55 kg

Senses: acute. Night vision.

Communication: speech and telepathy

Movement: 15 m/combat round

Actions: 5

Initiative bonus: +18

Damage bonus: +8

Damage capacity:

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

Takes 2 fatal wounds before dying

Endurance: 180

Natural armor: 2 p

Powers: Commanding voice, Sees magic and auras,

Telepathy, Telekinesis 200 pounds, 10 m/second,
Invulnerable to fire

Skills: Climb 30, Handgun 30, Sneak 40, Dagger 50, Hide 30, Dancing 50, Crafts: all 40, Play instrument: all 40, Poisons and drugs 40, Cooking 30, Language: all human, Draw, paint, sculpture 70, Estimate value 50, Etiquette 40, Seduction 60, Net of contacts: all 50, Singing 30, Acting 40, Martial art: Karate, Punch 30, Kick 25, Parry 28, Avoid 25, Stick 20

Attack modes: according to weapon

Magic: All magic lores to 50 and all spells to 30. Can manufacture magical items of all kinds.

Home: New York, penthouse at Red Hook.

The Archons

The Archons were the foremost servants of the Demiurge, according to himself the first beings he created. The Archons themselves claim they existed before the Demiurge, and that they are emanations of a higher power than him. For millennia, they have worked to maintain our prison. Many of the old legends about gods were caused by Archons who visited the world as Incarnates. Originally, there were ten Archons, but four of them vanished in the power struggle that followed the Demiurge's disappearance. The remaining six now compete for domination of Metropolis and our world. Some wish to keep humanity in captivity, others strive to set us free.

The Archons have many names and forms. Often, they are named after the sefirot of the Cabbala: *Kether*, *Binah*, *Geburah*, *Tiphareth*, *Netzach* and *Malkuth*.

The true selves of the Archons exist in their six citadels in Metropolis. They are totally unlike humans and incomprehensible to most of us. The citadels have portals leading to places inside our world, where the most important Lictors are. The four missing Archons are *Chokmah*, *Chesed*, *Hod* and *Yesod*. Their citadels in Metropolis stand empty.

We will now describe how the Archons work in our world through their Lictors.

Manifestations

The Archons rarely take physical form as Incarnates. Instead, they affect our reality through manifestations. A manifestation is not a creature, but an effect of the Archon's influence over an area of the Earth. Where Netzach, the Archon of War and Victory, influences an area, there will be war and civil unrest. If Binah, the Archon who controls religions and traditions, manifests somewhere, this may result in strong religious fundamentalism and a resentment against anything that is new or breaks with tradition. Kether, the Archon of Overlordship and Power, manifests himself in a strong central government wherever he works. In this fashion, the Archons can affect an area or a group of people through a manifestation that controls poli-

tics, religion, morals and science. The manifestation is partially achieved through the works of the Lictors serving each Archon. These will infiltrate the leading section of the population in the area and direct the developments. But there is also a direct influence on people's minds from the Archon himself.

Kether

Kether is the Ruler, the mightiest but also the most passive of the Archons. Under the Demiurge, he controlled the nobility and the royal houses through his Lictors and manifestations. When the modern era dawned, he lost much of his former power and has not fully recovered.

Kether now stays in Metropolis and rarely interferes in human affairs. He has Lictors on the Earth, but they are passive observers rather than powers.

Kether's main dominion of Earth is Dortburg, a small principality which is wedged into the industrial Ruhr area, and has maintained a limited independence within the German Confederation. It is governed by Prince Rainier Xavier von Habsburg, the rightful ruler of the Habsburg lands. Prince Rainier is a Lictor in Kether's service. His medieval castle lies among the factories in the over-exploited Ruhr area. It is a gateway to Kether's citadel in Metropolis, an enormous palace with hundreds of thousands of rooms, vast, tall towers and subterranean dungeons. Prince Rainier has a net of contacts among other European aristocracy and works to re-establish a feudal society in modern times. His ties are particularly strong to the British and Russian royal houses.

Binah

Binah is the Black Madonna. She promotes the power of family, relatives and groups over the individual. Where she rules, tradition is paramount and all new ideas are banished. Under the Demiurge, she ruled over what is now Eastern Europe and Russia. Her Lictors were members of the ruling royal and princely houses. She frequently used Orthodox Christianity to encourage traditionalism, and sometimes walked among humans as an Incarnate, hoping to be identified with Orthodox saints.

After the Demiurge's disappearance, she encouraged the Stalinist form of communism, and tied the Eastern block close to herself. Communism would be the new method to control people. But the experiment of communism was wrecked by the developments in the rest of the world. During the 80's, the Black Madonna has again turned to religion, and has begun to manifest herself as a deity. A huge cathedral in her honor is being erected outside Moscow, where one of her Lictors controls a rural manor which works as a portal to her citadel in Metropolis.

Geburah

Geburah is the Judge, the merciless dispenser of justice. Under the Demiurge, he encouraged humanity to organize societies with stern and rigid laws, such as the Mosaic, the Roman and the Islamic systems of justice. His Lictors are judges, attorneys and juridical counselors.

After the Demiurge's disappearance, Geburah has clung blindly to his old purpose. He attempts at all cost to maintain the rule of law, and see to it that "justice" is done. An eye for an eye is his principle. Among the more influential of his servants is Giorgio Biotto, a Roman Catholic cardinal who has introduced what he calls an "original biblical" justice with stoning, mutilation and capital punishment in a couple of southern Italian provinces and also in several Latin American dictatorships. He seeks to "reintroduce" true justice all over the world, and supports justice-fundamentalist movements in the USA and northern Europe. He seeks to diminish the power of political bodies and economical organizations, and increase that of the courts and other organizations which stands for absolute, non-negotiable principles. Cardinal Biotto's house in central Rome is a portal to Geburah's citadel.

Biotto is a man in his 40's with thinning dark hair. He has stern, gray eyes and is always very serious. His legal record is impeccable, and he governs his servants with an iron hand.

Tiphareth

Tiphareth is the Spider in the web. Under the Demiurge, she coordinated the Archon's work through her vast net of contacts all over the world. After the disappearance, these same contacts have made her one of the most powerful Archons. No one really knows what her purpose is, except that she is constantly plotting with and against everyone.

Tiphareth has more servants in our world than any other Archon. She is a patron to many artists and thinkers. Under the Demiurge, she controlled art so that it would not be used to help men escape. After the disappearance, she has dropped all restraints and encourages all forms of artistic expression.

One of Tiphareth's most famous Lictors is Tiphany Reeder, an art collector and esthete who lives in New York. Her studio at Red Hook is a gate to Tiphareth's citadel in Metropolis. She has a vast net of contacts among artists, criminals, drug smugglers and the idle rich. She paints and sculpts. Her works of art can captivate and enslave the viewer, propel him into another world or drive him insane.

Netzach

Netzach is the Victor. Under the Demiurge, he kept humanity occupied by encouraging competition and

enmity. He promotes war and tests of strength of all kinds. For Netzach, the result of the struggle is everything. Victory is everything. He is prepared to use any means to achieve his purposes. He enjoys seeing an opponent defeated and humiliated.

Netzach has seized his opportunity—after the disappearance of the Demiurge—to strengthen his own position. He has taken control over a large portion of the military forces of the world, and they worship him. He sees it as his primary task to pit his forces against those of Astaroth, and he is driving the opposition against the prince of Darkness to an inevitable confrontation. He manifests strongly in the Middle East, in Latin America and Africa. Lately, he has begun to invade Binah's traditional domains in Russia. Netzach's foremost Lictor is the general Lyle P Crowley, who is very influential at the Pentagon. His department in the Pentagon is a portal to Netzach's fortified citadel in Metropolis.

General Crowley is a well-preserved man of about 55 years, with thick blond hair and a small mustache. He walks with a steady rhythm, and always keeps his gaze distant. More facts about him will be found in the section about the Cults.

Malkuth

Malkuth is the Rebel among the Archons. Under the Demiurge, she was the Archon closest to humanity. It was she who once made our world as a prison. All of our reality is, in a way, a manifestation of her. She shaped it out of her own being. In ancient times, she was worshipped as "Mother Earth" or "The Great Mother," the living nature. She had several Incarnates in our world.

When the Demiurge disappeared, Malkuth abandoned the power struggles of the other Archons and sought to aid humanity instead. For the last 200 years, she has supported the growth of cities and technology. She wants to make it possible for people to awake and learn the truth. She protects sorcerers and helps them find real magic instead of the lies that have previously been spread by various cults. This has pitted her against Astaroth and nearly all the other Archons. Netzach is working frantically to thwart her plans.

Malkuth's servants are rarely Lictors. She prefers to use humans whom she attracts by offering them knowledge, power and ultimately enlightenment and divinity. She has initiated dubious scientific experiments. She works to soften legislation so that genetic manipulation and medical technology can be developed freely. She supports the explosive growth of cities, because this creates those violent and crumbling environments where people can awaken from captivity.

In Germany, her human servant Vibeke Nachstahl leads a group of successful medical research institutes which balance on the edge of what is legal and ethically conceivable. Her Nachstahl Institute on the Polish border works on methods to affect large numbers of people with genetics. Here, experimental mutants with modified genes have been manufactured. She has secretly devised several radioactive leaks and chemical disasters, as part of her attempts to affect whole populations. Vibeke is a woman of about 45 years. She has short, blond hair and gray, cold eyes. She gives an impersonal, chilly impression.

Astaroth

The dark twin of the Demiurge is the ruler of Inferno. During the whole eon of our captivity, he has ruled the hells and realms of the dead where humans are tortured. Death angels and Razides are his servants. Astaroth himself claims to be the origin of the Demiurge, that the Creator is but a lighter shadow of himself. Most creatures believe that the opposite is true, that Astaroth is a dark shadow of the Demiurge.

Nevertheless, Astaroth has been grievously stricken by the disappearance. Having searched every inch of Metropolis, Elysium and Inferno, he descended into the Abyss in his search for the Demiurge. He returned with serious wounds, barely alive, and refused to say anything about what had happened. Shortly after this, he began to gather his legions and entered our world.

Many of his servants say that he has changed after the disappearance of the Demiurge. He has developed new traits of character, become a seeker and a brooder. Some even say he is becoming a new Demiurge. But he is still the Prince of Darkness. He draws unto himself those with low mental balance. He gains power from the suffering and terror of other beings.

Since the Demiurge vanished, Astaroth is probably the mightiest being in our cosmos. In Inferno, his power is absolute. There, he can rule over time and space, creatures and matter.

In our world, he must assume a visible physical form. They limit his powers somewhat. His material forms can be killed. This does not mean that Astaroth himself is killed, only that an Incarnate is destroyed. His other forms continue to exist. Within 24 hours, he can recreate the destroyed Incarnate by seizing a human body and twisting it to his purpose. It is his habit to seek out the killer, and use his or her body for the new Incarnate. Even if all his earthly forms are destroyed, he can recreate them in 24 hours. His "true

self" remains in Inferno and cannot be killed. His existence is tied to Inferno; as long as it stands, so does Astaroth.

None of Astaroth's earthly forms is affected by magic, and they have full control over all beings with a mental balance of -25 or lower. He can be in several places at once, in different guises. He is even able to control time.

According to legend, Astaroth has 666 different names and forms, all with different abilities and powers.

We will describe the three most well-known human shapes he has assumed in our world. Note that Astaroth does not have any distinct personality in our world. It varies with his form.

Antichrist

Antichrist is the Warlord, the general of the legions of the doomed. He gathers his forces to set off the final, apocalyptic war. This is a wholly human form, a white male of about 35 years with black hair and pierc-

ing eyes with red pupils. He usually calls himself general Daniel Simmons, and always appears dressed in a military uniform, though the nationality and rank varies.

Personality: a warrior. Enjoys the havoc of battle, the screams of dying people and the violent procession of victors through conquered cities. Spreads death and destruction wherever he goes. Gains power from other people's fear and pain.

AGL	80	EGO	80
STR	100	CHA	50
CON	100	PER	50
COM	15	EDU	100

Terror throw modification: +10 (only in combat)

Length: 190 cm

Weight: 90 kg

Senses: acute. Night vision, sees magic, can read thoughts and emotions.

Communication: speech and telepathy

Movement: 40 m/combat round

Actions: 9

Initiative bonus: +68

Damage bonus: +19

Damage capacity:

19 scratches = 1 light wound

18 light wounds = 1 serious wound

16 serious wounds = 1 fatal wound

Takes 10 fatal wounds before dying

Endurance: 530

Natural armor: none

"... You may think I've gone

insane... But I promise you,

I... will... kill... Again!"

—Bob

Twin Peaks

Powers: Controls all people with mental balance of -50 or lower. Ego throw with 20+ effect to avoid this control, Spreads disadvantages and lowers the mental balance of people around him. For every day spent in the company of Antichrist, a person's balance goes down one step, to a minimum of -100, Commanding voice, Invulnerable to fire, electricity and radioactivity, Regenerates wounded limbs, Telepathy, Telekinesis 1 metric ton, 50 m/second

Skills: Climb 50, Swimming 50, Sneak 50, Dodge 50, Acrobatics 50, Falling technique 50, Interrogation 50, Drive vehicle 50, Occultism 100, Piloting 50, Two-handed combat, Language: all human, Martial art: Commando training, Punch 100, Kick 75, Parry 50, Grip 50, Parry 75, All budo maneuvers 50

Attack modes: according to weapon

Magic: All magic lores and spells to 50. Special combat magic—able to arouse fury in his troops, bestow superhuman strength and damage capacity on them, and lower enemy morale.

Home: Military camps and bases all over the world

The Seducer

This is the least horrible of Astaroth's human forms. The Seducer digs out the most ugly perversions in his fellow men, and lowers their mental balance. He currently calls himself Jason Michaels and is a blond all-American male with ice-blue eyes. A hot film star, he throws incredible parties (more like drug-and-sex orgies) at his Malibu beach house, his Villa on the Riviera or on his yacht. He drives many of his lovers to suicide or sees to it that they give birth to abominable horrors.

Personality: flattering, sexy. A regular Prince Charming—but when he stops acting, he becomes a ruthless, perverse sadist.

AGL 50	EGO 50
STR 50	CHA 100
CON 50	PER 50
COM 75	EDU 100

Terror throw modification: +10 (only in combat)

Length: 180 cm

Weight: 80 kg

Senses: acute. Night vision, Sixth sense and Telepathy.

Communication: speech and telepathy

Movement: 25 m/combat round

Actions: 7

Initiative bonus: +38

Damage bonus: +11

Damage capacity:

11 scratches = 1 light wound

10 light wounds = 1 serious wound

8 serious wounds = 1 fatal wound

Takes 10 fatal wounds before dying

Endurance: 280

Natural armor: none

Powers: Controls all people with mental balance of -50 or lower. Ego throw with 20+ effect to avoid this control,

Spreads disadvantages and lowers the mental balance of people around him. For every day spent in the company of the Seducer, a person's balance goes down one step, to a minimum of -100, Commanding voice, Invulnerable to fire, electricity and radioactivity, Regenerates wounded limbs, Telepathy, Telekinesis 1 metric ton, 50 m/second

Skills: All weapon skills 50, Hide 80, Climb 80, Search 80, Swimming 50, Sneak 50, Dodge 50, Acrobatics 50, Dancing 75, Diplomacy 100, Etiquette 100, Falling technique 50, Seduction 100, Poisons and drugs 50, Net of contacts: Jet set 50, Drive car and motorcycle 50, Occultism 100, Riding 50, Seamanship 50, Language: all human, Scuba diving 50, Rhetoric 75, Estimate value 50, Martial art: Karate, Punch 50, Kick 30, Parry 40

Attack modes: according to weapon

Magic: All magic lores and spells to 50. Passion magic to 75, special spells of passion.

Home: Malibu, California, the European Riviera, large cities, skiing and island resorts

The Beast

This is an incarnation of blind fury, bloodlust and hate. The Beast is a form which is almost non-human. It travels around and randomly slays people who get in its way. It hitchhikes on lonely roads or lurks at the outskirts of small towns. The Beast is a huge man with black, glowing eyes and a deformed face. Mass murderers in the USA and Europe have a secret cult that worships the Beast. They carve the sign of the Beast in the forehead of their victims, to consecrate them to the Beast.

Personality: Lives only to kill. All of its thoughts are concerned with luring its victims into the most horrible death conceivable.

AGL 80	EGO 50
STR 100	CHA 2
CON 100	PER 50
COM 2	EDU 1

Terror throw modification: +10 (only in combat)

Length: 200 cm

Weight: 100 kg

Senses: acute. Can read thoughts and emotions. Sixth sense.

Communication: halting speech, few words

Movement: 40 m/combat round

Actions: 9

Initiative bonus: +68

Damage bonus: +19

Damage capacity:

19 scratches = 1 light wound

18 light wounds = 1 serious wound

16 serious wounds = 1 fatal wound

Takes 10 fatal wounds before dying

Endurance: 530

Natural armor: 2 p skin

Powers: Controls all people with mental balance of -50 or lower. Ego throw with 20+ effect to avoid this control, Spreads disadvantages and lowers the mental balance of

people around him. For every day spent in the company of the Beast, a person's balance goes down one step, to a minimum of -100, Commanding voice, Invulnerable to fire, electricity and radioactivity, Regenerates wounded limbs, Telepathy, Telekinesis 1 metric ton, 50 m/second
Skills: Dodge 75, Hide 75, Throw 50, Climb 50, Search 50, Dagger 75, Club 75, Pole arms 50, Sword 75, Ax 75, Throwing weapons 50, Punch 80, Kick 70, Throw 60, Grip 60, Head butt 50, Evasion 50

Attack modes: according to weapon

Magic: none

Home: none

The Angels Of Death

The ten death angels are the closest subordinates of Astaroth. They are distorted mirror images of the original ten Archons. (They themselves naturally claim that the Archons are images of them...)

Before the disappearance of the Demiurge, the death angels were attached to Inferno. There, they tortured sinners after death and fought over the power in the various regions of Hell. After the disappearance, Astaroth has lost interest in Inferno and is focusing on Metropolis and the human world. The death angels were left to themselves. At the same time, the stream of sinners ending in Hell became a mere trickle. Fewer and fewer people believed in damnation. Inferno was emptied of the wailing souls, and the death angels entered our world as Incarnates.

Some of them continued to serve Astaroth in his attempt to take over the human world. Others had their own plans to seize power and subdue humanity. A few only took a disinterested glance at our world and then returned to Inferno.

We will describe the ten Death Angels briefly, and give one example of an Incarnate of a Death Angel. In Inferno, the Death Angels have grotesque shapes which forever change. Among us, they prefer to assume almost-human forms. Like Astaroth and the Archons, each Death Angel can have several Incarnates simultaneously. While they appear as Incarnates more often than the Archons, the Death Angels are very careful and do not enter our world unnecessarily. When possible, they prefer to send their servants, the razides. The razides are described in the section about Inferno.

Manifestations

Like Archons, Angels of Death can affect an area or a group of people through a manifestation. Many war zones, torture rooms and cruel dictatorships owe their existence to the manifestations of Death Angels. Unlike the Archons, they often enter the affected areas as Incarnates to seize control over developments personally.

Thaumiel

The Unjust Ruler. Thaumiel was Astaroth's supreme commander. He divided and ruled, instilled fear in all subordinates through arbitrary punishments, and killed all who could possibly challenge his power. He has broken off relations with his former master and is now gathering his forces in Inferno and planning to bring them into our world. He has many servants among dictators and warlords. One day, he will enter the world through Beirut, where his servant Adan Kazour controls a Syrian-supported militia group.

Chagidiel

The bloodstained patriarch. Chagidiel is the perverted father who devours his sons and rapes his daughters. His servants will be found among directors of orphan's homes and mental hospitals where terrible crimes are committed behind closed doors. He has had a vast influence over local administrations in the former Soviet states, and was incarnated in Russia as the warden of a mental hospital.

Sathariel

The devastating mother who creates chaos wherever she goes. During the 80's she has been incarnated as Kali Durga in southern India and provoked bloody riots. Her Incarnate holds court in a vast temple area in Tamil-Nadu and receives human sacrifices from her worshippers.

Gamichicoth

The false rescuer. Gamichicoth's foremost Incarnate is Jonathan Hayworth, who heads Hayworth Emergency Aid (HEA), an international relief organization that sends weapons instead of food to famine-stricken areas, establishes camps in the desert and then cuts off food deliveries, burns crops and spreads epidemic diseases.

Golab

The torturer. Golab was Astaroth's chief torturer in Inferno and has retained this function on Earth. He follows his master on campaigns and invents ever more gruesome methods to pain his victims.

Togarini

Protector of the Death Conjurers. Togarini has servants among necromancers who experiment with reanimation of dead bodies and trapping souls in transit between life and death. He sometimes appears as an Incarnate in connection with sanguine necromantic rites, and occasionally accepts sacrifices from his worshippers.

Hareb-Serap

The raven of the battlefields, Hareb-Serap is the most bloodthirsty of Astaroth's generals. He is gathering his master's forces in Venezuela and Brazil. His Incarnate, colonel Juan Martinez, fights battles without victors, desperate and interminable struggles where everything is destroyed and finally all lie dead.

Samael

The avenger, guardian of blind vengeance. Samael supports blood retaliation to the seventh and twenty-seventh generation. He keeps all feuds going. His most famous Incarnate is Don Michael Cimarra, one of the most influential Mafia lawyers in Naples.

Gamaliel

The perverted sexuality. Gamaliel's servants are leaders of the shadiest elements of the porn industry and groups who organize child prostitution and ritual sex murders.

Nahemoth

The defiled world. Just as Malkuth created our world, Nahemoth wrought the distorted image of it that now serves as purgatory for torturing humans after death. Nahemoth has withdrawn into his own world of shadows, and has no known Incarnates in our world.

The Hiker: An Incarnate of Gamaliel

As an example of an incarnated Death Angel, we give you the Hiker, an Incarnate of Gamaliel as a half-human sex murderer. Other Incarnates have similar abilities and powers. Skills will vary depending on the purpose of the Incarnate. Most Incarnates of Death Angels are not of fully human appearance, though they can pass for humans unless closely inspected.

The Hiker travels all over Europe and leaves a trail of mutilated, tortured corpses. He commits bestial sex murders and spreads warped sexuality around him. Physically, he is somewhat taller than a man, has sturdy limbs, blue-black skin and red eyes. He always wears dark sunglasses. Black claws and yellow fangs make it impossible to mistake him for a man at close range. His hair is blond, long and greasy-looking. He speaks with a drawling, hoarse voice and he smells like rotting flesh.

Personality: consumed by aggressive sexuality. Enjoys inflicting pain and humiliation on others. Often plans a killing weeks in advance, following the victim to map his or her habits. Plays hide-and-seek with the police by leaving a series of similarly killed victims. Never lets a victim survive. If anyone escapes, the Hiker will pursue that person to the end of the Earth, to finish the butchery.

AGL	50	EGO	40
STR	50	CHA	40
CON	80	PER	50
COM	5	EDU	50

Terror throw modification: +5

Length: 230 cm

Weight: 150 kg

Senses: acute. See infrared and ultraviolet light. Very good sense of smell.

Communication: speech, telepathy

Movement: 25 m/combat round

Actions: 7

Initiative bonus: +38

Damage bonus: +11

Damage capacity:

17 scratches = 1 light wound

16 light wounds = 1 serious wound

14 serious wounds = 1 fatal wound

Takes 5 fatal wounds before dying

Endurance: 430

Natural armor: none

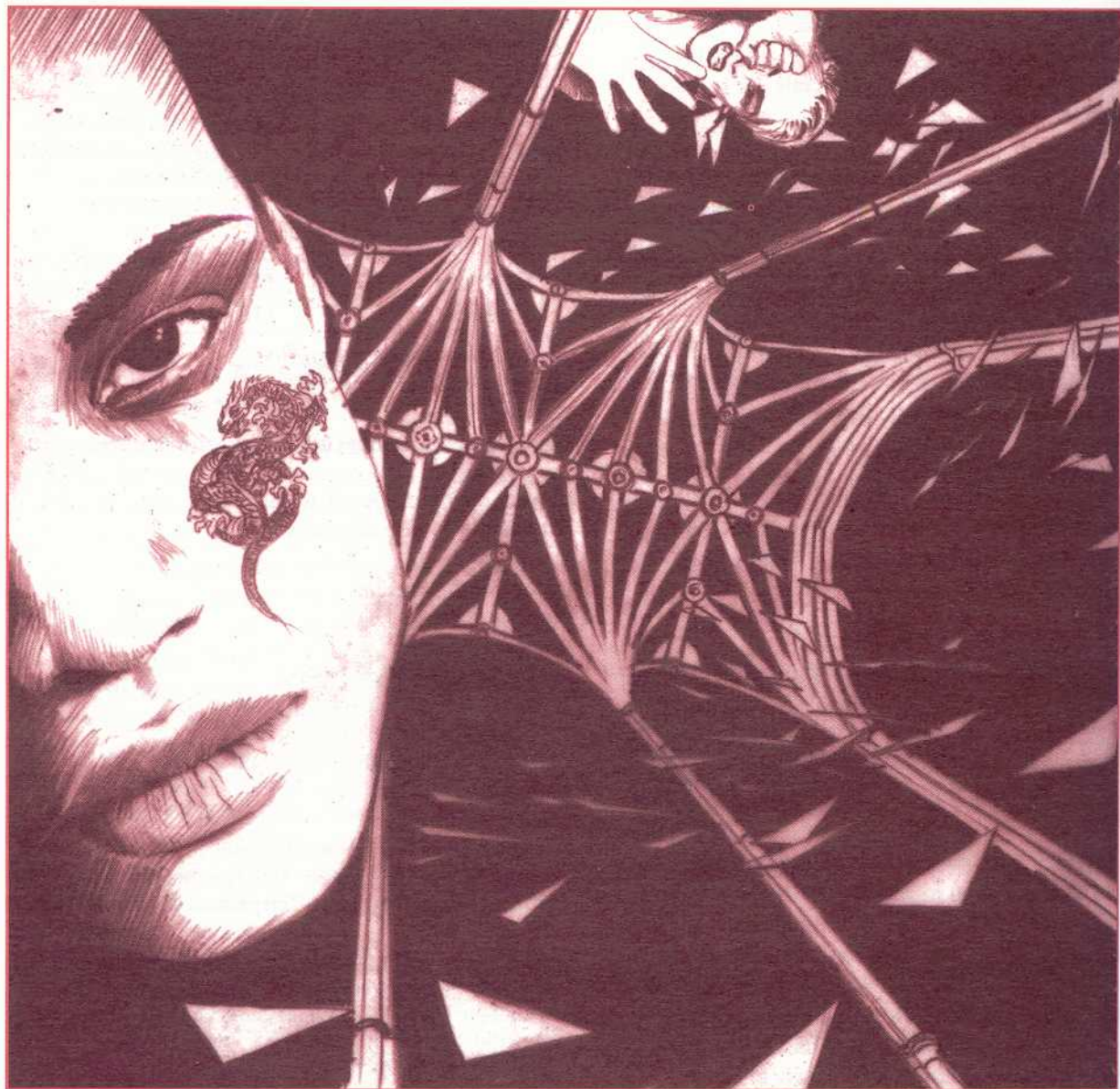
Powers: Commanding voice, Controls all people with a mental balance of -50 and -100. Ego throw to avoid control, Sees magic and auras, Telepathy, Telekinesis 100 kg, 10 m/second

Skills: Climb 50, Firearms: all 50, Sneak 50, Melee and throwing weapons: all 75, Hide 75, Search 50, Falling technique 50, Survival 50, Disguise 30, Drive car/motorcycle 50, Shadow 50, Martial art: Karate, Punch 75, Kick 60, Parry 40, Dodge 35

Attack modes: according to weapon

Magic: Death magic and Passion magic to 30, all spells to 30

Home: Europe



The Illusion Shatters

I added tile after tile to the mosaic which slowly grew on the floor. A woman's face took shape under my hands, black with shiny green eyes and winding tattoos on her cheeks. There were only a handful of tiles left. I filled an empty place in her eye, a spot on her cheek. The stone in my hand moved slightly, as if it was breathing. One final

piece, ruby red and slightly uneven. An empty place between her eyes, which suddenly seemed to regard me, full of life. The little tile clicked into place... and the whole face came alive. I got up and stumbled backward. The dark lips slowly moved. The room filled with a husky voice which chanted in a language I had never heard. The walls paled around me, the concrete

ceiling arched and rose. I closed my eyes and stood perfectly still. When I looked up again, the mosaic was a lifeless face of stone. But I was no longer in the small shelter under the basement. The mosaic was in the center of a vast hall

It is still unusual for us to see through the illusions. When we do so, it might be into any reality, but these rules so far presuppose that it is into the reality that was shaped by the Demiurge.

Before the disappearance of the Demiurge, only special artifacts such as drugs or magical implements, could open a human being's eyes. Hallucinogenic drugs have always been used to open the mind. Magic can also be used for this purpose; see the magic section for further details. Today, there are also places and events which give us a view out of our prison.

When the illusion is broken, we usually see into Metropolis, the city of which our cities are a small part. We walk through a portal and suddenly emerge in Metropolis, or reality is twisted around us and we find that we have been transported there. We can also end up in Inferno or the empty paradises of Elysium—it all depends on when and where the illusions crumble. A subterranean portal will lead to underground parts of Metropolis, a portal in a torture chamber may lead to Hell, a portal on the top floor of a skyscraper may lead to one of the Archon's citadels. Portals which appear in dreams are special. They lead to a dream world. This will be described in the section *Beyond Dreams*.

To see beyond the illusions is nearly always a terrifying event which calls for an ego throw to see if the character is shocked. The exception is when places on the other side are very similar to our reality, so that the characters are prepared for what they will encounter, or used to it.

Artifacts & Portals

Up until about 200 years ago, artifacts and drugs were the only means to see through illusions. Numerous artifacts, as these objects are called, were made to help people see into that which people then perceived as other worlds or dimensions.

Lenses

Among the most common artifacts are various polished lenses and prisms, sometimes fitted into binoculars or eyeglasses. Master Hartmund, a 17th century glass maker in Thüringen, made about a hundred eyeglasses and enlargement lenses which can be used to see reality as it is.

whose walls faded away into the darkness. Rusty steel bars supported a domed ceiling far above. I sensed movement out there among the shadows, and heard the sound of dragging steps which were coming closer.

Cameras

In the 1950s, Hasselblad manufactured a small series of cameras, only 50, which take pictures of the true reality. Some of them are still in working condition and are used by artistic photographers to achieve unexpected effects.

Mirrors

The mirror is a popular artifact; the "mirror of truth" which shows reality instead of a faithful image of our illusions. Several such items are still hanging in medieval and renaissance castles. Some of them can be used as portals. You can step through the mirror and see reality, until you step back. These mirrors of truth have been manufactured even up until modern times. Andy Warhol made one which is now in the Museum of Modern Art in New York.

Puzzles

The puzzle is a more demanding form of artifact. It can be any type of puzzle, a jigsaw or a Rubik's cube, or a mosaic to be laid on a floor. When the puzzle has been completed, the user sees a specific aspect of reality around him. It can be Metropolis, Inferno or some other part, regardless of where he is when the puzzle is solved. People have disputed whether this is because all realities are encapsulated in each other, and so are present everywhere, or whether the puzzle translocates the person to a certain place. Nobody knows for certain. The most well-known puzzles are those that open the doors of Inferno, but there are also others.

Statuettes

There have always been artifacts which are connected to creatures. They can make a certain creature, or a certain type of creatures, penetrate the illusions and become visible to us. It is common that such artifacts take the form of a statuette or picture of the creature it is connected to. A special sign, a word, or simply deep concentration is then used to achieve contact with the creature.

The nine erinye statuettes which were unearthed in the ruins of Mykene turned out to be artifacts which lead erinyes to the bearer, as Dr. Richter so tragically discovered when he was torn to pieces in Paddington Station in 1923.

A more modern example is Yoshi Kazawi's three nephrite statuettes, by which the artist unwittingly created a nightmarish end for eight Filipino boys who were found dead in a warehouse in Osaka in the mid-80's. Kazawi committed suicide in 1989, and the fate of the statuettes is unknown.

Portals

There are several kinds of portals. The puzzle may be called a type of portal, just like mirrors one can step through. Portals don't just open your eyes to the real world, they also transport you to a different place. Most portals have the form of some kind of door or opening. The painting is a popular form. It shows the place to which it can transport the onlooker. Concentrate closely on the image, and you will see reality change until you are standing inside the place that the painting depicts.

Many portals can only be used at special times, by uttering certain words, or by concentrating in a correct way. If the right "password" is not used, they remain closed, ordinary objects.

At the end of the 1980's, the Italian movie director Dario Fabrice made three films which work as portals. Anyone who closely watches all three movies; "Demon Might," "Torn Flesh," and "Night of the Burning," will gradually be transported to the particular hell which inspired Fabrice when he made the pictures. These films have been banned at several American colleges since students began to disappear mysteriously.

Other portals don't require any special concentration, but work like ordinary doors between our world and Metropolis or Inferno. You step through, and are somewhere entirely different.

Portals may be one-way or two-ways. The one-way portal is more common. When you have stepped through and look around, it is gone, and you can't get back. Two-way portals have been created by creatures who cannot walk between the worlds in other ways. They lead both into Metropolis and back.

There are also portals which lead to other times without moving you in space, and those who move you in space within our reality, and chaotic ones which deposit you randomly at different places, depending on when you step through them.

Example: The two last pieces fit in place and the puzzle merges into a solid sphere. The joints can no longer be seen. It vibrates slightly in Gilbert's hand. Everything else looks normal, until he turns around and looks at the museum guard. When he came in, this was a small man with a mustache. Now, a pale, fat giant dressed in semi-transparent plastic leans against the wall. Small, sharp teeth glitter in his mouth and his eyes are hidden

behind dark glasses. Long black claws idly scratch the wall. The creature greets Gilbert with a scornful smile. It frowns when he backs away. Then it discovers the sphere. It gets up and strides slowly toward him. A clawed hand is extended. "Give me that," it wheezes, "it's not for you."

Gilbert turns and runs with the sphere in a firm grip. He rushes through the halls. Far away, he can hear the creature calling. He enters the foyer, where panorama windows look out over the city. Around him, the familiar silhouette of Manhattan can be seen. But beyond it and over it, other buildings rise. Much bigger ones. A city that stretches to the horizon and further.

Medical Experiments

Experiments have proved that it is possible to provoke the human mind so that it will perceive reality. These effects have sometimes appeared at electrical shock treatment in mental hospitals. The results have usually been interpreted as delusions caused by mental disorder, and since these "delusions" seem to get worse, shock treatment has seen less and less use in later years.

It is also possible to force the patient to see clearly by directly affecting the sensory centers of the brain. Dr. Desine at Sorbonne is the scientist who has gone furthest with these things, in his secret experimental brain surgery. Desine fled to Colombia after having been charged with flagrant malpractice, and has not been heard of since 1987.

Sensory deprivation is another medical way to open a person's eyes. The subject is enclosed in a room where all sensory stimuli are eliminated—there is no light, smell, sound, or taste and only very limited feeling of skin contact with any object. It is possible that such deprivation sharpens the senses, a sharpening that remains for some time after leaving the room.

The most common medical experiments related to the false reality are those where drugs are used, especially synthetic hallucinogens like LSD. The drawback is that the effects are unreliable. It is impossible for the research leader to know whether the drugged person sees anything real, or whether it is all imagination.

Exposed Places

There are certain places where the illusions tend to fall apart. These are places which challenge our common patterns of thought and force us to see things in a new way. The effects are different. Sometimes doors seem to open into other worlds, to Metropolis, Inferno, a desolate heaven or our own world. In other

places, the changes are more subtle. Creatures from the other side become visible, enter our reality and may stay there.

Below we will describe a few places where it is probable that illusions will shatter. It is unusual that merely the emotional and sensory charge of the place are sufficient to make us see the truth. Generally, a failed terror throw is required to see anything outside the ordinary. But the GM will be the judge of that in each situation.

Slums

The worst slums in the centers of great cities are close to Metropolis. These are also places where it's possible to see the true reality. When the illusions fade in a city, we see a darker and more frightening city which stretches beyond the horizon. Our own houses and streets are a small part of it. It is only in the most run-down parts of our cities that we can see into Metropolis. In burned-out houses, in old, empty industrial buildings, in condemned housing blocks that look like they may fall apart any day, we have the greatest chance to see Metropolis. But even in these places, true vision requires that something happens. A disaster, a magic spell, or the presence of a powerful being from outside our world.

Prisons & Concentration Camps

Places with strong negative power also make us see things in a different way. In prisons, torture chambers, death camps and mental hospitals it is possible to see reality; those wide hells of which our institutions of pain are but a small seed. People who have grown up in such places often see the true reality, even though many of them are unable to handle this ability and go schizophrenic or autistic to protect themselves. For outsiders, something has to happen if the illusions shall shatter. If you are tortured, drugged or shocked in such a place, you may see truth.

Crime Scenes

The same is true for places where horrible crimes have been committed. Where ritual murders, torture or other severe crimes were committed, it is possible to see truth, if it wasn't too long since the crime happened. Anyone who visits a crime scene shortly after the deed and manages to visualize the crime in his mind can break through the illusion without being shocked. The sense of time is weakened, and the crime being committed will appear as a ghostly vision.

Then, portals to Inferno or Metropolis may open. Often, victims of murder will haunt these places.

Cult Centers

Cult centers have long been used as foci for penetrating the illusions. But the shortage of worshippers has meant that most of these places have lost that power. Here and there it remains, and there are also sites of new cults where the power to penetrate illusions works. New cult centers—such as the beggar's subterranean sacrificial altar to Cairath—still have the power to alter reality. Temples in Metropolis, dedicated to living deities, may shine through into our world and form portals. During rituals in powerful cult sites, part of reality is always visible. Often, the deity will appear as an incarnate.

Battlefields

Battlefields and places where wars have been fought have a strong negative potential which can disrupt the illusions, if the war didn't happen too long ago. The spirits of the slain often remain there, and will appear as ghosts when the illusions are broken. Doors to hells where the killed soldiers are being tortured may also open in such places.

Disaster Areas

Natural disasters and other events which create chaos and terror, can demolish illusions. The large number of people shocked in a disaster may be enough to let them see into reality. In severe cases, the whole area may be absorbed into Metropolis, vanishing from our world forever. This happened to the small township of Carmaine in the French Alps. An enormous avalanche buried more than half of the houses, killing many. The shock opened a rift in the walls of our world, and the whole place vanished into Metropolis. A virgin mountain slope is all that remains where the township was.

The GM decides when it is proper to let illusions crumble. It must be determined by the story and the situation. Some event may provoke the change. As a rule, any terrible event which happens in a place where the veils of reality are weak, and shocks the player characters, will give a 25% chance of opening some connection to the true reality.



The City

Reds smelled blood. The bullets struck the wall behind me. I ran for my life, stumbling across empty house lots, through burned-out buildings, around a corner. Into a cul-de-sac. The street was blocked by a blank wall with barbed wire on the top. I could hear steps approaching behind me, and the clicks of new mags being inserted into machine pistols.

I spurted toward the wall and jumped. My hands grasped the barbed wire and were torn

as I heaved myself up. The barbs cut into my chest and shredded my jeans. I fell down on the other side in a shower of blood, and hit the asphalt with my back, my breath knocked out.

It was darker on this side. The buildings were taller, making the sky only a strip of blue far above me. A noise; clink, rattle, thud. The street moved; grilles were hurled open by knotted arms. Skinless, festered bodies emerged. A hand grasped my foot. I kicked myself loose, found a fire ladder on a wall and climbed up.

*Reds came over the wall, met the skinless
bodies. Volleys of shots were fired in panic.
Machine pistols were ripped from their hands
and crushed. Heads were smashed. Arms torn
off.*

I fled on up the ladder. One grinning creature

*followed me, lacerated arms grasping. I heaved
myself up, up. Hundreds of stories in zig-zag.
Finally, the thing gave up. Exhausted, I vaulted
onto the roof. The silhouette of the city covered
the horizon all around. A black moon gazed
down over the rooftops.*

The city is the center of reality's break-down. The slums and run-down centers of large cities are considered to open to Metropolis, which some believe to be the original City beyond time and space. All cities were built with our fragmentary memories of Metropolis. They represent our subconscious attempt to break out of our prison and get back to the true reality.

Every city seeks to imitate the disintegrating centers of New York's Harlem and Bronx, of Southeast Washington, Bangkok and Amsterdam, Watts in Los Angeles, and Kreuzberg in Berlin. These are places where the illusions wither. The slum is the purpose of the city.

The Lictors, our jailers, long ago realized that the cities are an attempt to escape. They stopped the growth of the cities. Rome was crushed when Lictors assumed control over the barbarian tribes to stop the development. Only in the 18th century, the Lictors began to lose control and really large cities like London and Paris could come into existence.

Cities hold a lot of terror which originates in our own reality. Overgrown and chaotic cities like New York, Calcutta and Mexico City bring horror into our world. People's fantasies and nightmares can become real there, in the same way as they do in exposed places where reality breaks down. Borderliners and Nachtkäfer are born in the borderline between our world and Metropolis.

Angels of Death and Razides recreate their lost hells in our cities. They gather sinners and human debris, packing them in empty warehouses, subterranean tunnels and city office complexes where all their nightmares come true. Among the disgruntled citizens of the cities it is easy for them to find sympathizers and collaborators who are prepared to support their torture factories behind decent company labels and names of government institutions. "Children's Harbor" in Britain is an aid organization whose hospitals and orphanages conceal the torture centers of the Death Angel Chagidiel. The Donovan Trust in the USA and Germany is a chain of companies which also collaborate with Death Angels and Razides.

The Borderland

Creatures from the other side contribute to our cities and erect their own structures. The servants of the Archons have houses which open toward the citadels of Metropolis. The houses of Death Angels are portals to Inferno and the purgatories. Some of these houses are visible to all. Others can only be seen by certain people, or only during a certain part of the year or the day. Inside these buildings, all men can see partially through the illusions. Often, our senses are tricked into seeing something that isn't part of our world but which is not truth, either. There are several of these buildings in Manhattan, London, Paris, Berlin and other cities. During the 70s some of them were documented by the German occultist Joanna Kocher, who then vanished mysteriously.

Whenever a house or a place opens toward Metropolis, that place exists simultaneously both in our world and in Metropolis. It is a spot where both realities meet. Below, we will give some examples of this borderland between the realities. The old Metro entrance in Washington became a gateway soon after it was sealed off; the result of the confluence of many forces. It is not only an entry to Metropolis but a time portal. The house on Rue de Sevigne is a gateway deliberately created by an Archon. The housing block in Islington is a gate which has opened spontaneously through the violence and decay there.

Dupont Circle Metro Station

In the heart of northwest Washington, DC—the city's most affluent quarter—lies a gateway to Metropolis.

Dupont Circle is where five roads intersect, a bustling traffic circle which rings a small park. At the heart of the park is a beautiful marble fountain, and in the center of the fountain towers a statue resembling a gigantic goblet, the cup upheld by a trio of beings who symbolize the aspects of the sea. By day this is a gathering-place for lunching office employees, resting bicycle couriers, and the espresso-drinking young pro-

professionals who live in the nearby townhouses. But as night falls, the homeless and desperate migrate to the circle. At times the ornate streetlights seem to dim; perhaps it is only a power fluctuation...

Beneath this green enclave are layers of concrete tunnels and roaring ventilation fans. Connecticut Avenue passes just below the circle, and far beneath this four-lane artery the high-tech electric trains of the Washington Metro glide smoothly into the station, lit by halogen lamps. Stainless steel escalators take thousands of commuters down a great shaft to the modern station below.

But there was a subway station under Dupont before the Metro was built in the seventies, and four staircases of rotting concrete still lead down from the sidewalks to dark passages under the circle. They are closed off by rusted steel gates, but there are those who still have keys.

Late in the evening, shadowy figures descend the stairways and open the gates. Sometimes, beings emerge from these stairways—borderliners who live in the tunnels beneath the cities.

Passages connect to service tunnels around the Metro, and lead to tunnels going much deeper. Lit by flickering bulbs in steel cages, tunnels with walls covered by strange graffiti link to the Underground Metropolis. One way opens onto the chamber of the Cube.

Homeless who venture down the old subway entries at night to urinate sometimes don't come back. Young men returning alone from nearby bars have vanished in Dupont Circle, taken as they stumbled too closed to a shadow and it moved to take them below.

Anyone venturing through the old subway gates follows a tiled corridor to a row of broken turnstiles. The moment these are passed through the darkness grows noticeably. Hot draughts blow randomly in the cold, damp air. The floor is littered with broken chunks of concrete, and ahead lies the train platform. An arched tile passage stretches away to the left and right. Rusted steel doors can be seen on either side; these lead to service corridors and narrow shafts with iron ladders.

Those who venture further will find their tunnel growing progressively more surreal (really the illusions falling away) until they have made the transition to Metropolis.

22/24 Rue de Sevigne

Between 22 and 24 Rue de Sevigne in the fourth arrondissement of Paris, stands an old, run-down house without any visible street number. The building looks as if it was built in the late 18th century. The curtains are always closed and there are no name plaques in the entrance. The gate is always locked. Sometimes,

men in dark overcoats are seen entering the house. At night, black vans stop outside and heavy bundles are carried in through the back door, which faces a narrow alley. Also at night, neighbors have heard strange rattling noises and seen things that look like large beetles scuttling away in dark corners.

The house does not exist on any maps, not even the electrical and water/sewage maps at the city planning office. It is not registered in the city archives and has no known owner. It isn't even there all the time. When the moon enters its dark phase, the house vanishes. Number 22 and 24 suddenly stand next to each other and the building between seems never to have existed. But with each new moon, it reappears.

The house is the home and headquarters of Justice Melcourt, a Lictor who serves Geburah. Justice is conducting a private campaign to clean up the criminal underworld of Paris. With his ten assistants, he pursues and kidnaps criminals, bringing them to the house on Rue de Sevigne. Inside, there is a courtroom where Justice presides as judge. Geburah's commandments are the law. According to them, severe punishments are exacted for all things that Geburah considers criminal, e.g., theft, assault, murder, witchcraft, adultery, abortion and usury. In the basement, there is a guillotine and several cells where condemned prisoners despair.

This house also serves as a gate to Geburah's citadel in Metropolis. Through the meandering corridors in the dungeon, there are several doors which lead to the basement of the citadel. It has happened that prisoners have escaped and turned up in Metropolis this way. When the moon is totally dark, the house exists only in Metropolis. But with each new moon, it returns.

44 Ladbrooke Hill, North Islington

On a littered empty lot in northern Islington, a suburb of London, stands a condemned house which cannot be demolished because of legal conflicts between the owners. It has stood empty for about ten years, and has become a haven for junkies and homeless people. By the middle of the 80s, a slightly insane necromancer made himself a temple in a bomb shelter located under the building. In that room, a slab of concrete served as a sacrificial altar, and the floor is covered with protective symbols, carved into the concrete and painted in with human blood. The necromancer has killed about twenty of the homeless beggars who sought refuge in the house. With these sacrifices, Dr. Lazarus, as he calls himself, has opened the door to Metropolis. His victims have become Borderliners, creatures who exist half in our world, half in Metropolis.

The necromancer's temple is also half in Islington, half in the bottom floor of a house in Metropolis. The cellar corridors around the room lead out into Metropolis. These corridors are lairs for Nachtkäfer, beetle-like creatures that are drawn to places where the illusions shatter. At night, they seek food outside the house and have given the place a bad reputation.

There are still junkies and alcoholics living in the building. They have made peace with the necromancer, and some of them have learned to walk between our world and the city on the other side. Others pretend they don't know what is going on.

Borderliners

Borderliners are creatures on the borderline between our reality and Metropolis. They see into the City, but cannot cope with entirely leaving our world. They used to be humans who saw more of truth than most of us. But they couldn't handle what they saw, they lost their minds and were stuck in a twilight world. They live in slums, near the portals which connect our cities to Metropolis. People who dwell in the borderland between life and death often see through the illusions, and may become Borderliners. That was what happened to the victims of the necromancer in the Islington building.

The appearance of a person who becomes a Borderliner changes, partially from living in slums, sewers and such places, and partially from the contact with realities he cannot handle. The skin flakes and the body is discolored. If the Borderliner was stuck between life and death, his body may become half rotted. He stops wearing clothes. The eyes become constantly red, with huge pupils to see in the dark. The nails become black and hard, like claws.

Personality: Borderliners are mad. They cannot cope with their split existence in two worlds, and resort to following their most primitive instincts. They kill and eat people who wander into the slums or who happen to cross into Metropolis. They forget all human things and live only to eat, sleep, and find shelter from the cold and the rain.

AGL 10+1d10 (15)	EGO 1d10 (5)
STR 7+2d10 (18)	CHA 1d5 (3)
CON 10+2d10 (21)	PER 10+1d10 (15)
COM 1d5 (3)	EDU 1d5 (3)

Terror throw modification: -10

Height: 180 cm

Weight: 70 kg

Senses: sharp. Night vision. Acute hearing.

Communication: grunts. Can speak only single words.

Movement: 7 m/combat round

Actions: 2

Initiative bonus: +3

Damage bonus: +4

Damage capacity:

6 scratches=1 light wound

5 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 140

Natural armor: none

Limitations: Hunting instinct, Cannibalism

Skills: Climb 15, Sneak 15, Impact weapons 18, Unarmed combat 18, Hide 15, Search 15

Attack modes: Claws 15 (scr 1-8, lw 9-15, sw 16-25, fw 26+), Bite 12 (scr 1-6, lw 7-12, sw 13-22, fw 23+)

Home: the Borderland

Life expectancy: unlimited

Number encountered: 3d10

Nachtkäfer

Nobody knows if the Nachtkäfer were created in Metropolis and penetrated our world from there, or whether they arose in the field of power generated when gates are opened to Metropolis. They are always near where illusions crumble and Metropolis can be sensed. If you want to find a portal, follow a Nachtkäfer.

Nachtkäfer look like giant cockroaches, about one and a half feet long and covered with bluish red boils from which a stinking yellow liquid oozes. They leave a trail of this liquid where they go. If touched, the liquid eats through the skin. They eat everything organic that comes in their way. They hate light and will run away immediately e.g., if a flashlight is pointed at them.

AGL 10+1d10 (15)	EGO 1
STR 10+1d10 (15)	PER 10+1d10 (15)
CON 15+1d10 (15)	

Terror throw modification: -5

Length: 60 cm

Height: 30 cm

Weight: 8 kg

Senses: Good smell and sensitive to vibrations. Infrared vision, otherwise dull eyesight. No hearing.

Movement: 7 m/combat round

Actions: 2

Initiative bonus: +3

Damage bonus: +3

Damage capacity:

5 scratches = 1 light wound

4 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 130

Natural armor: 3

Attack modes: Bite 10 (scr 1-6, lw 7-13, sw 14-25, fw 26+), Poison, takes 1d10 from CON, paralyzing at loss of 2/3 or more of total CON, burns like acid if touched.

Home: the Borderland

Life expectancy: unknown

Number encountered: 10+10d10

The Labyrinth

Many openings to Metropolis are underground. The sewers, subways, service culverts, bomb shelters and military installations make a network of tunnels and shafts deep under the city. Far below the streets, the sewers encounter corridors of steel, mud and concrete which were not formed in our world. In these places, the subterranean labyrinth becomes the same for all cities. It is joined in a common dimension and meets the world below Metropolis. By penetrating deep enough, it is always possible to enter Metropolis.

Many creatures live in the subterranean world. Some were once humans, Children of the Underworld who flee from the daylight above. Others come from



beyond our world. There are also ordinary humans who dwell in these places; illegal aliens, fugitives from justice, and juveniles on the bum. They gather in empty water cisterns and tunnels. Many of the more clandestine cults keep their shrines and hideouts down here.

The deeper down you go, the weirder and less human creatures you will encounter. Culverts under hospitals, service access tunnels under the subways, and old bomb shelters are homes for runaway children, alcoholics, junkies, worn-out prostitutes and illegal immigrants. Further down, in the sewers, you find the Children of the Underworld and creatures from the other side.

At the very bottom of the labyrinth, lies something that even the Children of the Underworld only mention in whispers. A creature which has grown in strength for millions of years, nourished by energy from Metropolis. The inhabitants of the Underworld

bring sacrifices to this being, that they call "She Who Waits Below." It is believed that she guards the gate against Achlys, the emptiness beyond chaos. "She Who Waits Below demands sacrifice to keep the gate shut," they say. "Beyond Achlys is Nothing." Her worshippers are the Guardians of the Labyrinth, a widespread cult which is controlled from the subterranean city of Ktonor.

The Children of the Underworld

The Children of the Underworld are humans who have become permanent residents of the deeper regions of the labyrinth. Life in those dark places has changed them. The eyes deteriorate until they can only tell the difference between light and darkness. Smell and touch sensitivity increase until they can sense the vibrations from a walking human, through the rock floor, several hundred feet away. Their hands and feet have changed to facilitate running on all four. Many use steel claws to reinforce their nails. Their teeth also improve and adopt to the hunting in the tunnels.

Personality: Children of the Underworld join together in cults and clans with a firm ranking structure. They retain human feelings for each other, but cultivate despise for all who come from the "world of light" above. Many are man-eaters. Most worship Achlys or She Who Waits Below in some way.

AGL	7+1d10 (12)	EGO	1d10 (5)
STR	7+1d10 (12)	CHA	1d10 (5)
CON	7+1d10 (12)	PER	7+1d10 (12)
COM	1d10 (5)	EDU	1d5 (3)

Senses: good smell and physical contact. Almost blind, sharp hearing.

Communication: own language

Movement: 7 m/combat round

Actions: 2

Initiative bonus: none

Damage bonus: +1

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 90

Natural armor: none

Skills: Climb 12, Dodge 12, Throwing weapons 12, Impact weapons 12, Unarmed combat 12, Swimming 12, Hide 12, Search 12, Night combat 20

Attack modes: Claws 12 (scr 1-8, lw 9-15, sw 16-25, fw 26+), Bite 12 (scr 1-6, lw 7-12, sw 13-22, fw 23+)

Home: Subterranean regions

Life expectancy: 30 years

Number encountered: 2d10

Larvae

Larvae are black, wormlike creatures that hunt underground in our world and in Metropolis. They move easily between the worlds. They are about a yard long and attack with a round mouth, lined with small sharp teeth. The larvae are the first stage in a Razid's development. After a couple of hundred years, the larvae undergo a metamorphosis and become razides. Larvae are born in huge egg chambers deep under the ground, where black, leathery eggs, the size of footballs, cover the floor.

Larvae have a unique ability to move through inorganic matter, as if through air. They "fly" through the ground, unhindered by stone and earth. Only organic matter stops them and forces them to dig their way through. They usually hunt in flocks.

Larvae eat all organic matter. They can sense the heat and movements of a living body at some 100 m distance. When one finds a victim, it summons others and the pack will attack together. They emit a high, shrieking sound when they hunt.

AGL	7+1d10 (12)	EGO	1d5 (3)
STR	3+1d10 (8)	PER	10+1d10 (15)
CON	2d10 (11)		

Terror throw modification: -5

Length: 120 cm

Weight: 5 kg

Senses: heat and vibration sensitive, can sense a living creature from hundreds of feet through solid rock. Otherwise blind and deaf. Inorganic matter seems not to exist from their point of view.

Communication: high-frequency noises

Movement: 6 m/combat round, "flying"

Actions: 2

Initiative bonus: none

Damage bonus: none

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

Endurance: 80

Natural armor: none

Attack modes: Bite 10 (scr 1-8, lw 9-14, sw 15-25, fw 26+)

Home: the subterranean regions

Number encountered: 10+5d10

The Hatching Chambers

All over the deep underground, the hatching chambers of the Razides are found. They are low concrete rooms with the floor covered by about a foot of muddy water. This is where the Razides lay their black eggs, which are about 10 inches in diameter. The eggs give off a bluish, fluorescent light. Embryos can be perceived moving inside the black shells. The embryos

will react if anyone enters the room. They will break the shells and fly straight at the intruder, devouring him totally. Next, they eat their own eggs and the weakest among themselves, before scattering through the walls in search of new victims.

Psilosites

The Psilosites are fruits of horrible experiments conducted by Malkuth, thousands of years ago. They were abandoned in the Labyrinth and learned to survive there. They are of human stock, but retain precious little of what we would recognize as humanity. They are large, up to 10 meters tall, and live in the borderland between life and death where undead and ghosts are tormented. Their bodies appear swollen and discolored, like corpses that have lain in water for many weeks. Most of them lack legs, and the arms have retarded to weak, useless appendages. They have an exoskeleton of iron and bone which makes it possible for them to move about and catch the subterranean creatures on which they live. They have no eyes, but find their way by smell, sound and a sensitive perception of touch.

Personality: Psilosites are still humans. They are not mad, but able to think and act rationally from their situation. They are driven by a strong horror of what they have become, and attempt to imprison other people in the same borderland where they exist. Some of them have continued Malkuth's experiments and learned how to transform humans into Psilosites. This is a slow and painful process which takes many years and entails locking the victim in a half-dead body which is then mutilated.

AGL	5+1d10 (10)	EGO	20+2d10 (31)
STR	30+2d10 (41)	CHA	2d10 (10)
CON	30+2d10 (41)	PER	10+1d10 (15)
COM	1	EDU	2d10 (10)

Terror throw modification: ±0

Height: 10 m

Weight: 1,000 kg

Senses: Good smell, hearing and perception of touch. No eyesight.

Communication: speech

Movement: 5 m/combat round

Actions: 2

Initiative bonus: none

Damage bonus: +6

Damage capacity:

10 scratches = 1 light wound

9 light wounds = 1 serious wound

7 serious wounds = 1 fatal wound

Takes 2 wounds before dying

Endurance: 240

Natural armor: 4

Skills: varying

Attack modes: Bite 15 (scr 1-6, lw 7-14, sw 15-22, fw

23+), 2 Steel claws (scr 1-7, lw 8-15, sw 16-24, fw 25+)

Home: the subterranean regions

Number encountered: 1

Ktonor

Ktonor is the city underneath, existing in eternal darkness. No light can be made here. Black rivers tumble down in deep shafts toward the center of the Labyrinth, where She Who Waits Below guards the gate to Achlys. If you wander deep enough into the Labyrinth, you always get to Ktonor, the center of all the networks of subterranean tunnels.

Here dwell the leaders of the Guardians of the Labyrinth, the cult that worships She Who Waits Below and regards Achlys as salvation. In their sacrifices, tens of thousands of prisoners are hurled into the rivers, to be carried down to the center of the Labyrinth. Ktonor is an eternal city, beyond time and space. It was built of stone and iron. The noise of the rivers drown all other sounds, and in the eternal darkness, visitors from above seldom find their way out of it. Between silent buildings, hordes of bats sweep through the air and hooded guardians hurry along the streets; else, the city is dead.

At the center of Ktonor stands the temple of the Blind Bull. It is the entrance to the Inner Labyrinth which lies beneath, or perhaps beyond, Ktonor. Through ceremonies that last for years, the foremost of the Guardians cleanse themselves so that they can defeat the Blind Bull and descend to the last labyrinth, that leads to salvation and annihilation.

The Blind Bull guards the entrance to the Inner Labyrinth. Its temple is a labyrinth in itself, a maze of tunnels and empty rooms decorated with paintings that can never be seen in the darkness. Forlorn creatures wander about there, having entered the temple to meet the Bull, but gotten lost beyond hope.

The Blind Bull stands in the innermost chamber of the temple, where an icy wind sweeps through the gate to the Inner Labyrinth. The Bull must be defeated by those who want to proceed further down. It tells all its adversaries that "death is better than annihilation." It has no physical form, but tears its victims to shreds. The mangled remains of those who failed are found outside the temple.

The Inner Labyrinth

Beyond Ktonor lies the Inner Labyrinth. It is a place where time and space have little meaning. Gradually, the dimensions merge, matter flows into a formless, colorless existence, time is replaced by eternity. The Guardians describe the Inner Labyrinth as a huge spiral, which is gradually dissolved, first in larger fragments and then in finer parts until all that remains is a gray doe. There, She Who Waits Below rests, the only creature capable of existing in utter Chaos.

There are other ways to access the Inner Labyrinth than the one through Ktonor. A person who by magic or other methods distorts his own sense of time and space, may find himself in the Inner Labyrinth, drawn toward Chaos. Beyond She Who Waits Below lies Achlys, where space, matter and even eternity cease to exist.

She Who Waits Below

She Who Waits Below is worshipped by all subterranean creatures. They say that unless she is appeased, she may open the gates to Achlys and annihilate the whole world. Perhaps there is some truth in this. Perhaps she is just a creature capable of existing near Achlys without being affected by the dissolution of reality, but without capacity to spread destruction.

The inhabitants of the Underworld throw down victims in the black rivers of the Labyrinth, and they also perform other sacrifices to She Who Waits Below.

No one has ever returned from the Inner Labyrinth, so there is no person who can tell what this deity looks like. But she reveals herself in the dreams of all who dwell long in the Underworld. In dreams, she may have various forms—a shining eye, a formless cloud of chaos, or a swollen female body resting in darkness. These dreams are often about wandering through endless corridors, feeling tempted and drawn by something that is frightening but also wonderful. In rare cases, dreamers have been physically drawn into the Inner Labyrinth by dreams sent by Her.

Those who meet her in dreams are drawn to her and feel an urge to go deeper in the Labyrinth, to join with her and be dissolved in Achlys. All who have dreamt of She Who Waits Below for any considerable period of time will be gripped by a desire to cease to exist.



Metropolis

The citadel rose before me like a black mountain. The tallest tower was lost in the clouds over the city. Far up, little lights glimmered. As I approached, I lost my sense of perspective. The edifice became a black wall that consumed the horizons and darkened the sky. A maze of dark stone heaps, rusty old machines, ruined buildings and steel contraptions blocked my way and made it impossible to get my bearings. Fences of

ancient barbed wire formed a web across the withered stone.

I only knew that I was on my way up there, up to the tallest towers where the lights stared out over the city. I began to climb, up stairs, through empty factory halls, up steel ladders in steep shafts, across rickety gangways over gaping fissures. Many times I went into blind alleys and had to turn back. In the shadows, I glimpsed wolvens and ferocci. Hours became

days, that became weeks, and time lost meaning for me. From the terraces I looked out over the city far below, a dark landscape punctuated by a few lights here and there. Finally, I was past the ruins and approached inhabited parts.

Metropolis is considered by many to be our ancient home, the model for all cities on Earth. Perhaps it was a flourishing, beautiful place before the Demiurge plunged us into despair. Perhaps Metropolis was always a dark ruin, created by the gods that we once were. All cities are part of Metropolis. The city has no physical boundaries. It continues forever in all directions.

Here and there, parts of our world are wedged into Metropolis. Our blocks and streets, cars and trams make up little enclaves between dark skyscrapers and labyrinths of stone. Metropolis is beyond our time. Modern urban centers exist side by side with ancient Rome and 18th century Paris.

When the illusions shatter somewhere in a city, we see Metropolis. We seldom see any other city from our own world, the city is so large that the little fragments of our world are far apart. When our cities are Metropolis are close in space, they are often distant in time, and walking between them usually entails a journey through time.

Enormous buildings rise into heaven and beyond. Here lies the model of the Tower of Babel, a glass tower so tall that it appears endless. Here are squares as large as oceans, houses with a thousand floors, connected by crooked alleys and fire escapes, buildings of clay and brick, wood and stone and iron, glass and steel. Abandoned machine rooms, covered in dust and rust. The ten citadels of the archons rise like mountains above the city, and all of it is wrapped in a yellowish black smog.

The Living City

Parts of Metropolis are still inhabited by humans, but they are as blind as we are, each contained in his own narrow reality, unable to see more than a small fragment of the city around him. Most of them are people from our world who wandered into Metropolis by accident and never found a way back. They are not conscious, sentient beings who are born, live and die like ordinary people. They live as hunters and scavengers in small bands among the ruins. They are very suspicious of strangers. There are also other creatures there, such that were once our allies or servants, or who have moved to the city after the Fall of man.

Veiled creatures moved, dim shadows behind dark glass windows. Corridors were filled with whispers. I continued up, toward the very summit of the citadel, where I knew the dark Magistrate awaited me.

In isolated areas, the living city has been resurrected. Like islands among the ruins, inhabited areas are scattered here and there. After walking for weeks through desolation and wreckage, you can suddenly come upon a street with open shops and a normal street life. Sometimes this is a part of our world, and the inhabitants are blind to the ruins around them. In other cases, the area may truly be part of Metropolis, perhaps protected by a human who has penetrated the illusions and is able to keep azghouls and looters away.

The most common creatures in the city are the azghouls, the ancient servants of humanity who were left behind when we were imprisoned in our limited reality. They have taken over our place, and do not like to see us return. Sometimes, azghouls come over to our side to torment and harass us. They find our current state of blindness amusing, and are quick to use all opportunities to humiliate us and have fun at our expense.

Azghouls

The azghouls are our old servants, left behind when we were exiled. They roam throughout the city and live on whatever they can find. Sometimes they cross into our world, grab someone and drag him with them back into Metropolis. The azghouls are still our slaves, but we have forgotten how to make them obey us. Anyone who learns the name of an azghoul gets power over it. The name triggers an inherited instinct of obedience and restores their reverence for us. This is utilized by demonologists and other occultists, who spend a lot of time trying to research old azghoul names, and attempting to use them to control azghouls. Sometimes they succeed, other times the demonologist gets eaten. This has given rise to the legends of demons who obey anyone who knows their name. There are only a limited number of different azghoul names, approximately 1,000 of them. This makes it possible, though in no way easy, to succeed in finding the name of the one you encounter. Books on demonology often contain lists of these names, together with marks of recognizance so that you are enabled to connect the right name to the right azghoul. Azghouls in the service of humans can assume any form they wish and often appear as ordinary people with high Comeliness.

When not controlled by humans, the azghouls resume their own appearance. They are large humanoids with coarse black skin. They walk slightly bent, and their hands have two fingers and two thumbs. The head is large and unevenly formed. The green eyes have several pupils which move back and forth. The nose is just two nostrils which can be closed. The mouth can be opened horizontally or vertically and is filled with large, gray teeth.

Azghouls always wear a completely covering, gray "steel armor" with a smoke-colored or red visor covering the face. The armor is in reality a parasite which lives in symbiosis with the azghoul. It connects to the azghoul's nervous system and shares its sensory impressions. It works more like an outer shell than a garment. Azghouls are always armed. Personality: Azghouls are basically inoffensive creatures who have been subjected to much evil under human oppression. They are enjoying their revenge.

AGL	10+2d10 (21)	EGO	2d10 (11)
STR	20+4d10 (42)	CHA	1d10 (5)
CON	10+2d10 (21)	PER	2d10 (11)
COM	1d5 (3)	EDU	2d10 (11)

Terror throw modification: ± 0

Height: 400 cm

Weight: 500 kg

Senses: like humans. With their visor, they have infrared vision and light amplification which gives perfect eyesight in near darkness.

Communication: speak all human languages

Movement: 10 m/combat round

Actions: 4

Initiative bonus: +9

Damage bonus: +8

Damage capacity:

6 scratches = 1 light wound

5 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 135

Natural armor: 2 without armor/12 with armor

Powers: polymorph self. Can assume any humanoid shape and improve its Comeliness to a maximum of 40

Skills: Climb 15, Machine-gun 15, Rifle and crossbow 15, Handgun 10, Heavy weapons 10, Dodge 10, Throwing weapons 15, Impact weapons 15, Whips and chains 15, Unarmed combat 15, Search 10, Motor mechanics 15, Survival 15, Drive vehicle 10

Attack modes: according to weapon

Home: Metropolis

Life expectancy: infinite

Number encountered: 1d10

The Ruins

Most of Metropolis is a ghost town, inhabited by thieves and killers, animals of prey and scavengers. Large areas are ruins. Perhaps they were always ruins, nobody knows. Other areas are slowly withering and falling apart. Wide territories are abandoned. Palaces have stood empty for millennia. Streets lie empty and silent. Vast industrial complexes are rusting away and falling to pieces.

Even after tens of thousands of years of mismanagement, treasures can be found in the ruins of Metropolis. Generations of looters have made a living from what they have found in the abandoned buildings—strange machines, furniture that has withstood the erosion of time, whole areas that by some strange quirk of time have survived unscathed. Below, we describe a few sample areas. Notice that they are far away from our world and can only be reached through portals or other things that control the space dimensions.

The Maze

A vast area of Metropolis is a maze of alleys, stairs, covered walkways and shafts which slowly lead inward to an unknown center. Parts of the maze are inhabited. Some parts are even in our world; some blocks on Manhattan, in Venice and Bangkok are part of the Metropolis Maze. If the illusions are broken there, you get into the Maze. Parts of it are inhabited by bloodthirsty creatures who rend wandering people limb from limb.

The Maze is a riddle. Characters carved on the walls suggest which way to go, and in the inhabited parts there are creatures who know the way in to the middle and can describe it if they are asked in a fitting way. There are many maps of the Maze in circulation.

It has been said that anyone who walks through the whole of the Maze will be enlightened and regain his divinity. No one knows if this is true, or how long the Maze is. None of those who have entered the inner parts of the Maze have ever come back.

The Hunting Grounds

The Hunting grounds is a particularly dilapidated part of Metropolis. No ruins here are taller than a couple of stories, and the ground is covered with debris. Fires spring up all the time and sweep through the abandoned houses. Here, the oldest companions of man gather, the wolvens. They were once our hunting partners on excursions in the dark city. Now, we have become their prey when they sneak into our decaying city centers through the ruins of the Hunting grounds.

The Hunting grounds is the part of Metropolis closest to our slums. Wolvens move unhindered between the worlds, seeking out lonely and defenseless victims. In Metropolis, they hunt much more dangerous prey than poor humans. They often come into our cities and chase a victim toward a weak point where they know that the illusions may give way. The terror makes the victim see Metropolis and rush into the Hunting grounds, where the Wolvens end the game.

Other creatures also roam in the Hunting grounds, particularly Ferocci, big carnivores who live alone and hunt for pleasure. They clear an area of all wolvens and establish a lair. Then they open a gate to our world, but rarely into the slums. Ferocci like the hunt as a pastime and prefer prey that offers more resistance. They love to slaughter military units, heavily armed youth gangs, and police forces.

Wolvens

Wolvens are four-legged carnivores, about four feet tall, with coarse reddish black skin which is only partially covered by black hair. The head is triangular and reminiscent of an alligator's. The reddish eyes lie deep in the skull. The teeth are black and stick outside the jaw like on an alligator. The tongue is bluish black, long, and sharp as a knife. It can be ejected with great precision to pierce a victim.

AGL	10+2d10 (21)	EGO	1d10 (5)
STR	5+1d10 (10)	PER	10+3d10 (26)
CON	5+1d10 (10)		

Terror throw modification: -5

Length: 130 cm

Height: 120 cm

Weight: 50 kg

Senses: night vision

Communication: howl

Movement: 10 m/combat round

Actions: 4

Initiative bonus: +9

Damage bonus: +3

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

Endurance: 80

Natural armor: 1

Attack modes: Bite 15 (scr 1-4, lw 5-9, sw 10-15, fw 16+),
Tongue 15 (1 m long) (scr 1-5, lw 6-11, sw 12-17, fw 18+)

Home: the Hunting grounds, Metropolis

Number encountered: 10+1d10

Ferocci

Ferocci (singular *Ferocco*) are large, seemingly clumsy animals. Their locomotion resembles that of a tiger, but they are completely hairless and their skin

changes color to be an almost perfect camouflage in any terrain. The head is round, with deeply set black eyes and long, razor-sharp teeth. They have a long tail which helps them balance when they jump and climb. They are able to climb vertical walls and even hang from ceilings, if there is something to grasp with their long, powerful, retractable claws.

AGL	20+2d10 (31)	EGO	5+1d10 (10)
STR	20+3d10 (36)	PER	10+3d10 (26)
CON	20+2d10 (31)		

Terror throw modification: ±0

Length: 250 cm

Height: 150 cm

Weight: 200 kg

Senses: acute. Infrared vision.

Communication: body language to other Ferocci, telepathic images to humans

Movement: 15 m/combat round

Actions: 5

Initiative bonus: +10

Damage bonus: +8

Damage capacity:

8 scratches = 1 light wound

7 light wounds = 1 serious wound

5 serious wounds = 1 fatal wound

Endurance: 185

Natural armor: 3

Powers: Infrared vision, Telepathy, Project emotions: fill their victims with terror. All victims must roll for Ego as in a terrifying situation

Skills: Climb 30, Sneak 30, Dodge 20, Swim 25, Hide 40, Search 25, Acrobatics 20

Attack modes: Bite 20 (scr 1-4, lw 5-8, sw 9-15, fw 16+), 2 claws 15 (scr 1-6, lw 7-12, sw 13-17, fw 18+)

Home: the Hunting grounds, Metropolis

Number encountered: 1

The Machine City

This area is not a city in the real sense of the word. It is a contiguous construction of machinery that covers several thousands of square miles of Metropolis. It contains massive steam turbines, primitive pistons and chains to transfer power over distances of miles, huge generators, fluorescent reactor basins, uninsulated high voltage conductors suspended in corridor ceilings, and many strange contraptions whose purpose has long been forgotten.

The machine city is not a place of alleys and buildings, like the rest of Metropolis. Rather, it is all one big building of steel beams and metal tubes, where rooms, halls and floors, abysmal shafts and soaring cooling towers, are interconnected by rusty steel gangways and ladders.

Most of this city is dead, but parts are still under power. Here and there, smoke pours up from a working turbine and the electrical wiring is very much live.

No one can remember what this machinery was built to do. It is impossible to discern its purpose by studying it. Modern and ancient technology are mixed, and many parts are connected without visible reason.

Since thousands of years, the machine city is maintained by the techrones, meek creatures who repair or disassemble parts of the machinery, and sometimes erect new parts. Perhaps the machine city was created by them, or perhaps by humans.

Techrones

The techrones are almost entirely mechanical. Only the brain and some internal organs are biological. They look like spidery humans made of metal and plastic. They always carry welding torches, electric drills and other tools that can be used for self defense.

AGL	10+1d10 (15)	EGO	10+2d10 (21)
STR	10+1d10 (15)	CHA	1d10 (5)
CON	10+1d10 (15)	PER	2d10 (11)
COM	1d10 (5)	EDU	10+2d10 (21)

Terror throw modification: -5

Height: 240 cm

Weight: 300 kg

Senses: shortsighted, otherwise sharp senses

Communication: separate language

Movement: 7 m/combat round

Actions: 2

Initiative bonus: +3

Damage bonus: +3

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 105

Natural armor: 3

Powers: Machine empathy: upon seeing a machine, they will immediately understand how it works and what it does, and what (if anything) is wrong with it.

Skills: Machine-gun 15, Rifle and crossbow 15, Impact weapons 20, Search 15, Computers 50, Electronics 50, Motor mechanics 50, Security systems 30, Natural science 50, Physics 50, Metallurgy 40, Engineering 50, Mathematics 50, Chemistry 40

Attack modes: according to weapon, 2 mechanical hands
15 (scr 1-5, lw 6-11, sw 12-19, fw 20+)

Home: The machine city, Metropolis

Number encountered: 1d10

The Mirror Halls

The Mirror halls is a part of the city built almost entirely of glass and mirrors, framed in Arabic-style

arches and vaults, covered with indecipherable writing. By an idiosyncrasy of time, much of the original Metropolis has been preserved in this area. Rumor has it that the mirror halls are inhabited by an Enlightened human who enslaves all who enter them.

In this section, there are working machines which can control time and change matter. There are wonderfully furnished palaces, full of humble azghoul servants who never seem to have realized that humanity has fallen. The halls are rumored to contain unfathomable treasures. The mirror halls are located far up in high buildings, thousands of floors above ground level. Few have entered them, and even fewer have returned.

The City of the Dead

This is the cemetery of Metropolis, the resting place for dead creatures for many million years. The few humans who have died the real death are entombed here in mausoleums where they await the death of Time. Creatures from beyond time and space lie embalmed in sealed chambers.

The city of the dead is built on a hill. Monuments and mausoleums rise hundreds of feet above the ground. The grave chambers form a maze with alleys just over a yard wide, spiraling toward the top of the hill. In a grid across the hill lie bottomless ravines, whose walls are covered with narrow grave chambers.

In black chambers lie creatures that still move and live, though they are dead. Among the monuments, mumbling creatures wait for eternity, forever meditating. Prayer flags and veils with death runes flutter from high flagpoles.

At the summit of the hill stands the Empty Chapel, a white building where legend claims that the Demiurge will rest after the end of the world. When the Demiurge disappeared, a black Guardian appeared at the tomb. It makes sure that none can enter. This has been interpreted both as a sign that the Demiurge is dead, and that he lives.

The city of the dead is always enshrouded in a light gray fog. The wails of the dead sweep through the air, like whispers of wind in trees that never grew here. Along the alleys, ghosts and undead wander aimlessly in search of peace.

Some of our cemeteries, particularly Père Lachaise in Paris and the great cemetery of Cairo, are known as gates to the city of the dead. Signs on tombs show where to enter to get into the graveyard of Metropolis.

The Guardian

A humanoid creature with dried, black skin and black eyes guards the tomb of the Demiurge at the top

of the hill. His body is covered in white veils and he bears a white sword. He lets no one over the threshold of the Empty Chapel.

AGL 50	EGO 20
STR 100	CHA 20
CON 50	PER 50
COM 3	

Terror throw modification: +5

Height: 210 cm

Weight: 80 kg

Senses: will notice everyone who approaches

Communication: speaks all languages

Movement: 25 m/combat round

Actions: 7

Initiative bonus: +38

Damage bonus: +16

Damage capacity:

11 scratches = 1 light wound

10 light wounds = 1 serious wound

8 serious wounds = 1 fatal wound

Goes down after a fatal wound, but rises again after 3 combat rounds and can take any number of fatal wounds.

Endurance: unlimited

Natural armor: 2

Powers: Telepathy, Invulnerable to fire, electricity, radioactivity, Cannot be affected by magic, Invulnerable to all mental influences

Skills: Sword (Cut 100, Thrust 75, Parry 75, Dodge 50, Disarm 50, Circular cut 50), Tiger leap 50, Evasion 50, Avoid bullets 50, Whirlwind attack 50, Mental influence 50

Attack modes: Sword. The Guardian's sword automatically kills all characters with negative mental balance that it touches. Otherwise, it does damage like a katana.

Home: City of the Dead

The Dead Gods

In three mausoleums on three hills, the dead gods repose. In death, they are awake, but their souls have gone. The bodies remain and experience hunger, thirst, frustration and desire. They cannot leave their graves, but lure passing people to enter by calling, singing or playing music, or by summoning them with a commanding voice. Sometimes they send an undead servant into our world to fetch a prisoner.

When the victim has entered, the heavy door closes and cannot be opened by human powers. The floor inside is covered with the remains of earlier victims. The god is friendly, almost flattering and welcomes the prisoner as a honored guest. But very soon, the carnal desires take over and it satisfies its perverted sexuality before it drinks the victim's blood and devours its flesh. In rare cases, they leave the body untouched and transform the prisoner into a living dead.

The dead gods are swollen, putrescent creatures with vaguely human shape. The skin is greenish gray

with dark spots and boils. They are ice cold and slimily moist. Parts of the body are covered with open wounds, leaking pus. The eyes are covered by a milky white film.

AGL 30	EGO 40
STR 50	CHA 10
CON 100	PER 20
COM 1	

Terror throw modification: +5

Height: 300 cm

Weight: 400 kg

Senses: Night vision. Blinded by strong light and lose next action.

Communication: speak all languages.

Load capacity: 50 kg

Movement: 15 m/combat round

Actions: 5

Initiative bonus: +18

Damage bonus: +9

Damage capacity:

19 scratches = 1 light wound

18 light wounds = 1 serious wound

16 serious wounds = 1 fatal wound

Since they are already dead, they can take any number of fatal wounds.

Endurance: unlimited

Natural armor: none

Powers: Commanding voice, Regeneration

Attack modes: Unarmed combat 30

Magic: All magic lores with all spells to 50

Home: City of the Dead

The Living Gods

Legends say that Metropolis was built on 7,777 hills. On every hill there is a temple dedicated to one of the many living gods of the city. The temples have been ruins for a long time, and nobody dares enter them any more. The living gods of the city have degenerated and become demonic monsters who run along the streets and over the rooftops. They happily attack people, who in their blinded state cannot overcome them.

The temples display the same mixture of materials and techniques as the rest of the city. There are run-down modern structures of steel and glass, ancient temples of hewn stone, and circles of standing stones on fields of carefully set cobblestones. Beside the citadels, the temples are the most obvious landmarks of the city. There is always a temple nearby. And there is always a living god where there is a temple.

Athrax

Athrax is one of the living gods of Metropolis. Once, she was a respected goddess who received sacrifice in the black stone temple on her hill and looked

out over her crowd of worshippers. Since a few thousand years, she is a demon who haunts the dark ruins at night. In daytime, she hides in the crypt beneath her temple. This is where she drags her victims and finishes them. A large mound of bones and rotting carcasses has gathered there. Above ground, all that remains of the edifice are some cracked windows of armored glass and a concrete altar. Athrax never ventures far from her temple. If a victim gets too far away, she will rather let it escape.

Athrax has a tall, human body with transparent skin that displays flesh, blood vessels, pulsing inner organs and an unnaturally thick and knotted skeleton inside her body. Her spine sticks out like sharp points along her back. Her belly, breasts and the rear of her skull are covered with a greenish black web pattern on the skin. The hands and feet end in long, red crystal claws. Her head is totally inhuman, oblong with great jaws in a double row of sharp teeth. A yellowish brain throbs under the extended skull bone. Her eyes are deep-set and black.

Personality: Dominated by hunger and horror over what she has become. Entirely psychotic.

AGL 20	EGO 30
STR 60	CHA 5
CON 40	PER 10
COM 5	EDU 30

Terror throw modification: +5

Height: 320 cm

Weight: 250 kg

Senses: Night vision, good sense of smelling

Communication: speech

Load capacity: 60 kg

Movement: 10 m/combat round

Actions: 4

Initiative bonus: +8

Damage bonus: +9

Damage capacity:

9 scratches = 1 light wound

8 light wounds = 1 serious wound

6 serious wounds = 1 fatal wound

Takes 3 fatal wounds before dying

Endurance: 230

Natural armor: 2

Attack modes: Bite 10 (scr 1-5, lw 6-11, sw 12-20, fw 21+), 2 claws 15 (scr 1-7, lw 8-13, sw 14-24, fw 25+)

Home: The temple

The Underground

Metropolis' subterranean labyrinth corresponds to the maze of tunnels that exist under every city, and this is where most of the gates to our world exist. Beneath the streets, the creatures from Metropolis meet the Children of the Underworld.

But the underground levels of Metropolis hold terrors that don't exist in our world. The alleys and sidewalks everywhere consist of rattling steel grilles. Stairs and ladders lead down into shafts, and below live achlytides and zeloths, nachtkäfer and borderliners. The wanderer in Metropolis always risks being pulled down underground, the grilles may be lifted at any moment and give room to hordes of skinless bodies that pour forth.

The Cube

Near the center of the city, a thousand meters down into the tunnels, lies the black cube. It is made from an unknown material, is 100 meters on all sides, and has a rough surface covered in winding characters that change as one regards them. The cube is in a stone hall with entrances from all directions. Strange liquids and electricity are fed into it through tubes and wires that come through the walls from unknown sources. The achlytides worship the cube. There are always about a hundred achlytides in the hall. All who approach the cube sense a malicious presence, and their mental stability is lowered by one step per hour spent in the vicinity of the cube. The achlytides say that part of the spirit of Achlys lives in the cube. Others say that it is an artificial intelligence that has gone mad after being kept too long in the sensory deprivation of the underground.

Achlytides

The achlytides are worshippers of Achlys. They are the children of primeval darkness, half human, half caterpillar. Their skin is spongy and white, their eyes are large and covered with skin. The mouth is a sphincter edged with elastic cartilage. They have arms and hands with short, blunt fingers. Just like caterpillars in our world, one can see their intestines working beneath the skin. They are very elastic and can squeeze through passages that are only about a foot wide.

Achlytides are born as larvae in great water reservoirs underground. They attach themselves to the ceiling in tunnels just below ground level and become cocoons. When ready, they are hatched as full-grown individuals.

AGL 10+1d10 (15)	EGO 5+1d10 (10)
STR 10+1d10 (15)	CHA 1d10 (5)
CON 10+1d10 (15)	PER 10+1d10 (15)
COM 1d10 (5)	

Terror throw modification: —

Height: 150 cm

Weight: 60 kg

Senses: no eyesight, acute sense of smelling and perception of touch

Communication: own language
Movement: 7 m/combat round
Actions: 2
Initiative bonus: +3
Damage bonus: +3
Damage capacity:
 4 scratches = 1 light wound
 3 light wounds = 1 serious wound
 3 serious wounds = 1 fatal wound
Endurance: 105
Natural armor: none
Attack modes: Dagger 15, Chain 10
Home: The underground, Metropolis
Number encountered: 2d10

Zeloth

Zeloths live closer to the surface than achlytides. They may once have been human, but the truth about their origin is unknown. Zeloth are skinless humanoids, whose muscles and organs are exposed but covered with a thin film of blood. They move in the tunnels just below the ground and wait for someone to walk past in the street. When a victim is discovered, they move into position so that they can attack from several directions at once. They communicate by an advanced system of rattles and clanks on the metal grilles. When ready, they open the grillwork, jump up and drag their dinner with them down into the tunnels. All inhabitants of Metropolis have learned to fear the rhythmic rattle that accompanies the Zeloth's hunt.

AGL	10+2d10 (21)	COM	1
STR	10+2d10 (21)	EGO	1d5
CON	10+1d10 (15)	PER	10+2d10 (21)

Terror throw modification: —

Height: 170 cm

Weight: 70 kg

Senses: sharp. Cringe away from strong light.

Communication: "drum" signals, no vocal language

Movement: 10 m/combat round

Actions: 4

Initiative bonus: +9

Damage bonus: +5

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 105

Natural armor: none

Skills: Climb 20, Sneak 20, Hide 20, Search 15, Swimming 15, Impact weapons 15

Attack modes: Iron bars, steel pipes or natural weapons, 2 claws 15 (scr 1-7, lw 8-14, sw 15-22, fw 23+)

Home: the underground, Metropolis

Number encountered: 10+4d10

The Citadels

The ten citadels dominate the skyline of Metropolis. They are several miles tall, rising endlessly through the yellow smog. Originally there were eleven of them, but the largest one disappeared with the Demiurge and left a gaping abyss. The citadels of the four vanished archons stand empty and abandoned since thousands of years. Occasionally, a lonely Lictor wanders through their corridors, remembering his former master, but otherwise the neglect is complete.

It's impossible to tell how far it is from one citadel to another, since distance in Metropolis is a relative concept. From each citadel, one can just glimpse the other citadels at the horizon. But it can take an hour or a lifetime to get there. Normally, it is impossible to move between the citadels without magic or extensive knowledge of the dimensional changes in the city. Out in the streets, citadels are always visible but become dominant only when one is near. It is possible to wander for years through Metropolis without ever getting near to a citadel.

The citadels of the six living archons are mostly neglected and empty. The thousand floors that form the seven-mile-wide base are shoddy and run-down. Wolvens and Ferocci hunt there, and azghouls live in some of the rooms. The Children of the Underworld climb up to plunder and hunt.

About seven miles above the ground, one may begin to see the Archon's servants, lictors and acrotides. But even here, much of the space is unused. You can walk for days through the empty halls without meeting anyone.

The architecture of the citadels is as mixed as in the rest of Metropolis. It is rough and unpolished at the bottom; thick stone walls, primitive machinery to pull lifts, great ventilation fans some of which still work. Further up, the style becomes more sophisticated; modern steel and glass structures mixed with graceful Indian and Arab architecture.

It is in the tallest towers, twenty miles or more above the ground, that one will find the archons themselves. Each Archon is part of the citadel itself; the whole top of the building is the body of the Archon, who can assume any shape he desires. The structure here is made of strange materials that were never seen on Earth. It is constantly changing according to the will of the Archon. Corridors and rooms open and disappear. Towers grow up and sink again. It is easy to get lost in these parts. Hoards of servants live there, mostly lictors and acrotides but also humans and creatures never seen anywhere else.

It takes a long time to get this far up. The citadel is no ordinary, rationally planned building. The route to the top goes through stately entrance halls, narrow and winding corridors, steep ladders, hidden doors

and ordinary rooms, zig-zagging ever upwards. It can take weeks or months to ascend. Some wanderers spend their whole life roving through the citadel without finding their way up—or back. When an intruder reaches the inhabited parts of the citadel, he will be confronted by lictors and acrotides who will kill him, unless he can present a very good reason why they should not.

Archons

The Archon appears to his servants and visitors by assuming a visible physical body, a kind of Incarnate but in direct contact with the real body of the Archon so that it has all its abilities and powers available. The Archon is not affected if the visible body is damaged. There can be several such incarnates simultaneously, in different parts of the citadel.

In order to really hurt an Archon, one must find a way to harm the citadel. Nobody has managed to do this, even though Astaroth has spent quite a lot of time trying.

The real forms of the archons do not have abilities and powers in the usual sense. They have absolute control over their citadel and the natural forces in it. They can, for instance, negate gravity, transmute matter on the atomic level, distort time and space. They never leave the citadels except as Incarnates.

The whole of a citadel is penetrated by the Archon's presence. It is affected in much the same way as an area on the Earth which is subject to a manifestation, only much stronger. All creatures who enter the citadel are affected by the Archon's nature. For example, all who enter the citadel of Kether are filled with awe of the ruling power, and a desire to take their place in the divine hierarchy. All visitors to Binah's citadel become aware of their place in the great community, the importance of rituals, and the subjugation of the individual to the collective. In the citadel of Geburah, all obey the law blindly. In Tiphareth's citadel all perceive their place in the great all, and near Netzach, all beings experience a need to compete and demonstrate that they are better than the others. Only in the citadel of Malkuth, the effect is weak. Visitors feel an inkling of their human divinity, a hint of what they could become.

The manifestation also imparts a feeling of awe for the Archon and makes it impossible for them to even try to harm it. Only those who make an ego throw with an effect of 20 or more avoid becoming the obedient servants of the Archon while they are in the citadel.

Acrotides

The acrotides are servants of the Archons. They manage the citadel and guard it against intruders. They

never leave the citadel and exist only there. It is probable that they were created together with the citadels.

The acrotides are tall humanoids with slender limbs. They appear to be entirely made of bone and cartilage; arms and legs consist of several thin bones that come together at the joints. Cartilage and sinews lie exposed on the surface of the bones. The skull is small and looks like that of some carnivore, with deep-set gray eyes. They wear a transparent suit of armor which covers the entire body. The kirasht (see below) is their preferred weapon.

Personality: blind obedience to the Archon, with whom they are constantly in telepathic contact. Apart from this, they are incomprehensible for humans.

AGL	10+2d10 (21)	EGO	10+1d10 (15)
STR	10+2d10 (21)	CHA	1d10 (5)
CON	20+1d10 (25)	PER	10+1d10 (15)
COM	1d5 (3)	EDU	5+1d10 (10)

Terror throw modification: -5

Height: 230 cm

Weight: 150 kg

Senses: Infrared vision, otherwise poor eyesight. Good hearing and sense of smelling.

Communication: telepathy

Movement: 10 m/combat round

Actions: 4

Initiative bonus: +9

Damage bonus: +5

Damage capacity:

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

Endurance: 180

Natural armor: none

Armor: 5

Powers: telepathy

Skills: Sneak 20, Dodge 20, Dagger 15, Kirasht 15, Whips and chains 15, Hide 10, Search 15

Attack modes: Claws 10 (scr 1-7, lw 8-15, sw 16-25, fw 26+), Bite 8 (scr 1-6, lw 7-13, sw 14-22, fw 23+), Kirasht 15 (scr 1-8, lw 9-16, sw 17-27, fw 28+). Ego throw with higher effect than the acrotide to avoid being emptied of life force.

Magic: Skill score 20 in all spells with lore rating up to 20

Home: The citadels

Number encountered: 10d10

Kirasht

The weapon of the acrotides looks like a withered, severed arm with three long black talons on the hand. It doesn't make much physical damage, but has the power to suck life force from the opponent. Every time the opponent is hit, roll an ego throw for the acrotide and its adversary. If the acrotide succeeds and has higher effect, the kirasht will absorb 1d10 of the opponent's Constitution. The loss is permanent.

The Abyss

The ten citadels form a wide circle around the Abyss, that bottomless gorge which lies where the citadel of the Demiurge is said to have been. Astaroth descended into it in search of his twin. Thousands of others have entered it to look for traces of the Demiurge. But only the Prince of Darkness has returned alive.

The abyss is about 30 miles across. The city buildings continue up to the very edge of the Abyss, and it sometimes happens that one of the outermost buildings falls into it. 30 feet down, the darkness of the Abyss becomes absolute. A rank and musty smell of decay rises out of the dark.

Some creatures can move in the Abyss. The erinyae fly over it, but never descend into the deep. Crustacz come up from the dark and hunt the alleys when the black moon rises in the sky. When the moon goes down, they vanish into the Abyss again.

Erinyae

The erinyae exist all over Metropolis, but are particularly common near the Abyss, among the tall towers of the citadels and other extremely tall buildings. They are half biological, half mechanical creatures that look like ragged pteranodons of naked flesh and black glass. They hunt in swarms, settle on their prey and attempt to lift it to some high place where they can eat it.

AGL	10+1d10 (15)	EGO	2
STR	20+2d10 (31)	PER	10+1d10 (15)
CON	1d10 (10)		

Terror throw modification: -5

Height: 200 cm

Weight: 70 kg

Senses: sharp vision, both normal and infrared. Normal hearing and sense of smelling.

Lift capacity: 3 x STR in kilos, maximum 93 kg

Movement: 7 m/combat round in flight

Actions: 2

Initiative bonus: +3

Damage bonus: +5

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

Endurance: 80

Natural armor: 2

Attack modes: Seize (with talons) 10 (scr 1-5, lw 6-12, sw 13-19, fw 20+). A serious or fatal wound means it can fly away with the prey, unless it weighs too much, Beak 15 (scr 1-6, lw 7-12, sw 13-22, fw 23+)

Home: tall buildings in Metropolis

Number encountered: 10+1d10

Crustacz

Crustacz exist only at the Abyss. They ascend from the darkness when the black moon is rising in the sky, and crawl back down when it descends. Crustacz look somewhat like large flies. Eleven legs protrude from a body of about a meter in length. On their backs are two yellowish, semi-transparent wings which hang down behind them and are constantly dragged in the dirt. In spite of the wings they don't seem to be capable of flight. The head consists of a proboscis-like organ, large jaws and yellowish faceted eyes. They run very quickly along the alleys, in search of prey. When they find someone, they inject a paralyzing poison into the victim and drag it down into the Abyss. No one who has been dragged off by crustacz has ever been seen again.

AGL	30+2d10 (41)	EGO	5
STR	15+1d10 (20)	PER	10+1d10 (15)
CON	10+1d10 (15)		

Terror throw modification: none

Height: 100 cm

Weight: 100 kg

Senses: Night vision, Radar, Good perception of touch, No sense of smelling or hearing.

Load capacity: 20 kg, maximum 100 kg for short stretches

Movement: 20 m/combat round

Actions: 6

Initiative bonus: +29

Damage bonus: +8

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

Endurance: 105

Natural armor: 4

Attack modes: Seize (with legs) 10 (scr 1-6, lw 7-13, sw 14-22, fw 23+), Bite 15 (scr 1-6, lw 7-12, sw 13-22, fw 23+). Paralyzing poison giving 2d10 loss of CON. Effect: when the victim has lost 1/3 or less of CON: none, 1/2 of CON: cramps, 2/3 of CON: paralyzation

Home: the Abyss

Number encountered: 2d10



Beyond Death

The light came hurtling toward me from the end of the tunnel. I could make out nepharites, prepared to punish me for my sins with shredded flesh and searing heat. I halted in panic and managed to stop before I was thrown into the light. The darkness in the tunnel was dissolved in a milky white haze. I hung weightless for a

moment, looking down at my own dead body. Then I slowly settled down into it and felt the cold corpse engulf me. I had elected to stay in my corpse, rather than face what awaited me after death. It was a choice I came to regret when the worms began to crawl under my skin and the decomposition dissolved my flesh. When I realized that death is only a beginning.

The Demiurge never took away our immortality. Death is but a gate to other existences—it changes us, but we never vanish entirely. The fallen angels who were imprisoned on Earth still remain there. Only a handful have been wiped out during the past millennia. It takes much more than death to obliterate a human being.

Some of us live here and now. We were reborn in new bodies when the old ones died. Others are in hells and purgatories, or living as spirits in our world, or in exile somewhere beyond the illusions. A few have been confined in other existences, as animals or semi-humans, or objects, or in their own dead bodies. We can be fettered in an object for thousands of years, but when released we always regain our physical form in one way or another.

We are unable to remember anything of what happened before our birth, and we cannot see into the future. Our identity, the self we developed in life, is obliterated. What remains is the “it,” our original nature which cannot be destroyed. We are imprisoned for a brief lifetime, blind to the rest of our history. It makes us helpless. We cannot control what happens after death.

The Moment of Death

Death is the most fiendish part of the Demiurge's curse. It limits our existence to a few brief years. We have no memories of the past and in our ignorance, we cannot make any plans. Our hopes are destroyed by forgetfulness.

Our memories are erased at the moment of death. This is what dying people experience as “your whole life passing before your eyes.” After that, we are formed again as a new body with fragmentary, fading memories of our previous existence. The new body may be that of a newborn infant, a tormented sinner in hell, a contented person in paradise, or a specter that haunts the living in our world. It always resembles our previous body. We are bodily creatures. We never lose our body entirely, even though spirits have very little matter in them. We still look like the angels that the Demiurge hurled down to the Earth.

Rebirth

“Like the imprint of the stamp in the wet clay,” the Buddhists say of reincarnation. In it, our previous body and person is reborn in an infant. The most common is that we come back as a relative of our previous self, but it also happens that we are born into a strange family. But nearly always, we are reborn into the same people and language.

Most of us have no memory of earlier existences.

Only in hypnosis, deep meditation or through interpretation of dreams, we can glean some knowledge of what happened to us before. Even then, we are often tricked and led astray by our present dreams and desires. There are many more people who believe that they were Napoleon, than such who remember being flogged Russian serfs. In the world of **Kult**, it is possible for skilled hypnotists or dream interpreters to reach into our earlier lives; on our own we cannot do it.

Curses, neuroses and psychoses follow us beyond death. Matters that we were unable to settle before we died, we bring with us to the other side. What may seem like a family curse may actually be an affliction that follows the same person through many reincarnations.

A necromancer can control rebirth and put the dead person into a particular body. This is described in the Magic section.

On the Borderland of Death

Those who do not want to go through death to the other side risk being trapped in the borderland. This is a place where the memories are not entirely lost. They fade with the years, but never vanish entirely unless you really die. The old identity is not erased, and this means there is no opportunity to form a new one. Instead, one's personality is slowly twisted and distorted until it becomes unrecognizable.

Those who are caught in this no man's land are called the undead. Some remain there of their own free will, because they don't want to give up their memories and are afraid of a hell that awaits them on the other side. Others are kept in the borderland against their will. They have been bound there with drugs or magic.

The only way out of the borderland is death. It is almost impossible (though a few exceptions exist) to return from the borderland to life in one's old existence.

Corpophagus

The corpophagus is a parasite that is able to capture a person's soul in a dead and decaying body. It looks like a black leech, about half an inch long, with a red webbed pattern on its back. It enters a human skull through the nose, the mouth or the ears. Inside, it bores into the brain and causes states of severe bewilderment, memory loss and headache.

The afflicted person seeks out a hidden spot where he is certain not to be disturbed. There, he falls into a coma. After 2-5 days the corpophagus begins to emit a secretion which slowly kills the body, without releas-

ing the mind. Thereafter, it lays eggs in the brain and dies. The small corpophagi hatch after 1d5 days. They eat the decaying body and feed on the mental energy of the still present mind. For each day the corpophagi are in the body, the person's mind loses one point of ego. After ten days, the corpophagi are grown and leave the body.

The mind is imprisoned in the body until it is completely destroyed. Only then is it set free, but it often remains near the place of death as a bewildered specter with broken ego and very low mental balance. The substance used by corpophagi to capture the mind in the body has been used by necromancers in creation of animated corpses.

Body Snatching

Some ruthless people who are skilled in the occult sciences can escape death by snatching another body when death seems imminent. There are magical rituals which make it possible to take over a living human body, to possess it. The original "owner" of the body is expelled, and his soul goes the same way as it would have done if he had died. The snatched body is slowly altered, over many years, to look more like the body of the person who "wears" it. After ten years, even the genetic code in his cells will have changed. The rituals for snatching a body are described in the magic section.

Prisoners of Matter

Occasionally, a person's mind is imprisoned in inanimate matter, or in the body of an animal or some other creature. Magical rituals can be used to bind a person in this fashion. While imprisoned there, the person retains all memories and earlier personality.

There is normally no way back to life from such a captivity. When the object is destroyed, the person dies. It may be possible to transfer the personality from the object into a living human body, possessing it. In such a case the person will continue to live with memories and personality intact. The rituals for imprisoning a person in an object are described in the magic section.

Living Dead

A few unhappy people are never separated from their dead bodies, but remain trapped in the decaying flesh. At the start, the person remembers his past life. But the captivity in a rotting body is enough to drive most people insane, and any memories of life fade quickly.

A few people stay in their bodies of their own volition. They are nearly always sinners who fear hell more than the horrors of being a living corpse. Others are bound in their bodies by means of drugs or magic.

The spell "manipulate death" can be used to create living dead. Several drugs have the same effect. If the body is reanimated within an hour after death, the person can become a living dead.

The living dead lose some of the abilities they had in life. They also lose nearly all sense of touch and cannot feel pain or experience physical shock.

Reanimation breaks the normal balance in the body. Every limb now lives its own life, whether or not it is attached to the others. This is why it is necessary to hack a living dead to pieces in order to stop him.

Living dead have lost a large part of their brain capacity, above all the frontal lobes. They are dull in the same way as someone who has taken a lot of drugs or been lobotomized. Notwithstanding this, their state evokes great anxiety in them. Living dead produce large amounts of adrenaline and are always aggressive. This makes them stronger than they were in real life.

Living dead may be completely preserved, or may suffer a continuing decay. Most often, the decay stops when the body is reanimated, but there are exceptions. Living dead have no natural process of healing, so if they are hurt there will quickly form a rotting wound.

AGL	5+1d10 (10)	EGO	1d10 (5)
STR	10+2d10 (21)	CHA	1d10 (5)
CON	special	PER	1d10 (5)
COM	1d10 (5)		

Terror throw modification: ±0

Senses: No perception of touch. Other senses dulled.

Communication: Single words can be spoken. The speech centers of the brain are often damaged.

Movement: 5 m/combat round

Actions: 2

Initiative bonus: none

Damage bonus: +3

Damage capacity: special. Every limb has its own life. The body can be divided but not killed. A result indicating a serious or fatal wound may mean that a limb has been separated from the body. Severed limbs seek to get back to the rest, to reunite. In a combat situation this takes 1d10 combat rounds, if no one stops it. Every large limb (arm, leg, trunk) has half the strength of the whole body. If burned to cinders, the living dead is destroyed. There are also certain drugs and magic spells which may destroy the living dead.

Endurance: unlimited

Powers: Invulnerable to radioactivity, Does not need food, drink or oxygen.

Attack modes: Punch 10, Impact weapons 10

Reanimatory Drugs

The simplest way to bind a human in his dead body is by use of drugs. This is practiced daily in Haiti, where zombie drugs are used to create obedient ser-

vants with slight brain damage. Doctor W. Davies has studied the manufacture of Haitian reanimation drugs. The process is surrounded by rituals, but it's not truly a magical process. The rituals serve mostly as a way to explain and remember the process.

Dr. Davies describes how parts of poisonous animals—toads, seaworms and stonefish—are mixed with herbs and minerals. The mixture is heated several times during three days. Magic-looking signs are drawn on the ground, probably as a measure of time. Finally, powdered human bones are added and the mixture is buried for 24 hours together with remains of a dead person. The result is a red powder, a contact poison which penetrates human skin. This is strewn over a person who dies within a few minutes. But the soul never leaves the body. After one day, the body is reanimated and functions as a living dead with minor brain damage.

Another type of reanimatory drug has been developed by Dr. H. West in the USA. This can also be used on a recently dead body, capturing the soul. It is injected and leads to immediate awakening. The brain damage is considerably greater when the reanimated person has been naturally dead than with the Haitian method, where death is caused by the drug.

Ever since the days of Dr. Frankenstein, many people have sought to create life by joining parts of dead bodies. It has succeeded a few times, most recently in American experiments with reanimation drugs.

To create a living dead from body parts, it is necessary for someone to be "reincarnated" into the assembled body. The few times that these experiments have been successful, it has been because one of the people whose parts have been used has returned to the body. It is no pleasant experience to be reborn in this way, and all the known cases have become seriously psychotic.

Nosferatu

Nosferatu are victims of bloodthirst or vampirism. This is a disease which is transmitted by blood. To become infected, you must drink the blood of a nosferatu or get large quantities of it in an open wound.

Instances of nosferatu are known throughout history. They have always formed a subculture of their own, often in cemeteries and run-down areas. Many of them are actively interested in art and music, and living artists sometimes seek out the nosferatu to get inspiration.

There are also more secretive nosferatu, often in small covens that meet and perform occult rituals in forgotten tunnels and catacombs under old churchyards. They never walk among the living, and only seldom associate with the more extrovert nosferatu.

Nosferatu are very difficult to kill, but they do not

increase much in numbers since they have to consciously infect a living human in order to create a new person like themselves. They never die of old age. The only way to end their existence is by violence.

They cultivate a lot of legends about themselves and their origin. Some of them claim to belong to another race than the humans, an older and nobler one. Some of them regard themselves as a sort of saviors, dark angels who bear the burden of living out the darkness that the living only dare mention in whispers.

Vampirism is in reality a disease, partially of mental nature. Only people with a negative mental balance can be turned into nosferatu. The virus works as a catalyst; a person who is attracted to the dark sensualism and knowledge of sin for which nosferatu stand, may be drawn into vampirism when exposed to the infection.

New nosferatu are created when a living human exchanges blood with a nosferatu. 2d10 days later, the transformation is complete.

Nosferatu cannot stand direct sunlight. It accelerates their metabolism so much that it weakens them. They avoid going out during daytime, and those who do wear dark sun-glasses and body-covering clothes.

In order to maintain their strength, nosferatu must drink human blood. To them, this is a sexual act, as intimate as having intercourse—so they choose their victims with care. Only a desperate nosferatu will attack a person with very low COM and/or CHA. They prefer innocent victims. If they form an attachment to any one, they will make him or her a vampire by exchange of blood.

Nosferatu do not have to kill their victims. Killing happens only if they lose control. The vampire must make an ego throw to stop drinking while the victim has enough blood left to survive.

It must drink blood at least once per month, otherwise it ages quickly and becomes weak. A nosferatu with a good supply of blood stays young forever.

When a nosferatu sees an attractive victim, it is seized by a passionate desire which it can hardly control. But most of the time, their behavior is cool and aloof.

AGL	10+2d10 (26)	EGO	3d10 (16)
STR	15+3d10 (31)	CHA	3d10 (16)
CON	15+2d10 (26)	PER	3d10 (16)
COM	2d10 (11)	EDU	2d10 (11)

Terror throw modification: No terror throw

Senses: Can sense a living body from a distance. Have precision sensitivity to heat radiation. Night vision. In other ways they are like humans.

Communication: speech

Movement: 13 m/combat round

Actions: 4

Initiative bonus: +14

Damage bonus: +7

Damage capacity:

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

Endurance: 160

Natural armor: none

Powers: Commanding voice, Eternal youth, Insensitive to fire, electricity and radioactivity, Invulnerable to firearms and sharp weapons of any material except wood.

Attack modes: Unarmed combat 20 or according to weapon

Magic: Many nosferatu know passion magic to 15 or 20.

Life expectancy: unlimited

Number encountered: varies

Specters

Specters are people who have assumed a very frail physical form after death. No specters are completely immaterial, it's just that their physical body is very thinly spread and lacking substance, so that they can seem to float through walls and other obstacles. The specter is formed of a small part of the corpse, and looks like the dead person.

A person who is unwilling to leave his body, but doesn't want to stay in the decomposing carcass either, may become a specter. These are often people with a strong attachment to their homes or families, or with something important still left to perform before they pass into the final oblivion. After perhaps ten years, the specter has forgotten who he was and wanders aimlessly until reborn in a new body.

AGL	3d10 (16)	EGO	2d10 (11)
STR	—	PER	2d10 (11)
CON	—		

Terror throw modification: ± 0

Senses: Specters have a dim, vague perception of the physical world. They can feel magic, and auras are clearly visible to them.

Communication: Speak sometimes

Load capacity: none whatsoever

Movement: instantaneous. Not bound by space dimensions.

Actions: 3

Initiative bonus: +4

Damage bonus: —

Damage capacity: cannot be physically harmed

Endurance: unlimited

Powers: Telekinesis up to 100 kg, 10 m/sec (Only some specters have this. They are called poltergeists.)

Attack modes: Project emotions. Roll for Ego, if the specter rolls higher, it succeeds in projecting fear, anxiety or other feelings in the victim. The victim must then make a terror throw of +10 or more to escape shock.

Life expectancy: 100-500 years before it is reborn.

Number encountered: varies

The Other Side

I woke with a frightful headache after the anesthetic. My head was completely wrapped in bandages. The room was empty. I went out into the corridor, but there was no sight of anybody. A door was standing ajar and a rattling noise could be heard. I went there and looked inside. Beyond was a narrow corridor with walls of glazed tiles. I hesitated a moment and entered. The door slammed shut behind me.

The rattle of chains and a nauseating stench led me along more corridors, all with walls of dull gray glazed tiles. Flickering light tubes gave a yellowish white glow. My bare feet slipped in oil and blood on the floor. Cockroaches crawled in cracks between the wall tiles.

Far away, someone screamed in agony.

The corridor ended at a portal, and I stepped out on a steel gangway from where I looked out over a vast hall. Ventilation shafts and thick power conduits covered the ceiling. Thick vapors of oil and burned flesh filled the air. Old diesel motors rumbled. The bowl of a circular saw pierced all other noises. Blood welled out from a young man's belly as it was cut open. All over the place, burned and mutilated but still living bodies were chained to rusty machinery.

A rickety spiral stair went down. I put my bare foot on the first step and descended into the fumes.

Where a dead person ends up after death depends on his beliefs. In the old times, when most people were religious, they went to heavens and hells or into the shadowlands of the underworld. Anyone whose conscience says that he bears guilt will go to hell. Those with a clear conscience go to paradise. Those who believe in no afterlife at all go to a dreary shadowland.

How long they remain in these abodes depends on their memories. When all fragments of memory of the previous life are gone, the inhabitants of the realms of the dead are reborn in new bodies. It can take from a hundred and up to a thousand years.

The road to the shadow worlds and hells go through winding corridors down into the earth. The happy ones ascend to paradise through the sky. Only people with a negative mental balance can go to hell and only those with a positive mental balance can go to heavens and paradises. Anyone can go to the gray shadow worlds.

Inferno

Inferno is the reality that our torture rooms, prisons, mental hospitals and death camps are a small visible part of. When the illusions crumble in these places, we see into Inferno. It is the home of death angels and razides, where they were once created by evil powers.

People who believe in the punishment of sins go to Inferno after death. Some few managed to escape, or were able to turn back when they realized that it was only their own bad consciences that was taking them there. Most remained. Inferno is full of tormented people, but fewer and fewer people go there after death in our time.



Those parts of Inferno that are closest to our world are what we call the nine circles of Hell. Astaroth has ruled there for as long as anyone can remember. Here, the death angels roost in their black palaces. The upper levels are beginning to be emptied of inhabitants, and it is not uncommon to find empty, dusty hells, from which the death angels and razides have fled into our world to create new purgatories for the living.

When Astaroth stepped into our world, he brought with him ten legions of condemned sinners who had been tortured for centuries and subdued into becoming his servants. Pain and humiliation has turned them into ruthless sadists who see pain as their only reason to exist.

Today, people who seek to atone their sins more often get in direct touch with nepharites who create a personal hell for the sinner they serve. These personal places of torment are called purgatories. A person with feelings of severe guilt can more or less uncon-

sciously get contact with the nepharites, who read his innermost feelings and create a purgatory for him. Many artifacts can be used to summon nepharites.

Inferno is a vast torture chamber, not just for humans but also for other creatures. It is filled with devilish machines, burning furnaces, unbearable prison cells and unrelenting tormentors. Most of Inferno consists of halls and rooms, connected by stairs, elevators, shafts and corridors. In some places there are cities and lifeless landscapes. Inferno is not just a system of caves underground. A dark sky looms over the torture chambers. Here and there, shafts open toward the starless void. It is a separate world, which can be reached through the underworld or through gates in our earthly hells. The Demiurge used Inferno in his labor to keep humanity subdued, but it is probably much older than that.

Purgatides

The purgatides are the condemned creatures who are tormented in Inferno. There, they have physical bodies just like those they had in their earthly life. Now, they are burned, scarred and mutilated, but in all other ways just like the people they used to be. They cannot leave Inferno other than by possessing a living person. They have the ability to do that (see the section "Possession").

Purgatides cannot leave Inferno of their own power, but others can summon them out from there. Astaroth brought with him legions of damned when he entered our world. His host consists mostly of purgatides. Wizards can also summon purgatides, who will then physically step out of Inferno.

Purgatides have the same abilities, powers and skills they had as living people. Their mental balance is between -75 and -250. They are totally psychotic.

Razides

The razides were created by Astaroth and his death angels to serve in Inferno and torment the sinners. Some of them have accompanied Astaroth and the death angels into our world, others remain in Inferno, grabbing more power there as they have become fewer. Others again have ventured into our world on their own, to create minor hells of their own here. Razides don't have any incarnates. They can assume human form, but like the lictors they exist entirely in our world when they enter it.

The true shape of a razid can be glimpsed by people with increased awareness or magical intuition, or when the illusions crumble. They can also choose to appear in their real form. Seeing such a being is always a terrible event that demands an ego throw.

Razides are half living, half mechanical creatures with bodies of black iron, muscle tissue, glass and

blood. They are almost 3 meters tall, humanoid, and walk slightly forward-bent. An exoskeleton of iron and glass holds the creature's inner organs in place. Reddish black blood flows through tubes in the body. Their eyes are vividly alive, yellow with red pupils. They are the only visible life in a head of metal with jaws of steel. A three-foot organic tongue can be rolled out.

Personality: The razides are obsessed with death and suffering. They were created to torment humans and often fall back on this behavior by instinct, even when their real purposes are different.

AGL	20+2d10 (31)	EGO	2d10 (20)
STR	40+4d10 (62)	CHA	1d10 (5)
CON	40+2d10 (51)	PER	10+2d10 (31)
COM	1	EDU	10+2d10 (21)

Terror throw modification: +5

Height: 300 cm

Weight: 400 kg

Senses: Sharp. Infrared and ultraviolet vision. Radar. Can sense magnetism.

Communication: speech

Movement: 15 m/combat round

Actions: 5

Initiative bonus: +19

Damage bonus: +11

Damage capacity:

12 scratches = 1 light wound

11 light wounds = 1 serious wound

9 serious wounds = 1 fatal wound

Takes 3 fatal wounds before dying

Endurance: 290

Natural armor: 5

Skills: All firearms 25, Dodge 30, All melee and throwing weapons 40, Search 20, other skills vary

Attack modes: Bite 15 (scr 1-5, lw 6-12, sw 13-22, fw 23+), Claws 15 (scr 1-6, lw 7-14, sw 15-25, fw 26+) or according to weapon

Magic: Death magic to 40, all spells to 40, The special spell Possess, LR 30. Gives them capability to possess a human body in our world while their own bodies remain in Inferno.

Home: Inferno

Possess

This is a spell that some creatures outside our world have. Through a ritual, the creature is able to leave its own body outside the world, and enter a human body inside it. The victim is allowed an ego throw to resist the spell, but if the effect roll for the spell is higher than the ego throw, the spell succeeds.

Razides who possess human beings leave their bodies behind like empty shells in Inferno. The mind of the possessed person is subjugated, and must make an ego throw in order to say something or stop the body from performing an action. Further details about this

can be found in the rules for possession. In order to possess a human, the razide must know the person's name and appearance, in order to visualize him or her.

When the creature wishes, it can leave the possessed body and return to itself. The creature can change the possessed body so that it looks like the possessing creature. This takes 2d10 days. When the creature leaves the body, it slowly returns to its original shape, but is severely deformed by sprained muscles, dislocated bones and torn skin.

LR: 30

Loss of endurance: 100

Equipment: a bowl of human blood and a black iron dagger

Magical implements: the sword

Protective circle: not needed

Invocation: unintelligible roars in an unknown language

Gestures: hands lifted above head

Visualization: imagines the body of the victim. Sees its own soul as a black sphere, leaving its own body and traveling to the victim, penetrating it.

Duration: until canceled

Time to throw: 1 hour

The Dark Citadels

In Inferno lie the dark citadels, home of the death angels and dark mirror images of the Archon's citadels in Metropolis. They are carved out of the rock deep underground, delving down where the Archon's citadels soar toward the sky. They stand mostly empty today, since the death angels have turned their attention on the world of the living.

The dark citadels are not buildings which can be seen from without, but labyrinths down into the deep. From the abandoned upper levels, one meets more and more razides, nepharites and doomed humans the further down one goes. Like the rest of Inferno, the dark citadels are places of torture for the souls of the damned. They are filled with a complete darkness that allows no light to penetrate or be created. To enter a dark citadel is a terrifying experience that demands an ego throw.

The manifestation of the death angel penetrates each citadel and captures the minds of all who enter. Anyone with a negative mental balance immediately falls under the control of the death angel, and will blindly obey any impulse from the master of the citadel. Persons with a positive mental balance may resist these impulses by making an ego throw with an effect of 20+. Anyone with a mental balance of +250 or more is not affected. The mental balance of all peo-

ple who enter goes down by one per hour they spend there, until it reaches -100.

At the lowest level lies the true body of the resident death angel, as an impenetrable darkness. When it wants to meet its servants or visitors, the death angel takes shape as an incarnate.

The Dead Sun

In the starless sky that can sometimes be glimpsed through shafts and roof windows in Inferno, a black sun is burning. It hangs still in the sky and looks down over a desolate world. To see the dead sun is a terrifying experience and demands an ego throw of 10 or more to avoid shock

Purgatory

When the common, traditional images of the realms of the dead fade into history, we create our own personal heavens and hells. People who die today often shape a hell for themselves out of fantasies—a private purgatory. There, they are faced by the things he most fear or desire.

A particular breed of death angel's servants, the nepharites, create such personal hells. They can detect the desires and fears of humans at the moment of death. A person who cannot cope with his life and actions is recreated in a purgatory, there to be tormented until all memories of the previous existence have been purged or become meaningless.

The nepharites can be summoned by the living, and can fetch living people to their hells. Many artifacts can be used for this purpose. It can be statuettes, rituals or puzzles of various kinds. All methods presuppose that the summoner truly regards himself as a sinner who should be punished. People with a positive mental balance can't summon nepharites, nor go to hell after death.

A purgatory is created from the memories and dreams of the sinner, combined with impressions of the physical world around him or her at the moment of death. The nepharites have a limited ability to affect time and space. They can take a part of our reality and merge it with the sinner's nightmares and memories, and put the result in a separate dimension next to our world. The purgatory thus keeps contact with the place where the sinner died. A sensitive person can enter it through the illusions in that place. It's easy for a magician to open a gate there. Every purgatory is a world of its own, and has no contact with other hells.

In all outer respects the purgatory retains the form of the sinner's scene of death. The landscape, buildings and people are still there, but distorted and colored by memories and nightmares from the sinner's life.

Longfeather's Purgatory

William Longfeather died in 1988 after a long life as an intelligence agent. He had the lives of countless innocent people on his conscience, having been responsible for American drug trafficking in Cambodia during the Vietnam war. He was a military adviser in El Salvador between 1977-84 and took part in covert actions that caused many people to "disappear." He had wrecked three marriages and not seen his only daughter since she was five. Through lies and deceit, he maneuvered into a prominent position in the Bureau.

At the moment of death, Longfeather summoned a nepharite who created a purgatory for him. The nepharite sometimes assumes physical form as a demon with a rotting body, kept together by plastic and steel wire. Sometimes it assumes the form of Longfeather's little daughter, burned by napalm and with terrible wounds from shrapnel.

The outer shape of this hell looks like the little town of Roscombe, Arizona, where Longfeather lived at the time of his death. But in the purgatory, his home is a slaughter house where his body is systematically torn to pieces by the nepharite during long, moonless nights. On the outside, it's still just a neat little suburban house. Inside, it is a straw hut with earthen floor, from Longfeather's traumatic time in Cambodia.

The inhabitants of the town seem to live a normal life, but the place is continually attacked by thundering helicopters that spread carpets of napalm. Half-decayed soldiers swarm in from the surrounding jungles and slaughter the inhabitants. The deserts of Arizona have been replaced by a thick, dark jungle inhabited by creatures who look like the people Longfeather killed in Cambodia and El Salvador. Again and again, his own comrades invade the town and torture him, his wife and his daughter to death.

Nepharites

The nepharites are tormentors, created to conjure up the feelings of guilt in a human and convert it to horrible torture. They have an infallible ability to find a sinner, read his feelings and find his sins. Nepharites exist both in Inferno and in human purgatories. Since Astároth stepped into our world, many nepharites have followed and now spend their time shaping personal hells for the guilty.

Nepharites may change shape as they desire. Usually, they appear human but mutilated and sometimes half decomposed. Open wounds full of pus, and torn, bleeding parts of the body where the muscles are visible, are common. Sometimes, the wounds are kept closed with steel clamps and other temporary means. Among humans, the nepharites hide their appearance

by dressing in long overcoats and wearing dark glasses. In their own hells, they prefer to dress up in baroque garments of steel, plastic and leather.

The nepharites were originally created by the death angels. It still happens that new nepharites are made. In extreme circumstances, humans can be turned into nepharites.

AGL	20+2d10 (31)	EGO	10+2d10 (21)
STR	30+2d10 (41)	CHA	10+1d10 (15)
CON	30+2d10 (41)	PER	10+1d10 (15)
COM	1d5 (3)	EDU	10+1d10 (15)

Terror throw modification: +5

Length: 180-200 cm

Weight: 100 kg

Senses: like a human, but also has the ability to see auras and sense people's mental balance

Communication: speak all languages. Telepathy.

Movement: 15 m/combat round

Actions: 5

Initiative bonus: +19

Damage bonus: +9

Damage capacity:

10 scratches = 1 light wound

9 light wounds = 1 serious wound

7 serious wounds = 1 fatal wound

Takes 2 fatal wounds before dying

Endurance: 235

Natural armor: none

Powers: Telepathy—can read memories and feelings,

Distort time and space as a person with mental balance

±300, Change appearance up to twice or down to half

the nepharite's own size, Control all people with a mental balance between -50 and -100

Skills: Automatic weapons 15, Handgun 15, Heavy weapons 15, Sneak 25, Dodge 25, Dagger 25, Whips and chains 45, Unarmed combat 20, Search 15, Torture 75

Attack modes: according to weapon

Magic: Death magic to 50, all spells. Possession spell, LR 30. Gives ability to possess a human body in our world while the caster's own body remains in Inferno or purgatory. Spell description above under "Razides."

Home: Inferno or Purgatory

Number encountered: 1-10

"If I am dead, why am I dreaming?

If I am dead, where do I go from here?

If I am dead, why does this pain feel so good?"

—Faith No More



Beyond the Dream

My thoughts drifted away. I let go of the conscious world and sank into darkness.

Dark buildings and broken asphalt rose out of the mists. I felt the ground under my feet, weighed the meter of heavy iron pipe in my hand. In my dreams, I am bigger and stronger than my normal self.

Some distance along the street, I found the green steel door we were heading for. Peter and Cassandra were also there, I could feel their presence without seeing them. A hard kick opened the door, and we looked into a disarrayed hovel. The man we sought was standing inside with his naked back to us, big as a house, pale and hairless like an infant. Slowly, he

turned around and stared us with his red bovine eyes. His fists were clenched. Behind him, I glimpsed a doorway leading into a familiar room. I threw myself at him, but he barely budged. He took my iron pipe and threw it at the wall. Then he lifted me. Peter grabbed his legs and got him off-balance. Cassandra took his

left arm and tried to force him around. He stumbled, took a step backward and fell, with all three of us tangled, through the doorway into my bedroom. I could see my own body asleep on the bed, but didn't get a chance to think about it before he grabbed me by my hair and threw me into the wardrobe door.

The realm of dreams is a universe of its own. In dreams, we can be and do other things than in real life. The laws of physics don't apply there, time and space lose their meaning. But dreams can also meet our world and affect it.

The realm of dreams is not a separate world, independent of reality. We create our own dreams, they rise from our unconscious selves. Forgotten people and events appear there, sometimes without being recognized. But all times and places in dreams have a direct relation to ourselves. In dreams, we meet things from our previous existences.

Dreams can affect our world. We can create beings in dreams which step out into reality. We can grow in strength and power there, and then enter real life wearing our dreamed selves. We can change things in dreams, and thereby alter reality.

The Art of Dreaming

As you know, not all dreams have a direct effect on reality. Most are just dreams. Controlling your dreams and making them effective on reality is an art that one must learn by practice. Very few people know it naturally. Most of us need to learn.

This is called the Art of dreaming. All characters who have succeeded in affecting reality through dreams, or who have had a special experience in a dream, such as entering another person's dream, have a skill score of their Ego/5 (round down) in the Art of dreaming. The score can then be improved just like other skills.

Magicians who know the Lore of Dreams automatically have their Lore rating as skill score in the Art of dreaming. It goes up when the magician's score in the magic lore goes up, but not vice versa.

The Art of dreaming is used to recreate a dream where you have been before, to assume a special form in that dream and remember it when you wake up. Intentionally waking up takes a successful skill throw or an ego throw divided with two.

The Art of dreaming is mostly used to change one's own dreams. It isn't possible to enter other people's dreams on purpose, and it is very difficult to alter other people's dreams. But it is possible to force others to enter your dream. This means that the Art of dreaming is more limited than dream magic, which also permits manipulation of other people's dreams.

Example: Cassandra's score in the Art of dreaming is 12. She is in a terrible nightmare and attempts to wake up. She rolls 9. It's a success, and she wakes up.

Alter Dreams

By using the Art of dreaming, you can change your own dream while you are in it. You can alter the landscape and conjure up creatures. The Gamemaster decides the severity of the changes you can make each time. Your skill score is a guide to how big an influence you can have. A practiced dreamer can alter all of his dream, an amateur can only change details.

The effect determines if the changes come out as you intended; a low score means there are differences from what you had in mind, a high score means you achieve your purpose.

Primarily, you can alter your own dream world. Any attempt to change another person's dreams are done at -20 to your skill score. Dream worlds created by masters of dreaming, such as the dream prince's worlds, have built-in defenses against any outside attempt to tamper with them, making them even harder to affect.

The table below shows what can be achieved at different skill scores. The changes are cumulative; a character with a score of 10 can perform both the changes for 1-5 and those for 6-10.

Skill score	Possible alterations
1-5	Change colors. Change the shape of single objects, e.g., make a crowbar out of a piece of iron pipe or a pair of trousers out of a curtain. The mass, size and material of objects cannot be affected.

- 6-10 Alter light and darkness; make a light place dark or fill a dark place with light.
- 11-15 Alter any object up to 10 kg weight and 1 cubic meter completely, both form and material. Double or halve the weight and size of such objects. For example, you can make a flower out of a machine-gun, or a telephone out of a hat.
- 16-19 Alter time. Move twice as fast or twice as slow as all others. Make others move twice or half as fast as normal. If you move at double speed and make others move slower, you double your number of actions per combat round, and half that of others.
- 20-25 Change creatures and buildings. Completely alter shape and material in a creature or a house, turn a dreamer into stone or a house into a ruin. Objects up to 10 kg weight and 1 cubic meter can be created out of thin air or made to vanish completely.
- 26-29 Move back and forth through time (e.g., recent events never happened and you can "start over" from an earlier point). Let time pass up to ten times faster or slower than normal. This never gives you more than twice the number of actions, but it can be used to pass quickly through a long period of waiting.
- 30+ Alter whole landscapes, add or remove creatures and buildings as you please.

Example: In her dream, Cassandra is locked up in a bare room. The only object in the room apart from herself is a small table. She touches the table and concentrates to reshape it into a sledgehammer, which she could use to break down a wall. She rolls 5, a success. With an effect of 7 she gets a pretty good sledgehammer. She wreaks havoc with the wall.

The Dreamed Self

In our dreams, we usually appear as an image of our waking selves. But experienced dreamers can alter themselves in their dreams. With the Art of dreaming, you can alter your body and your abilities. The skill score determines how big changes are possible.

When you want to alter your dreamed self, you roll

for the Art of dreaming. If the effect is high, you have accomplished the desired change; a low effect means there are imperfections.

Changing yourself is much more difficult when you are in someone else's dream; you roll at -10 to your skill score.

The table below shows what kinds of changes you can do at different skill scores. The changes are cumulative; a character with a score of 15 can perform both the changes for 1-10 and those for 11-15.

Skill score	Possible alterations
1-10	Cosmetic changes, e.g., looking like someone else.
11-15	Increase one ability score by a number of points equal to the skill score, but not more than ten times the ability score. Switch sex and completely alter your appearance.
16-19	Assume non-human forms and increase two ability scores by a number of points equal to the skill score, but not more than ten times the ability score.
20-29	As above, but you can increase three ability scores by a number of points equal to the skill score, but not more than ten times the ability score. You can also choose one skill which you do not have when you are awake, with a score equal to your dreaming score.
30-39	As above, but you can choose two skills with a score equal to your dreaming score, and change your form as often as you like.
40-49	Increase four ability scores and choose three skills in the same way as described above.
50+	For every ten points of skill in the Art of dreaming, one more ability can be increased and one more skill can be chosen, in the same way as described above. At 50-59 you have four increased abilities and four extra skills. At 60-69, you have five increased abilities and five extra skills, and so on. There are a limited number of abilities, so above 100, only a new skill can be added for every ten points.

Example: Cassandra is being pursued by a masked assassin. She tries to hide in the crowd on the street, but he spots her. She then decides to alter

her appearance. She shrinks into a small boy, while at the same time increasing her agility with 12 for a total of 26. She runs into an alley and gets away.

Portals

Dreamers with a very high skill score are able to create portals between dream and reality. They can bring themselves and others out of the world of dreams and into our reality, where they assume physical shape. They can summon other sleeping persons and force them into their dreams. They are even able to visit another person's dreams, possibly to hurt or kill him or her there, and then connect the victim's dreamed self with his or her real self so as to harm or kill the sleeping body as well. In rare cases, they can enter the world of dreams with their physical bodies and real objects.

These masters are usually dream magicians. Within the lore of dream magic there are spells to create portals and enter other people's dreams. Very skilled dreamers without magical skills can also learn such things. The table below shows what can be achieved with different skill scores.

Skill score	Possible action
20-25	Summon dreamers. You can force a sleeping person into your dream. The sleeper rolls for Ego and must get a higher effect than your dream roll to avoid the summoning.
26-30	Create a portal out of your dream so that your dreamed self can enter the real world. You can bring dreamed objects with you, up to two times your skill score in pounds.
31-39	Create a portal into your dream, allowing your physical body to enter, bringing real objects with you, up to two times your skill score in kilograms. This is only possible if you have a living body in the real world.
40+	Connect dreams and reality. You can create a connection between a person's dreamed self and his waking self, so that what happens to him in the dream also happens in reality. The usual way to go about this is to force the person into your dream where you can control the events. The victim gets an ego throw; if its effect is less than yours for the Art of dreaming, everything that happens in the dream also happens to the victim's physical body. The connection lasts only in one dream.

Example: Juan Miguel has a score of 27 in the Art of dreaming. He wants to force Cassandra into his own dream. He makes a dream throw and gets 2—a perfect result, giving him +10 to the effect. The total effect is 35. Cassandra has no chance to get such a high effect with an ego throw, so she is forced to enter Juan Miguel's dream world.

The World of Dreams

It is normally not possible to control what happens in your dreams. The Gamemaster decides this. The dreamed world can be more or less like your usual environment, and it is always influenced by your thoughts and your personality. A dreamer with low mental balance makes a darker, more dangerous dream world than someone with a high balance.

Several people can have the same dream. Nobody knows exactly how this happens. Perhaps it has something to do with telepathic contact. They create the dream together, so that it is affected by all their personalities.

The story of the campaign must determine what happens in the dream. Sometimes a dream may be far from reality, with flowing colors, weird perspectives and a warped sense of time. Other times, it may be realistic and close to the waking world of the characters. If they are going to spend a long time in the dream, perhaps a whole game session, it is best to make it realistic because that makes it easier for the players to visualize and act in.

Time In Dreams

Dreams are beyond time. Skillful dreamers can control time in their dreams so that it runs faster or slower than normal. But most of the time, the Gamemaster decides what time is like in the dreams. Usually, it is parallel to time in the physical world so that an hour of real time is an hour in the dream. There may, however, be vast differences some times. An hour in the dream may be equal to a year of real time, or vice versa. It all depends on what the Gamemaster has in mind.

Dreams & Reality

A skillful dreamer can influence the waking world by opening portals or by hurting someone in a dream so that the physical body of that person is also injured. But there are other ways to let dreams work on reality.

Characters may find clues in a dream, which can be used to solve a problem in real life. Perhaps the clues are deeply buried memories from earlier lives, or things they will find out in the future. Dreams aren't concerned with time or space.

Precognitive dreams are such where the dreamer experiences something that will happen in the future. For a moment, he is able to see through the lie that time really is. It is not possible, not even for masters of dreaming, to intentionally summon true precognitive dreams. Such experiences come of their own accord (when the Gamemaster needs them). The dreamer doesn't know if the precognition is a true prophecy until the event really happens.

Messages can arrive in dreams from skilled dreamers and from creatures outside the normal world. Dreams are a way of seeing through the illusions and meeting creatures from the other side.

Characters can affect reality in their dreams, e.g., destroy a dangerous object which is then also destroyed in reality, or set someone free whose dreamed self is imprisoned, so that he can return to his physical body and wake up. Nothing stops dreamers from trying to affect reality, even if their score in the Art of dreaming is low. The difference to skilled dreamers is that the amateur doesn't know whether his efforts have any effect or whether he is out on a wild goose chase.

Sometimes, dreams and reality flow into each other so that we cannot tell them apart. This happens when a dreamer, consciously or not, has opened a wide portal between dream and reality. The effect is similar to what happens when the illusions fade away in our world. Anything can happen. Everything flows. Strange creatures appear.

But when the illusions crumble, we see into another world which (at least we think so) is really there. When a dream merges with reality, it is because there is a person who is changing the world around us. The changes depend totally on the dreamer. If he or she is awakened, the disturbances go away.

Dream Wanderers

A particular kind of possession works so that a dreamer moves his life force into his dream. He transfers his living self to the dream. In the game, this means he loses one point of Ego from his waking self every time he enters the dream. That point is transferred to the dreamed self. Gradually, he becomes more absent and dreamy in real life, and stronger in the world of dreams. When the real person's Ego has dropped to zero, he becomes a mental vegetable within weeks.

The dreamed self lives on and becomes one of the Dream Wanderers who wander into other people's dreams and are able to pass effortlessly between different people's dreams and our reality.

Such a transfer can be made intentionally by someone who really wants to go into dreams forever. All

who have a score of 30 or more in the Art of dreaming can do it. But it is more common that the transfer is caused by a curse or something else that is not intentional on the part of the person himself.

A dream wanderer has the ability to go between dream worlds, much like what a magician can achieve with the spell Dreamwalk. Dream wanderers have a sufficiently high score in the Art of dreaming to move unhindered between dreams and reality.

Most dream wanderers are humans, though it is possible for other creatures to enter our dreams as well. There are a few azghoul dream wanderers. The purpose and plans of different dream wanderers vary strongly. A common trait is that they despise the waking reality and regard dreams as a superior and more true world.

Dream wanderers normally look like ordinary people, but they can alter their appearance at will according to the rules of the dreamed self. They are able to assume non-human form. Below follows a description of a typical human dream wanderer.

Armand Mahfouz

Armand Mahfouz was born in Marseille in the 1930s and founded a gangster organization there, dealing in robberies, protection, thefts and prostitution. In 1962 he was paralyzed as a result of injuries he got in a gang war. Permanently bedridden, Armand learned the Art of dreaming. He became very skilled, and in 1969 he left our world and entered the world of dreams as a Wanderer. He never gave up his relation with the criminal world of Marseille, however. Armand is using his powers to build and enhance organized crime. He performs daring coups by entering our world from the dream. He kidnaps rich people and keeps them prisoner in his own dream world. Armand controls a gangster group with some 200 members in Marseille. He is expanding his operations to Barcelona.

Armand is tall, dark of skin, has brown eyes and curly black hair. He usually appears in his own form, but can also assume the shape of a short white man, and more rarely as a large black panther, to frighten his enemies or his own goons. He is able to increase three of his abilities 40 points above the basic score. Below are his ability scores, after the slash possible increased scores, and within parentheses the scores he normally has in his human form.

AGL	15/55 (15)	EGO	10/50 (10)
STR	10/50 (50)	CHA	9/49 (49)
CON	12/52 (52)	PER	13/53 (13)
COM	14/54 (14)	EDU	6/56 (6)

Height: 180 cm

Weight: 75 kg

Senses: human

Movement: 7 m/combat round

Actions: 2

Initiative bonus: +3

Damage bonus: +7

Damage capacity:

11 scratches = 1 light wound

10 light wounds = 1 serious wound

8 serious wounds = 1 fatal wound

Takes 3 fatal wounds before dying

Endurance: 290

Natural armor: none

Skills: Art of dreaming 50, Automatic weapons 20, Rifle and crossbow 15, Handgun 15, Sneak 20, Dodge 15, Dagger 15, Unarmed combat 15, Hide 10, Security systems 20, Man of the world 20, Seduction 20, Interrogation 15, Net of contacts: Dream wanderers 20, Forgery 25, Burglary 25, Drive vehicle 15, Shadow 20

Attack modes: according to weapon

Magic: Dream magic 20 (See through dreams 20, Manipulate dream 15, Summon dream creature 15, Bind dream creature 12, Expel dream creature 15, Dreamwalk—natural ability)

Home: The dream worlds

Vortex

Vortex is the origin of all dreams, the source that Jung called our "collective subconscious." From this place, we fetch the images of our dreams. No one knows what the Vortex really is; some believe that it existed before man, others say that it has been created by suppressed emotions that are imprisoned in this narrow reality.

Vortex is a chaotic mix of images and feelings. It is a maelstrom where all our dreams, nightmares and thoughts flow together and dissolve in nothing. To journey near Vortex is a sure way to lose one's sanity. No consciousness can handle the disorganized torrent of emotions and impressions which is mixed there. Only the mentally very strong can go near Vortex.

But Vortex is also a source of power. The mightiest dreams are created there. Those who are able to approach it can create great worlds of dreams. Near Vortex lie the empires of the Dream Princes, intertwined by hundreds of other dream worlds.

The only creatures able to move unhindered near Vortex are those born out of dreams. Ichthyrians and psyphagi dwell there and enter even those chaotic places where no man can go.

When your dream becomes twisted and nonsensical, you are approaching Vortex. What was originally an image of your waking world, or of memories from your past, is distorted so that colors, angles and perspectives look like nothing from conscious reality. The creatures that dwell close to Vortex are rarely three-dimensional, more commonly two or five. In dreams we can see multi-dimensional things, even though we are unable to visualize what they looked like when we wake up.

Near Vortex, different dreams merge. No dream lasts for more than a moment. New scenes constantly appear. Creatures change shape, disappear or appear. Time goes haywire. If you get so close to Vortex as a human can get without going mad, you are surrounded by a cacophony of impressions which all seem to relate to something you cannot quite remember. You desperately want to put them together into something that makes sense, but all cohesion is dissolved as quickly as it is formed. If you get too close, you lose yourself. Your identity comes apart, you die or become insane.

Ichthyrians

The ichthyrians are born in Vortex and only exist in the world of dreams. They have twenty spiderlike legs and long, jointed bodies covered with thick shells. The head has two red eyes and a large jaw full of sharp black teeth. Ichthyrians hunt dreamers. They create a link between dream and reality so that their victims are devoured in reality as well as in dreams. They can move unhindered into and out of people's dreams. The dream princes have tamed ichthyrians, and use them as watch dogs.

AGL	2d10 (11)	EGO	1
STR	1d10 (5)	PER	2d10 (11)
CON	2d10 (11)		

Terror throw modification: ±0

Height: 100 cm

Weight: 20 kg

Senses: Can track a dreamer through several dream worlds

Movement: 5 m/combat round

Actions: 2

Initiative bonus: none

Damage bonus: none

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 90

Natural armor: 2

Attack modes: Bite 15 (scr 1-7, lw 8-13, sw 14-22, fw 23+)

Home: Vortex, the dream worlds

Number encountered: 10+1d10

Psyphagi

Psyphagi (singular psyphagus) do not originate in the dream worlds. They are creatures that have been trapped there after losing their physical bodies. Now, they are attempting to return to the waking world by possessing the bodies of dreamers. They attack the sleeper in his dream, defeat and capture his dreamed self. Then they take over his body. As long as the dreamer is alive and imprisoned in the dream world, his body will live and be possessed by the psyphagus.

In dreams, a psyphagus looks like a human with totally black and hairless skin. Its eyes are also completely black, without pupils, and the hands have black claws. In our world it is unable to maintain a physical form of its own. It cannot exit the dream worlds through a portal—if it does, it loses all form. Psyphagi dwell in their own dream worlds, where they keep dreamers in some form of prison—anything from a locked room to a dungeon or a chain fastened in a rock. When a psyphagus has managed to capture a dreamer, no ego throw is necessary to possess him. If the dreamed self is set free, it can expel the psyphagus and regain possession of its body. This is done with an ego throw. If the effect is higher than the psyphagus' effect, the owner gets his body back. Like all creatures who lack bodies, psyphagi have an insatiable hunger for physical experiences. They can wear a human body out in a few months. When the body dies, the psyphagus returns to the world of dreams.

AGL 3d10 (16)	EGO 2d10 (11)
STR 3d10 (16)	CHA 1d10 (5)
CON 3d10 (16)	PER 2d10 (11)
COM 1d10 (5)	EDU 1d10 (5)

Terror throw modification: no terror throw

Height: 180 cm

Weight: 80 kg

Senses: Can see human souls from several dreamworlds away. Otherwise as humans.

Movement: 8 m/combat round

Actions: 3

Initiative bonus: +4

Damage bonus: +3

Damage capacity:

5 scratches = 1 light wound

4 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 110

Natural armor: none

Skills: Art of dreaming 75, Automatic weapons 16, Handgun 16, Sneak 16, Impact weapons 16, Sword 16, Unarmed combat 16, Hide 16, Language—3 human

Attack modes: according to weapon, Claws 16 (scr 1-8, lw 9-15, sw 16-25, fw 26+)

Home: the dream worlds

The Dream Princes

The eight dream princes and princesses are the most powerful of all dreamers. They have existed entirely in dreams for ages, and have built themselves empires of dream worlds. Their dreaming scores are 100 or more, and they are also masters of dream magic with almost as high scores. Many of the Wanderers

have become servants of the dream princes, more or less voluntarily.

The realms of the dream princes lie close to Vortex, where it is easy to create new dreams from the chaotic torrent of images. The eight principalities extend from the chaotic center toward those parts of the dream worlds closest to our reality, and they have an inner logic and meaning. Each of them consists of hundreds of dreams which flow into each other.

The proximity to Vortex has affected the dream princes. All of them have become more or less insane from living in the chaotic border areas. Perhaps, a long time ago, their realms were fantastic and beautiful. Now, they consist more of twisted nightmares and insane hallucinations.

The dream princes are involved in a long and bitter struggle for power over Vortex. Anyone who controls the source of dreams has power over all the dream worlds. No one has managed to control Vortex, but all fear that someone else will make himself master of dreams. Thus, they always struggle and attempt to cut off each other's channels to Vortex. Madness has made them paranoid and unable to trust each other. If the can, they always try to damage each other's dream worlds.

All the dream princes have connections in our world. Some of the struggle between them is fought with human chessmen in the waking world. The dream princes can enter our world when they please, but it is uncommon that they do so. More often, they send their servants who may be wanderers or ordinary dreamers. There are permanent portals between the waking world and the realms of the dream princes in some places.

We will take cursory looks at all the dream princes and princesses, and describe one of them in more detail.

Hammad al-Sufi

No one knows how old Hammad al-Sufi is. He was the first dream prince. He himself claims to have entered the world of dreams in the same year that Noah was saved from the flood in his Ark. His dream realm is the largest of all. It stretches from absolute dissolution near Vortex to a point where it almost merges with the waking world. In some places, notably a few blocks in Baghdad and Basra, al-Sufi has managed to merge his world completely with ours. Other dream princes fear that he may extend his influence over a larger part of the waking reality.

Hammad al-Sufi himself dwells in an old rock city near Vortex. Ichthyrians hunt the narrow alleys that perpetually change and twist. The bodies of dead dreamers lie all over the ground and hang from the walls. Through narrow window slits, one can glimpse the veiled servants of al-Sufi, powerful wanderers who are as crazy as he is. In a rock chamber near a dried-up well sit al-Sufi and his followers, mumbling insane rhymes and incantations.

Hammad al-Sufi has a score of 350 in the Art of dreaming and 140 in the Lore of Dreams. He knows all dream spells to 50 and has several spells of his own.

Deride Aristides

Aristides will be born in the 24th century, three hundred years into our future. But her dream worlds extend far back in time from when she will be born. Her worlds are influenced by her own native time. They are overpopulated, dirty city environments, run-down space stations and ship interiors which merge with each other. They are weird fantasies of cyberspace where people in the form of computer programs move in the darkness between systems.

The dream worlds of Aristides are those that most resemble Metropolis and our large cities. This has made it possible for her to open portals from her realm to Metropolis. There are also portals to her world in Tokyo, Los Angeles and in several space installations in our future.

Aristides lives in a control room in the desolate remains of a space station near Vortex. Her servants, insane half-mechanical creatures, wander the corridors and shoot at everything that moves.

Her score in the Art of dreaming is 200, and in the Lore of Dreams she has 80, with all spells to 40.

Aaron Greenberg

Greenberg's dream worlds are the least chaotic of the dream princes' realms. He desires to bring order and meaning to the dream worlds, to make them more like our waking reality. In order to accomplish this, he moves physical people into his world. Thousands have been captured and willy-nilly transported to Greenberg's worlds. His dream realms are meticulously well-ordered places, full of nightmarish bureaucracy, pointless rules and armies of guards and policemen who watch over the dreamers. Corridors and offices with clerks and administrators fill whole worlds. Other worlds are copies of middle class suburban residential areas with thousands of split-levels, stretching endlessly toward the horizon. Some worlds are endless prisons with millions of identical cells. Greenberg likes to repeat patterns indefinitely. He has even reproduced people and populated dream worlds with thousands of copies of the same person.

Greenberg's score in the Art of dreaming is 180, and his score in the Lore of Dreams is 90, with all spells to 40.

Friedrich Köpfel

Köpfel began creating his dream worlds in the 17th century, when he was court alchemist to the duke of Thüringen. He is probably the most skillful dream magician in the world. His dream worlds are formed in magical and alchemical traditions. They contain temples and subterranean halls for occult initiations, magical objects and huge libraries full of old manuscripts that Köpfel has brought into the dream world from our reality. Everything is woven with spells and magic. There are curses everywhere, ready to strike the careless. The dead come to life. The living are trapped in the borderland between life and death. Portals are opened to Metropolis, Inferno and to other dream worlds. A dreamer without knowledge of magic can get in serious trouble in Köpfel's dream worlds.

Köpfel himself resides in a citadel which imitates those of the Archons, close to Vortex. Here, he creates morbid spells and attempts to exert his power over other dream worlds and into our world.

Köpfel has a score of 200 in the Art of dreaming and 200 in the Lore of Dreams, with all spells to 70. He also has a score of 75 in all other magic Lores, with all spells to 30.

Nikolai Makarov

Makarov was a monk in the Russian Orthodox church in the 16th century. He was a dreamer already in childhood, and entered the realm of dreams permanently at the age of 40. But Makarov has never abandoned his Christian faith. He regards himself as a champion of God, and seeks to tame Vortex in order to cleanse men's souls of sin.

Makarov's dream worlds are colored by the symbolism of his church. They contain burning hells, majestic cathedrals and vast monasteries. Some dreams are full of dim church interiors with beautiful icons, incense and whole labyrinths of altars, candlesticks and chapels. Those who enter his worlds are constantly reminded of the victory of Christ and the need to worship him by purging oneself from all earthly desires.

Makarov himself usually dwells in a monastery near Vortex. Time there passes with infinite slowness, corridors twist and change. There are permanent portals to Makarov's worlds in the Kremlin, in the Holy Trinity church in Istanbul, and in a basement that belonged to a now demolished convent in Prague.

Nikolai Makarov has a score of 110 in the Art of dreaming, and 50 in the Lore of Dreams, with all spells to 30.

Samara Nyeme

If time is to be trusted, Nyeme is an ancient dream princess. Her worlds are thousands of years old. She has wandered between our world and the realm of dreams for millennia. She was born somewhere in Africa, and her dreams are all African nightmares of cursed villages and cities with insane inhabitants, famine, disasters and interminable civil wars, dark gods who despoil everything in their path. Her worlds open in many places in Africa and America. Nyeme has no permanent abode, she always wanders between the worlds. Her score in dreaming is 250 and her skill score for the Lore of Dreams is 150 with all spells to 50.



Nicolette Pasteur

Pasteur was born in Paris at the end of the 18th century. She was bedridden from birth and suffered from a painful nerve disease which gave her horrible hallucinations and nightmares. Pasteur's dream worlds are paranoid places where the ground, the houses, objects and creatures are all out to get you. Nothing is steady or reliable. The ground vanishes under your feet, trees tear you to pieces, walls grow arms that grab you. All of Pasteur's dream worlds, even those nearest to our reality, are fragmentary and chaotic. There are no permanent gates into her worlds, but portals can open anywhere and any time. Pasteur herself is close to Vortex, at the center of her own paranoid creations. She lies alone in an 18th-century room, identical to the one she occupied during her earthly life. She never leaves this room.

Caren Birchlime

Caren Birchlime is the youngest of the dream princes. She was born in Manchester in the 1950s. In the 70s she worked as a chemistry engineer in London, specializing in hallucinogenic drugs and tranquilizers. She was very interested in how drugs affect our dreams. That was how she learned the Art of dreaming. With the aid of drugs, she progressed much faster than anyone before her. In only a couple of years, she built hundreds of dream worlds. But the drugs had unforeseen side effects. Birchlime lacked other dreamers' natural caution near Vortex. She created dream worlds closer to chaos than anyone had done before. And she lost her sanity quicker than any of the other dream princes.

Birchlime's dream worlds haven't slowly been deformed; they were dark nightmares from the very beginning. Into them she lures her victims, to slowly kill them or drive them insane.

Her dream worlds are distorted images of the hospital where she performed her drug experiments. They contain sick rooms, operating theaters, morgues, autopsy rooms, padded cells and tunnels in an endless labyrinth. Here and there, these are intersected by other worlds created from Birchlime's memories: run-down residential blocks and schools from her childhood, echoing college halls, slum environments which were the source of the people she experimented on.

In a soiled room with tiled walls, near Vortex, chained to a bed and constantly drugged, lies Birchlime herself. From there, she creates and reshapes her dream worlds.

Birchlime has an ability to find people with weak minds and lure them into her dreams, where they are slowly bereft of their minds, or killed. She lets her servants, impersonal Wanderers in white frocks armed with surgical instruments, hunt and kill her victims. In rare cases, she may leave her bed and go after a victim herself. She prefers driving people mad to killing them. When they have lost their senses, she can bind them in her world and make them her servants.

She possesses drugs which can be given to the dreamed self and prevent it from waking up. The dreamer is bound to the dream world, and within 2d10 days his sleeping body dies unless it receives medical care.

Birchlime's dream worlds can open to all hospitals and institutions. There are permanent portals from those hospitals in Manchester and London where she used to work before she disappeared into dreams for good.

Caren Birchlime is a short woman of about 30 years, with short red hair and glasses. She wears a white hospital frock and has marks from hypodermic needles at her elbows. Her pupils are always enlarged and her

eyes bloodshot. When she hunts through dream worlds, she assumes the shape of a large, gaunt dog with no fur. Both forms have the same abilities.

AGL	90	EGO	180
STR	100	CHA	90
CON	110	PER	140
COM	120	EDU	200

Height: 160 cm

Weight: 60 kg

Senses: sharp

Movement: 45 m/combat round

Actions: 9

Initiative bonus: +78

Damage bonus: +20

Damage capacity:

20 scratches = 1 light wound

19 light wounds = 1 serious wound

17 serious wounds = 1 fatal wound

Takes 3 fatal wounds before dying

Endurance: 580

Natural armor: none

Skills: Art of dreaming 240, Powered surgical tools 240, Handgun 240, Sneak 30, Dodge 20, Dagger 240, Whips and chains 240, Unarmed combat 240, Hide 20, Search 20, Poisons and drugs 240, English 20, German 20, French 20, Italian 20, Interrogation 240, Medicine 240, Anatomy 240, Surgery 240, Physiology 240, Neurology 240, Pathology 240, Toxicology 240, Natural science 240, Biology 240, Chemistry 240

Attack modes: according to weapon, Power drill and power saw 240 (scr 1-9, lw 10-15, sw 16-19, fw 20+), Bite 240 (only in dog form) (scr 1-8, lw 9-14, sw 15-22, fw 23+), 2 claws 240 (only in dog form) (scr 1-10, lw 11-16, sw 17-24, fw 25+)

Magic: Lore of Dreams 150, all spells to 40

Home: the Dreamworld

"Visions of pain transforming, new heavens come. Eternal are the grey skies, garden invert nightshades of eden touch me forever touch. No god has answered prayers here (except ourselves)."

—Killing Joke



Beyond Madness

The straps cut into my body. They forced me to eat their f---ing pills; red, blue, green, yellow. My head swam. Everything became heavy and sluggish and gray. I fought against it. This time I wouldn't faint, not drift away. I stared intensely

at the opposite wall, at a wet spot there. And something began to happen. The spot grew, lost its grayness and became green, yellow, flaming orange. I assailed the blank wall with my mind. It bulged out toward me, throbbing with orange life.

The nurse screamed and threw down her tray. I let the wallpaper burst and the bulging wall crack open like a boil full of pus. The green smudge that sprayed over the nurse grew tentacles that grabbed her. I could feel her pulse as if it were my own hands grabbing her, sucking

Madness is what happens when the soul protests against an impossible existence. When we lose our sanity, the world around us changes. We make up new lies to explain reality, but we also begin to see parts of what lies behind the illusions. We regain a part of the power we had before our fall, but some aspects of ourselves are so diminished that we remain crippled, half gods and half fools.

Madness is a failed attempt to escape. In the psychosis we can penetrate the veils and see the true reality, but we are unable to handle what we see. We invent new lies to explain away the visions and regain some peace of mind.

When your mental balance drops below -50, you are more or less technically insane. If for some reason you are subjected to a psychological evaluation, you risk being interred in an asylum. However, an extremely high mental balance is also unnatural because it creates an imbalance with the darkness that exists within all of us. It is more difficult to discover that a person with a high mental balance is ill, since he seldom becomes destructive or aggressive. A greater imbalance is needed on the positive side for the environment to notice it. Anyone who has a mental balance of +75 or more reacts like an insane person and risks confinement in an asylum.

The rules below apply to all whose mental balance is lower than -50 or higher than +75. They also apply to all who have schizophrenia, depression or mania as disadvantage, regardless of their mental balance.

Hallucinations

Schizophrenic people are known to hallucinate, but it happens to people with other mental disorders, too. Hallucinations come in two varieties: glimpses of the true reality, and mental phantoms created by the sick person's mind. It's impossible for the sick person to tell them apart. You create a reality of your own, a mixture of our world, reality beyond illusions, and pure fantasy.

All situations of stress and tension can provoke hallucinations in an insane person. The Gamemaster determines if the visions are fantasies or reality. An ego throw is needed to avoid hallucinations in situations involving stress, and whenever you are in an exposed place.

onto her skin and tearing out bleeding chunks of flesh. I let the crack widen and shook the room with my mind until I heard a roar and the ceiling came down over me in a cloud of plaster. Then everything went dark.

Distorted Perspective

This is the type of hallucination which makes it possible for the insane to see the true reality. Normal conceptions of time and space collapse. Different time periods mix in the same place. Space is distorted so that the distance between two places can be unnaturally short or unreasonably long.

These distortions affect you physically. You really meet the other times. You really have to walk for a whole week to get from your bedroom to the bathroom—or you end up on the other side of the continent when you were just crossing the street to buy a pack of cigarettes.

Sane people rationalize away this ability and simply don't see it. Anything that touches distorted perspectives is explained away by "normal" people.

This is an ability which strikes the sick person randomly. He cannot control it. In other words, the Gamemaster uses it for his own purposes.

Projections

Mentally ill persons can always do what happens to others in terrifying situations: project their own fantasies so that they assume physical form. If your mental balance is -50 or lower, you always risk projecting your nightmares when you are terrified. An ego throw is required to avoid this and keep the dark powers at bay in such situations. Use the rules for Projection in the section *Meeting With Terror*.

Alucinades

Alucinades are creatures born out of hallucinations. They are not creations of the sick person's imagination, but are born out of such hallucinations that give insight into true reality. The hallucinating person unwittingly summons them. Once summoned, they continue to pursue that unfortunate person as long as they exist.

Alucinades are two-dimensional creatures which can assume a variety of shapes. They can look like humans or four-legged animals. They always have round, bloodshot eyes and jaws full of white teeth. When they gape, a third dimension opens between their jaws; other than that, they completely lack thickness.

AGL	10+2d10 (21)	EGO	1d10 (5)
STR	10+2d10 (21)	PER	2d10
CON	3d10 (16)		

Terror throw modification: ±0

Height: 200-300 cm

Weight: —

Senses: human

Movement: 10 m/combat round

Actions: 4

Initiative bonus: +9

Damage bonus: +5

Damage capacity:

5 scratches = 1 light wound

4 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 110

Natural armor: 2

Skills: Sneak 21, Dodge 21, Impact weapons 21, Whips and chains 21, Search 11

Attack modes: Bite 15 (scr 1-8, lw 9-13, sw 14-20, fw 21+),
2 Claws 18 (scr 1-6, lw 7-12, sw 13-22, fw 23+)

Home: Beyond illusions

Number encountered: 2d10

Mental Institutions

Mental hospitals and institutions are gates to chaos. Madness breaks down the illusions and opens portals to the other side. It is more a rule than an exception that reality falls down in such places. There, we can see into Inferno, or be drawn into Achlys, the original entropy that was before Chaos.

Mental hospitals are exposed places. The environment is disturbing to anyone who is sensitive. If your mental balance is already on the negative side, and you begin to work in a mental institution, it will drop by one for each week you work there. There are plenty of insane analysts and psychiatrists.

Sometimes, the hospitals can help a madman get back to his senses. It's not very common, but it does happen. A good hospital with an effective therapy can raise the mental balance by one point per month, to a maximum of zero. But there aren't that many good hospitals.

A bad asylum is more destructive than constructive. In such places, the patient's mental balance drops by one point per month. The Gamemaster can roll a die to determine the standard of a hospital; 1-10 is a bad hospital, 11-18 is an average one that has no effect on mental balance, 19-20 is a good one.

In order to be healed by mental care, your balance should not be under -50. Those who have lost their minds because of a too high (positive) mental balance cannot be helped by any hospital.

Amentoraz

Amentoraz is a creature that is attracted to mental institutions and other places where many psychotic people are assembled. It gets nourishment from the confusion and fear of mad people. Amentoraz devours a human's willpower and thoughts until the victim is reduced to a vegetable. For every day in the creature's grasp, the victim loses one point of Ego. When it reaches zero, Amentoraz leaves to seek new food elsewhere.

Amentoraz has no definite form. It is a shadow that sneaks into hospital wards and hides there, waiting for nightfall. It can assume the shape of people from the victim's past, of strangers, or of people the victim has around him every day. It only assumes human form at night. In daytime, it appears as a shadow, slightly darker than natural shadows and with two bloodshot eyes which occasionally open and seem to gaze out of nothing.

When it attacks, it assumes human form, ties the victim to the bed or locks the door to prevent escape. Apart from that, it never uses physical violence. Instead, it summons up the victim's feelings of guilt, fear and confusion by reminding it of unpleasant memories that the victim had suppressed, or by projecting discomfiting thoughts into the victim's mind, or by assuming the shape of people who frighten the victim. It can change shape at will and conjure illusions of all kinds. The victim cannot protect against this (there is no ego throw), and the victim loses one point of Ego per night as long as Amentoraz is present. The following description pertains to its human form.

AGL	10+2d10 (21)	EGO	30+10d10 (85)
STR	10+2d10 (21)	CHA	varies
CON	n/a	PER	2d10 (11)
COM	varies		

Terror throw modification: +10

Senses: sees auras and mental balance

Movement: 10 m/combat round

Actions: 4

Initiative bonus: +9

Damage bonus: +5

Damage capacity: cannot be physically hurt. Assumes shadow shape and vanishes if attacked intensely.

Endurance: unlimited

Powers: Telepathy, Telekinesis 100 kg 10 m/sec, Change shape, Lower Ego—can lower a victim's Ego one step per night, achieving an equal increase in its own Ego.

Limitations: Can only attack people with negative mental balance.

Attack modes: Can attack physically, but seldom does. In such cases, damage is according to weapon. No special weapon skills.

Home: Unknown. Wanders between mental institutions.

Number encountered: one. There is probably more than one of these creatures, but they always appear one by one.

Therapy & Analysis

Psychoanalysis and various types of therapy are used to make people understand themselves better. It is possible to improve your mental balance by going through analysis or therapy, but it is taxing. Few people are truly capable of facing their own weaknesses.

You must make an ego throw every time you begin going to therapy or analysis. A failure means you will stop going there, and are unable to try again within six months. A person who has lost control over his emotions as a result of a terrifying experience, and has not regained it, must roll for Ego once per week while undergoing therapy or analysis. This applies until he or she manages to regain control over the emotions. After that, only one throw per month is required.

Successful therapy or analysis increases the mental balance by one step per month. This method can also help those with a very low balance, as well as those with an unusually high one.

The Realm of Madmen

This is not one place but several. It is an abandoned industrial block, an empty village, the tall vaulted chambers underground, any place outside the control of ordinary authorities.

In such places, the madmen and outcasts gather and build their own world. They elect a Prince of Fools from among the incurably insane. They create their own laws and rules, often incomprehensibly complicated and meaningless to outsiders. A pidgin language develops, impossible for outsiders to understand.

The inhabitants live by begging, stealing and small trade. The proceeds are distributed among the group. The solidarity in the group is absolute, and the punishment for renegades is death.

"Normal" people blame the fools for all kinds of crimes and disappearances that occur in the vicinity, accuse them of cannibalism and other heinous deeds. But in fact, the society of madmen is rarely less moral than any other society.

Realms of madmen exist in Czezowic, a small village outside Warsaw, in Milthof, a run-down suburb of Frankfurt, in dozens of American country villages, in the abandoned industrial town of Dewing, south of Manchester. We will describe the largest of all known realms of madmen, the Halls under Frankfurt.

The Halls

The Halls is an underground airplane factory under Frankfurt which has been abandoned since the second world war. At the end of the 40s a group of young madmen gathered there, having been driven away from various parts of the bombed city that were under

reconstruction. They broke into the abandoned factory which are adjacent to some bomb shelters in the northern parts of the city. They named their hideout "Die Hallen" after the designations painted on the walls in the factory—Halle 1, Halle 2, and so on. In the beginning, there were only ten of these psychotics, but within a few years people from all over southern Germany had joined them and their numbers have increased to several hundred. The war made more people insane than ever before, and the quick rebuilding of the cities at the start of the fifties mad them homeless.

The leader of the people of the halls—as they call themselves—is a young man who goes by the name Maximilian. Born on the German-French border during the war, he became an orphan in childhood. In 1959 he was crowned Prince of the Halls. The population continued to grow and in the 70s, the people of the halls began to excavate new halls and tunnels. They have appropriated the old shelters under northern Frankfurt, and are extending their territory north.

One can still see that the Halls used to be an airplane factory surrounded by bomb shelters. Bits of machinery and airplane parts lie here and there, though most of it has been taken away, sold or rebuilt into something useful. The halls are lit by tallow lamps that hang from the ceiling or oil burned in old barrels. A thick, sweet smell comes from herbs that are placed in the tallow. Weeping, crying and harsh wails always echo in this place. Weird symbols have been painted all over the walls and the ceiling, on old machinery and parts of the floor. Certain sections of the Halls are closed. The inhabitants are careful to go the right way when they move from one place to another—the right way is seldom the shortest. Signs of protection, incantations and small rituals must be performed to move from one room to another.

These rituals help prevent the illusions from breaking spontaneously, as they would do otherwise in a place so full of madness. Sometimes, one can see a flutter in the air and the machine parts seem to turn into something else, the walls change color and shape. When this happens, one of the madmen will come running, waving a stick or something else that makes a whooshing sound, and performing some ritual to restore order.

Beneath the Halls are the old sewers of Frankfurt, maintenance tunnels for the factory, and some new tunnels dug by the madmen. Those parts are inhabited by the furies, psychotics whose mental balance is so low, or whose appearance is so distorted that they are not allowed in the upper Halls. They are kept away from the Halls by protective signs and rituals. In the lower levels, the illusions break down regularly. Tunnels can suddenly end in a burning furnace or in

Metropolis. The world can be so twisted that a lost wanderer never finds his way out. These parts are connected to the Subterranean labyrinth further down.

In Halle 1, the largest of the factory halls, the Prince of Madmen holds court surrounded by his clan. Halle 1 has been extended with further levels under the original floor. A broad gangway leads down to Maximilian's throne, five levels down. The throne itself was constructed from an old Messerschmitt. Around the prince stand his closest advisors, his 20 wives and about a hundred of his children. The rituals which are compulsory for anyone who wishes to approach the prince are very exact, and take three days to perform. Maximilian never leaves Halle 1.

There are thirteen entrances to the Halls, all guarded. Before entering, all must be ritually cleansed by extending their hands into a fire and having signs painted in soot on their bodies.

The language spoken in the Halls is a pidgin German with traces of French and Czech. It's about as close to German as Yiddish, and very difficult to understand for outsiders. The most elevated maniacs speak a private dialect of the language, which the lower ranks do not understand.

The Clans

At present, some 6000 madmen inhabit the Halls. Their mental balance lies between -50 and -150. A few children may have a higher mental balance, but it will drop when they grow up. Beneath the Halls are furies, people with mental stabilities under -100, and bodies so racked by their tantrums that they are almost non-human.

About half of the inhabitants have physical changes brought on by their madness. It can be anything from pussy boils or nails that have grown into claws, to inhuman shapes with extra limbs, eyes that open in unexpected places, and grotesquely swollen bodies. All are mutilated by scar tattoos and burn-marks.

The madmen are divided into clans of 20-50 individuals. At present, there are 42 clans. The clans stand in a hierarchical order with the Firstborn, Maximilian's clan, being the highest. Each clan has its own territory in the Halls and its own part of Frankfurt for begging, stealing or scavenging for food and equipment.

The hierarchy is rock hard in each clan, and new clan members must submit to painful initiations in order to be accepted. Ambitious madmen can advance themselves through ritual combats, tests, or by using the complicated rules of inheritance.

Clan membership is denoted by scar tattoos and burn marks. The most elevated fools are very mutilated by burns and scars all over their bodies.

The Way of the Insane

The madmen sometimes have the ability to see through the illusions, into Metropolis, Inferno and other worlds beyond ours. They must surround this ability with rituals and artificial meaning to make it endurable for the rigid human consciousness, much like magicians do. But they can pass through the illusions and bring others with them.

The realm of madmen is a portal to other worlds, usable for anyone who can convince the madmen to act as guides and is prepared to suffer the often painful rituals that surround the journey. Maximilian's high priest Katze is able to walk through illusions to Inferno, Metropolis and other worlds. The madmen sometimes have sacrificial ceremonies where Katze brings human sacrifices to Nepharites in Inferno, in exchange for knowledge and protection.

Walking through illusions with Katze is difficult and time-consuming. First, the walker is purified with fire, water, earth and smoke, then isolated for ten days and branded with Katze's mark. Then follows a long walk through corridors where candles are lit and extinguished at uncountable altars, signs are drawn and erased on the walker's bodies, water and blood is sprinkled on walls and floor, chickens are sacrificed, their own bodies are cut, noisy flutes and drums are played to place the journeymen in trance.

After an indeterminate number of days the illusions crumble, and the tunnels open to true reality.

The advantage of walking through the illusions with madmen is that they have ways of determining where they get and how to get back. They are as skilled as the best magicians at walking through the illusions.

Maximilian, Prince of Fools

Maximilian came to the Halls as a seven-year-old orphan, at the end of the 1940s. He has lived among psychotics for as long as he can remember. His body began to warp in his teens and he is one of those who are able to walk through the illusions by using rituals. But he seldom leaves his throne in the inner Halls.

Maximilian is grotesquely fat. His skin is bluish, which makes him look ill. He is covered with scar tattoos which make his bluish skin vary from almost black to almost white. He is bald and his head is deformed by large protrusions and an extra eye in his forehead. His hands are small and lack nails. He dresses in vari-colored sheets of plastic foil.

Already as a child, Maximilian showed sadistic tendencies. Over the years, they have been honed to precision. He enjoys other people's pain. Prisoners and enemies of the Halls are tortured to death before his throne. He has a vampire-like craving for human blood which he satisfies by drinking small amounts from his

subordinates or by emptying prisoners.

He is also a raving megalomaniac and demands blind obedience from his subjects. He often orders them to perform meaningless and disgusting acts, just to show their devotion. He has acquired his position by playing others off against each other and keeping everyone terrified. His bodyguard consists of 40 privileged young madmen who obey him without question.

AGL 6	EGO 35
STR 30	CHA 30
CON 30	PER 15
COM 3	EDU 5

Height: 190 cm

Weight: 350 kg

Senses: normal

Movement: 3 m/combat round

Actions: 2

Initiative bonus: -2

Damage bonus: +4

Damage capacity:

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

Endurance: 180

Mental balance: -150

Powers: Eternal youth, Telepathy, Invulnerable to firearms, Insensitive to fire, Bewitches everyone with mental balance between -30 and -75. Ego throw required to avoid becoming his obedient slave.

Limitations: Bloodthirst—must drink one liter of human blood every day.

Skills: Dagger 15, Whips and chains 15, Survival 20, Diplomacy 20, Interrogation 20, Net of contacts: insane people 25, Rhetoric 15

Attack modes: according to weapon

Magic: Lore of Madness 30 (special variety), Spells up to and including Metamorph self 20

Madmen

Common madmen have a mental balance around -75 and minor physical alterations like protrusions, boils, open wounds, parasites that live in symbiosis with them, or skin diseases. They speak incoherently, their eyes flicker, and they make a very untrustworthy impression. Every one of them has at least some burn mark or scar in his face, on the arms and the torso. Their clothes are usually rags. Inside the Halls, many go completely nude or with just a loincloth.

AGL 2d10 (11)	EGO 1d10 (5)
STR 2d10 (11)	CHA 1d10 (5)
CON 2d10 (11)	PER 2d10 (11)
COM 1d10 (5)	EDU 1d10 (5)

Movement: 5 m/combat round

Actions: 2

Initiative bonus: none

Damage bonus: +1

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

Endurance: 85

Mental balance: -50 -5d10 (-78)

Powers: 25% of the madmen have powers and limitations from "Beyond Humanity." Roll 1d20; a result of 1-5 means that the madman has 1d5 each of the powers and limitations described in the section "Beyond Humanity."

Skills: Climb 10, Sneak 10, Dodge 10, Dagger 10, Throwing weapons 10, Impact weapons 10, Unarmed combat 10, Hide 15, Search 15, Survival 15, Burglary 10

Attack modes: according to weapon

Furies

The furies are the most extreme of the psychotics, those who have gone far beyond what we call human. Their mental balance is -100 or lower, and they have severe corporeal alterations. Maximilian is in fact a furie, but he manages to keep up the appearances of humanity and exist in a society. Most furies are so crazy that they can't communicate with others, much less live together as a group.

Furies have non-human bodies, usually larger than a man's. They walk on all four extremities, or bent forward. They have sharp teeth, claws, tentacles or other natural weapons that help them survive in the harsh environment under the Halls.

Furies are unable to control their ability to see beyond the illusions. They have no rituals or signs to protect them. In their minds, they perceive different realities at random, and are hurled between different worlds. The madmen keep the furies at a distance with rituals they can accept. Some madmen can control the furies and use them for their own purposes.

AGL 10+3d10 (26)	EGO 1d10 (5)
STR 10+3d10 (26)	PER 2d10 (11)
CON 10+3d10 (26)	

Terror throw modification: -5

Height: 200-500 cm

Weight: 150-500 kg

Senses: night vision

Movement: 13 m/combat round

Actions: 4

Initiative bonus: +14

Damage bonus: +6

Damage capacity:

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

Endurance: 160

Natural armor: 2

Mental balance: -100 -10d10 (-155)

Powers: Infravision, Insensitive to fire, Invulnerable to firearms, Protective skin

Limitations: Hunting instinct, Cannibalism, Non-human appearance, Uncontrollable shape changing

Attack modes: Bite 15 (scr 1-6, lw 7-13, sw 14-22, fw 23+),
2 Claws 15 (scr 1-7, lw 8-14, sw 15-25, fw 26+)

Number encountered: 1d10

Servants of Cairath

The Servants of Cairath is a cult among the madmen. They worship a creature of steel, bone and blood that hunts the tunnels beneath the cities and eats all flesh. The faithful believe that Cairath is a deity, and bear sacrifices to him. But Cairath is more probably a race than a single creature. There seem to be several of them spread over the world. The Servants capture lonely people at night, drag them down into the sewers and tie them up in a place where they know that Cairath often comes. The most fanatical Servants even sacrifice themselves in order to merge with Cairath.

In the realms of madmen, the cult of Cairath is kept under control, and it is forbidden to sacrifice any citizen of the madmen's realm.

Cairath

Cairath are large predators that live in sewers and catacombs underground. They look like something that has been assembled from the sort of stuff one might expect to find down there, a twisted frame of metal covered with rotting flesh. They don't eat their victims, but attach them to their own bodies, where they are slowly absorbed and merged into the metal and the earlier remains of flesh. It seems that Cairath must constantly add new parts to their bodies in order

to live. Their victims can survive for several days, painfully joined to Cairath's body. The presence of this creature is revealed from far away through the wails of the still living bodies attached to it.

Cairath normally have two legs and between 2-5 arms. They have some form of metallic head but no eyes. The bodies of humans, rats and other denizens of the underworld can be seen, half dissolved, merging into the creature's body. The creature hates light and never pursues anyone who manages to get out of the subterranean places.

AGL	10+1d10 (15)	EGO	1d5 (3)
STR	30+2d10 (41)	PER	10+1d10 (15)
CON	20+2d10 (31)		

Terror throw modification: +5

Height: 400-600 cm

Weight: 500-700 kg

Senses: vision depends on a sort of radar, not light. Acute hearing, no sense of smell.

Movement: 7 m/combat round

Actions: 2

Initiative bonus: +3

Damage bonus: +7

Damage capacity:

8 scratches = 1 light wound

7 light wounds = 1 serious wound

5 serious wounds = 1 fatal wound

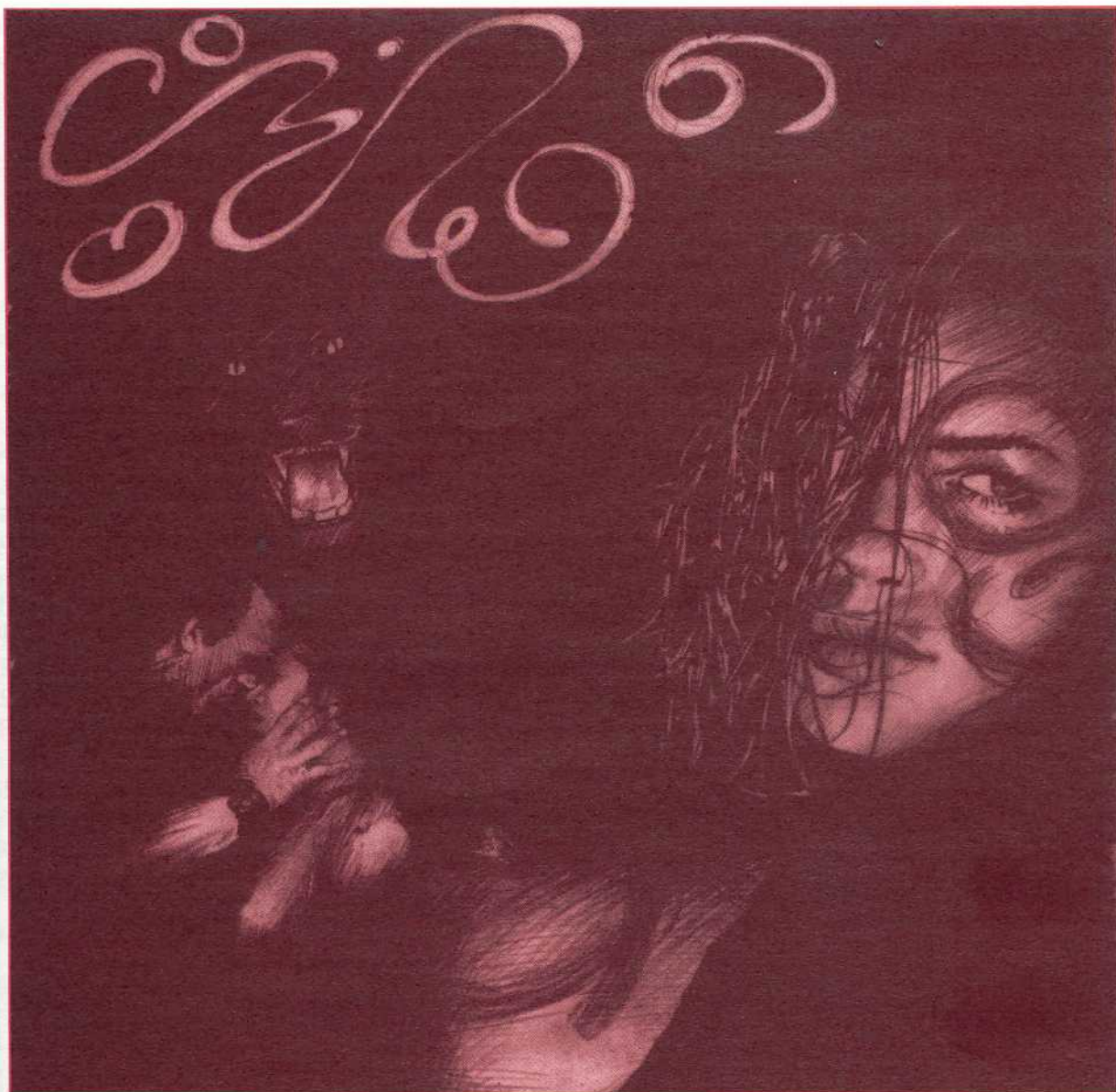
Endurance: 190

Natural armor: 5

Attack modes: 1d5 claws (scr 1-6, lw 7-10, sw 11-14, fw 15+), Bite (scr 1-5, lw 6-12, sw 13-19, fw 20+)

Home: sewers and tunnels just under the ground surface

Number encountered: 1



Beyond Passions

I dipped my fingers in the red paint and drew circles and waves around my eyes and over my cheeks, down over the arms, around the breasts and belly, across the thighs. I extended the lines over the floor in a wavy pattern around me. The last rays of the sun bathed the room in a red light. I

closed my eyes and mumbled the right words. Everything became dark. A wave of heat and acrid smells hit me.

Soft steps could be heard and I opened my eyes. A large, pantherlike body was silhouetted against the window, then moved into the shadows. Claws scraped the floor. I did not see him,

only felt the beat of his body quite close. The raw tongue touched my foot, continued up the leg, caressing me. I hugged his velvet body and pulled it close. Heavy paws pressed my chest. I was intertwined in his strong muscles, let them push me to the floor, penetrate and caress me, fill me with undulating beat.

Sexuality is original. It was within us before the Demiurge captured us in reality. Now we are blind to how it affects us. Sigmund Freud and his disciples have sensed that the instincts are important, but failed to explain how they control us.

Passion is not love, but a selfish urge to satisfy our lust and to multiply. We are living creatures. Our desire to live on in our progeny has made us what we are. No human, not even in his primeval divine form, can control this urge. Only the mentally blind are so stupid that they attempt to control desire instead of being guided by it.

Darwin—and later Freud—began to realize what this means; that passion is the whole origin of our existence. It controls everything we do and all we are. This was no secret before we were captured in the present reality. In those times, we were not embarrassed by truth. But today, our wizened minds make us afraid of our own instincts.

When we were gods, all sexual actions were harmless games. None of us had power to force another. Now, things are different. We think that we can dominate or be dominated. The old games are now taken seriously.

Death is a lie, madness is an attempt to escape, and dreams are an imprint of our minds. But sex is greater than us. Passion is the surest, but also the most dangerous way out into the true reality. It can give us a hint of our divinity.

Attraction

The Comeliness and Charisma of a character determines how attractive he or she is. An attractive character will find it easier to seduce others than one with lower attraction. But it is difficult to depict this in clear rules. The behavior of the player means at least as much as the character's scores on the game sheet. If the player doesn't produce a convincing act of seduction, the Gamemaster should not let it succeed. Automatic success because of scores and die rolls, regardless of behavior, destroys the role-playing aspect of the game.

The floor rippled under me. The acrid smell was dissipated, His soft fur melted away and was replaced by human skin. I opened my eyes in a dim room lit by wax candles. His male body lay heavily over me. His cold eyes told me that my power over him was broken.

Passion

Passion is both a physical and a mental desire, an unquenchable lust to join with another person. It is the most insistent form in which our imprisoned sexuality is expressed. Most of the time, we attempt to suppress it so that it should not disturb our lives. A person with a mental balance around zero will avoid sexual passions at all cost.

Desire first makes itself known as an attraction to some person, or more rarely to another creature. It develops gradually, during a few weeks, into a blind craving. Everything else becomes unimportant. To love, own and join with the object of desire is paramount.

A beginning passion can be suppressed with an ego throw, with a modification of +1 to the die roll for every five points of mental balance, positive or negative. One throw per week can be made, but for every week it gets one point harder. After a number of weeks equal to the character's Ego score, the infatuation is complete. There is no longer any escape.

A person who is caught in passion is prepared to follow the object of admiration through death. He or she will accept no excuses.

It is when passion has reached this stage that our illusions begin to dissolve. Obsessed with the object of our desire, we see nothing else. Other things become unimportant, including the maintenance of illusions.

A passionate person can suffer the same kind of distorted perspective as the insane, and can warp time and space around himself. This is always coupled to the object of the passion. If it is far away, the obsessed person can twist space to get there or to bring the desired one here. It happens without any design on part of the obsessed person, and cannot be controlled by him or her.

Even the borders between life and death are not absolute to people who live under a sexual obsession. The obsessed can open a gate to Inferno or other realms of the dead where the desired person is, or imprison the soul of the desired one in a dead body in order not to lose it.

All of these things happen without conscious effort by the passionate person. It is a part of our divine

nature that awakens and acts, without our control. The Gamemaster decides about all such events.

Note: Using passions in the game presupposes that the players are prepared to act passionate and obsessed. The Gamemaster must never force any player character to become sexually enthralled.

Example: Gilbert has been seized by a passion. He is obsessed with Natasha, a young actress from Istanbul. They met a few times before Natasha was driven into a destructive relationship with the nosferatu of Paris and became physically changed by her low mental balance. Gilbert has sought her desperately all the time. One night, as he roams the streets, the world around him alters form. A side alley off the boulevard becomes a spiral staircase which really ought not to be there. He climbs the stairs and sees other alleys which wind their way further up. Dark vaults cover the streets, and it looks more like an Arab zok than central Paris. From a small door oriental music pours out. He enters, and finds himself in a smoky room among pale, twisted people. They all fall silent and stare at him. Natasha steps out from the shadows. He hardly recognizes her. She is changed, her skin shimmers like steel and her eyes are dark and cold. When she sees him, she turns and runs through a dark opening in the back of the room. Gilbert follows, still obsessed with his passion.

Perversions

Instinctively, we sense that sex is the key to what we are and what we could be. This frightens most of us. It has caused sex to be surrounded by more taboos and rules than any other part of life. By perversions, we mean everything that does not follow the rules. When we break sexual taboos, something inside us becomes free and we lose control. Taking part in perverted acts can produce a shock reaction. Innocent games where you flirt with the forbidden has no such effect. But experiences which the participants perceive as truly revolting, horrible or lying beyond the thinkable, can make reality shatter.

Those whose mental balance is close to zero are the most sensitive to perversions. They are balanced within the frames laid down by the Demiurge, and do not break them in any direction. They are extra sensitive to meeting their own inner forces of motivation.

The higher or lower our mental balance is, the less probable it is that sexual perversions will affect us. People with a mental balance of zero must make an ego throw not to be shocked when they take part on perverted acts. For every five points of mental balance, positive or negative, one point is subtracted from the die roll.

What exactly constitutes perversion depends on the character. A moralistic person from a religion that disapproves of sex, may perceive even a little hanky-panky as perverted. A sado-masochistic homosexual from the sexclubs in Hamburg will not be so easily shocked.

When we are sexually shocked, we not only see through the illusions. We also glimpse our ancient divinity. For a moment, we have power over Cosmos and unlimited insights into the nature of our existence. We are gods. But the insights fade quickly when the shock is overcome.

Mystics and sexual magicians describe this temporary awakening from captivity, and say that it is a unification with God or with the Cosmic All. Sexual magicians attempt to achieve it through controlled magic, but have small chances to succeed. Those who have the greatest chance to temporarily regain divinity, are humans with a mental balance around zero who are exposed to sexual experiences far beyond what they could imagine. A sexual magician always has a mental balance of ± 50 or more, and is not so easily affected by sexual actions.

A small group of sex magicians have realized that they can channel other people's shock experiences to themselves, to gain a temporary awakening. One such magician is described below.

The Universal Church of Love & Fulfillment

Fulfillment Church was founded by the Haitian magician Papa Beauchamps at the end of the 1970s. Beauchamps studied sexual magic when he was a young man, under the direction of a tantric guru in Kerala, southern India. He realized, however, that the path to divinity does not lie in the magic, but in the dramatic confrontation with sexuality beyond our control. That path was practically closed to Beauchamps, with his low mental balance and vast sexual experience. To circumvent this, he began to develop techniques for channeling other people's experiences to himself.

In his youth, Beauchamps was given a glimpse of his own divinity, at his first meeting with the Indian guru. That brief experience made him determined to achieve it again, even if it is through someone else's emotions. He hopes that this will show him the way back to divinity. But of course it's a lie. He doesn't realize that he has already channeled his own sexuality into a perversion, from which he cannot extract himself.

He left his guru and founded the Church of Fulfillment in Miami 1978. Through the Church, Beauchamps got a group of people from whom he

could channel sexual experiences. He also discovered that it was good business to own a sect. He could now live in luxury. The Church of Fulfillment quickly spread and now has 40,000 members across the North American continent and in Europe.

The Fulfillment Church is a sect inspired by Hinduism, and preaches love and fellowship. Members live in collectives and leave all their property to the sect. "Free" sex is one of the pillars in their teaching, and simple sexual magic is taught to the members.

The Church leadership is hierarchically organized in seven Grades. The highest Grade is for Papa Beauchamps himself. The lowest Grade is that of the Group Leader, who heads a collective of 15-30 members. Those of lower rank must obey higher-ranking members. Teenagers are lured into the Church by the prospects of free sex, but soon find themselves in a degrading bondage under the leaders and older members of the group.

San André

Papa Beauchamps himself lives on the island of San André, south of Haiti. For ten years, the Church of Fulfillment has its headquarters there. Beauchamps owns the whole island, and only a small fishing village remains of the original population. The rest of the houses have been demolished. The remaining fishermen and their families look with horror on the activities of the Church and are attempting to leave the island whenever they get the opportunity.

About two years ago, Papa Beauchamps intensified security on the island and now forbids any outsiders from landing. He has not been off the island for these two years. This is partially due to an increasing paranoia. Also, his Indian guru has found out what he is doing, and is looking for him.

The teaching of the Church depicts San André as paradise on Earth, where the most faithful may come, to live in luxury and perfect, abundant sex. The truth is that the island center only exists to help Beauchamps realize his plans, by provoking moments of divine insight in his "children." This is done by exposing them to grave sexual abuse and endless orgies. Sect members of higher rank, who are totally depraved, lead the proceedings. Some of the participants are high-ranking members who must be hardened, others are specially chosen youngsters with no sexual experience and rigid concepts of sexual morality. It is their experiences of awakening that Papa Beauchamps channels to himself through telepathy, while having intercourse with them.

The Fulfillment Church has been involved in some kidnappings, in order to get the right kind of innocent young people for the experiments on San André. But this is risky and Papa Beauchamps prefers, as far as possible, to use members who have enlisted of their

own free will. New members who are deemed sexually innocent and having a mental balance near zero, are kept shielded from sexual experiences in as far as possible, and are sent to San André forthwith.

Papa Beauchamps

Papa Beauchamps is a tall, muscular man of about 40 years. His skin is light brown and his eyes are brown and soft. He makes a very trustworthy and fatherly impression when it suits his purposes. He lives only to regain his divinity through other people's experiences. He is completely devoid of empathy and can subject others to literally anything, as long as it gives himself a glimpse of immortality.

AGL 15	EGO 25
STR 15	CHA 30
CON 16	PER 10
COM 18	EDU 16

Height: 185 cm

Weight: 80 kg

Movement: 7 m/combat round

Actions: 2

Initiative bonus: +3

Damage bonus: +3

Damage capacity:

5 scratches = 1 light wound

4 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 110

Mental balance: -65

Skills: Handgun 15, Dagger 15, Whips and chains 15, Unarmed combat 15, Swimming 15, Scuba diving 15, Astrology 20, Poisons and drugs 20, Hypnotism 20, Information retrieval 20, Meditation 20, Occultism 20, Yoga 20, Man of the world 20, Etiquette 20, Seduction 30, Net of contacts: porn industry 20, Rhetoric 25, Drive vehicle 10

Attack modes: according to weapon

Magic: Passion magic 40 (All passion spells to 20), Special spell that enables him to experience a temporary awakening of another person: LR 26, SS 20

Coq Rouge

Coq Rouge is a world-wide network of porn producers and sex clubs. It is involved in film and magazine production, prostitution, slave trade and sex tourism. All the large porn producers in the world belong to it.

The Fulfillment Church and Papa Beauchamps are part of Coq Rouge, and some of the sect's members are supplied through the network. The church finances some of its activities by selling pictures that have been produced within the sect itself, and by selling "used-up" members into prostitution.

Coq Rouge encompasses a huge industry. Pornography is one of the ten most profitable types of enterprise in the world. The network operates partial-

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ly as a Mafia. Big producers who try to stand outside get trouble. Blackmail, intimidation and violent settlements are common.

The leadership of the network consists of the leaders of the largest porn companies and prostitution conglomerates. Among them are several advanced sexual magicians. Some of them, like Papa Beauchamps, use other's experiences to glimpse divinity. Others perform traditional passion magic. An incarnate of the death angel Gamaliel, Nathan Comrath, is one of the most influential leaders of the network. Comrath is on the board of Comrath, Inc. which deals in slavery and sex tourism.

On the outside, Coq Rouge is mostly known for a chain of sexclubs that have branches all over the world. The clubs are knots in the web, where other groups are attached, especially right wing extremists and satanists who are used as hit men and couriers.

Libiths

Libiths are creatures from outside our world. Perhaps they were our playmates before the Demiurge ensnared us. They are attracted to humans with strong sexual frustration. They provoke a passion in their victims and then play cat-and-mouse with them until they go mad, commit suicide or degrade themselves utterly.

Libiths can change their appearance freely. No one knows what they originally looked like, if they even have a particular form of their own. The standard behavior is to contact the victim in human form, seduce it, and then gradually change shape to become something inhuman and revolting. The victim is unable to break the bondage of his passion, and remains bound to the warped and perverted libith until death or insanity.

AGL	10+3d10 (26)	EGO	3d10 (16)
STR	10+2d10 (21)	CHA	10+2d10 (21)
CON	10+2d10 (21)	PER	2d10 (11)
COM	2d10 (16)	EDU	1d10 (5)

Terror throw modification: No terror throw

Height: 100-500 cm

Weight: 60-400 kg

Senses: can see the sexual energy in a person. Otherwise as humans.

Movement: 13 m/combat round

Actions: 4

Initiative bonus: +14

Damage bonus: +6

Damage capacity:

6 scratches = 1 light wound

5 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 135

Natural armor: none

Powers: Create passion. The victim needs to make an ego throw with higher effect than the libith to avoid becoming the thrall of a passion.

Skills: varying

Attack modes: according to weapon

Darthea

Darthea are creatures without bodies of their own who have a fixation with all forms of sexuality. They possess humans in order to live out their sexuality. Unlike other possessive creatures, the darthea do not suppress the mind of the victim. The possessed person is conscious of what he is doing, and has control over all his actions except the sexual ones, which are controlled by the darthea. It takes all opportunities to engage in sex, in all thinkable forms. The victim can avoid doing something by rolling less than 1/3 of his Ego and then getting a higher effect than the darthea.

Darthea don't take the body's need for rest and recuperation into account. The victim doesn't notice that he is possessed, because darthea does not feel like an alien presence in the body. Rather, it seems that the victim suffers from a serious sexual neurosis (nymphomania; satyriasis) that is running amok.

AGL as victim	EGO	10+3d10 (26)
STR as victim	CHA	10+1d10 (15)
CON as victim	PER	as victim
COM as victim	EDU	as victim

Terror throw modification: No terror throw

Senses: Can sense the presence of a suitable victim.

Otherwise, uses the senses of the possessed body.

Damage capacity: cannot be wounded. Leaves the possessed body if it dies.

Powers: Possession. Can possess any human by rolling for Ego with higher effect than the victim. Darthea find it easier to possess people with a mental balance near zero. For every five points of mental balance, positive or negative, the darthea's effect is reduced by one.

Home: Unknown. Beyond illusions.

Number encountered: 1

Gynachides

Gynachides are creatures who live in symbiosis with humans. They cannot give birth to their own children, but place their embryos in a human surrogate mother who gives it birth. Gynachides are vaguely humanoid creatures who can walk upright or on all four extremities. Their skin is rough, grayish-black. Bones and teeth are made of a very hard, metallic substance. Their eyes are rudimentary.

Gynachides are solitary carnivores who hunt in Metropolis and other places beyond the illusions. Since humanity was imprisoned, they have entered our reality to find hosts for their children. The gynachide mates with another of its species, but can-

not bring the child to birth but seeks out a woman and plants the fetus in her womb by means of a tube-like organ. Then it leaves the woman. After six months, the little gynachide is born. During its first months of life it resembles a human infant. However, after three months it begins to develop gynachide characteristics such as fangs, grayish and rough skin, tail, a habit of walking on all fours. Between six months and one year of age, it grows rapidly to full size. Some time in this interval, the mother gynachide usually collects her baby to bring it up in a different part of reality.

As thanks for the help, gynachides usually leave strange objects of crystal and unknown metal alloys for the foster mother. Sometimes an adult gynachide seeks out his human foster mother and brings her to Metropolis. The description below is for an adult gynachide.

AGL	20+1d10 (25)	EGO	10+1d10 (15)
STR	20+2d10 (31)	PER	20+1d10 (25)
CON	20+1d10 (15)		

Terror throw modification: -5

Height: 200 cm

Weight: 130 kg

Senses: infrared vision, radar to gauge distances

Communication: Can't communicate with humans. Have body language resembling that of a dog.

Movement: 12 m/combat round

Actions: 4

Initiative bonus: +13

Damage bonus: +7

Damage capacity:

6 scratches = 1 light wound

5 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 155

Natural armor: 2

Attack modes: Bite 20 (scr 1-5, lw 6-11, sw 12-19, fw 20+)

Home: Metropolis

Number encountered: 1

"For time has imprisoned us in the order
of our years, in the discipline of our
ways."

—Dead Can Dance



Beyond Time & Space

The final equation appeared on the screen. A web of meandering graphs were intertwined and faded to an invisible point somewhere in the distance.

Execute.

I typed in the command, and the lines surged out from the screen, surrounded me and glittered in a thousand colors on the walls around

me. The room began to change. Light and darkness followed each other faster and faster. The wallpaper came off. I turned to face the window. The glass had been broken for a long time and the frames were flaked. Outside, where the apple tree used to be, was a gray concrete wall. When I turned around again, the computer was gone. Only the rotting desk stood against the wall. A cold wind swept through the house. There was a

smell of mold and decay. I heard a door opening and careful steps on the creaky floor in the hallway. The door opened and a woman came in. An old woman with wrinkled face and thin,

gray hair. Myself. My own aged face. "I have waited for you. There is something you need to know," said she who was I. She took my hand and led me out of the crumbling house.

Time and space are parts of our prison. They are ways to look at existence and make it comprehensible. Not all creatures have the same sense of time and space as we do. In fact, our ability to grasp these matters is very limited. We perceive time as linear and space as three-dimensional. Other creatures can see more dimensions and understand time in different ways.

Our limited senses make us prisoners in time. We can only sense what we think is a movement forward. If we are forced to move "back" in time, or to stop in time, or to move faster forward than others, we become confused. The same is true about space. We cannot cope with more than three dimensions without becoming disoriented and nervous.

Time

Time is absolute. There is no past, no now and no future. What we see as a movement forward is just a way to sort sensory input. Beyond time lies eternity, an absolute state without past or future. In eternity, man is immortal because where there is no time, there is no death.

An awakened person can see eternity. We others can only glimpse it at times. When this happens, the concept of time fades, past, future and present merge. This may manifest itself in several ways. The most usual is for different eras in time to fade into each other. People from the past walk into the present. Objects age and wither, only to suddenly reappear undamaged. Time can also pass backwards or move with a different speed than usual.

Our sense of time is built into our minds. It doesn't vanish when we look into other worlds. Time seems to exist also in Metropolis, but it's a bit more capricious there than here.

Humans with extremely high or low mental balance can alter the passing of time, stop time or make it go backwards. Magic, special artifacts and places where the illusions shatter may also affect time. The table below describes how extreme mental stabilities affect one's perception of time.

Balance	Effect
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-50/+75	The person perceives time differently when in shock. Time then moves at double or half the normal speed, or may stop for a maximum of one
---------	---

hour. Time jumps of no more than 3 weeks. No ability to control these effects.

-100/+100 Altered time perception can occur any time, even when the person is not in shock. As above, but time can also move backwards and time jumps of up to 3 months may occur. No ability to control these effects.

-150/+150 The person is able to control his own perception of time to make it pass at double or half speed. Can jump up to 3 weeks back or forth at will. Uncontrolled time jumps of up to 3 years may occur. Also time stops for up to one week or time reversals which the person cannot control.

-300/+300 The person is able to control his own perception of time to make it pass at double or half speed. Can jump up to 30 years back or forth at will. Can stop time for one week. Uncontrolled time effects only occur when the person is in shock.

-400/+400 Can alter the passage of time at will. Jump back and forwards in time any distance. Stop time for any duration.

Example: Natasha has a mental balance of -80. She suffers a severe shock when the Prince of the Nosferatu almost kills her. While she is in shock, time stops for one hour. She wanders away from the place of the encounter and is far away before anyone can know where she has gone, since no time passed for anyone else.

Paradoxes

In spite of the fact that time really is absolute, paradoxes may occur when we travel in time. Let's explain this with a metaphor. Time is homogeneous like the liquid in a glass. But our perception of time is specific, like lines of colored liquid which go through the larger body of liquid. The colored lines can be interlaced, can cross each other and be broken. It doesn't affect the main body of liquid, but to our limited perspective it may seem as if paradoxes occur.

One obvious paradox is: what happens if somebody travels back in time and kills his own parents before he was born? If they died before he was born, he doesn't exist, so he cannot have killed his parents. So since he didn't kill his parents, he exists. But if he exists, he has killed his parents, so he cannot exist, and so on. He ends up in a closed loop of paradox. These may well exist. Only if the murderer comes to regard time in a different way, will it be possible for him to break out of the loop. An external force which regards time in another perspective is also able to break into the chain and force the killer out of the paradox.

Aetats

Aetats are creatures without any concept of time, the way we humans see it. They live in eternity, but they are attracted to the limited human way of approaching time. Many believe that the aetats were created by the archons and the Demiurge to stop us from knowing time as it really is. Aetats sense when a human deviates from the pattern and sees time differently from others. Anyone who moves faster or slower, jumps in time and makes time journeys risks being detected, and destroyed, by the aetats.

A perception throw is required to notice that an aetat is pursuing you. The character will see the aetats as dark shadows moving through time toward him. By strictly adhering to "normal" time, the character improves his chances to avoid being found and caught. An ego throw with higher effect than the aetat indicates success.

Aetats are sometimes two-dimensional, at other times they seem to have more than three dimensions. They have four to eight legs and long, sinewy bodies. Time and space is distorted around them so that it is difficult to get a clear image of what they look like. The only thing that emerges from the distortions is the large red mouth which devours the victim.

AGL 10+2d10 (21)	EGO 10+1d10 (15)
STR 10+2d10 (21)	PER 10+1d10 (21)
CON 10+2d10 (21)	

Terror throw modification: +5

Senses: sees deviations in human time perception.

Unhindered vision forward and backward through time.

Otherwise, as humans.

Movement: 10 m/combat round

Actions: 4

Initiative bonus: +9

Damage bonus: +5

Damage capacity:

6 scratches = 1 light wound

5 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 135

Natural armor: 2

Powers: Time travel, See humans with deviating perception of time

Attack modes: Bite 15 (scr 1-5, lw 6-10, sw 11-15, fw 16+)

Home: Beyond time

Space

The three dimensions we see around us are also just one way to perceive the world. Other creatures are able to see reality in any number of dimensions. We are only able to know other dimensions through mathematical calculations.

An awakened human can play with dimensions as she pleases, and choose her way to look at reality. A magician or a person with very high or low mental balance may also have a somewhat different perception of space than others. Such people have the ability to partially affect their vision. By seeing the world in two dimensions, they can travel instantly from one point to another. By looking at more than three dimensions, they can move into realities beyond ours.

Balance Effect on space perception

-50/+75 When the person is in shock, space can become distorted. Teleportation may occur, up to 2 kilometers. Distances may become ten times longer, or only a tenth of the normal. The world may seem to be two-dimensional. The person has no control over these effects.

-100/+100 Distorted space perception may occur any time, also when the person is not in shock. Teleportation up to 50 kilometers. Distances may become 100 times longer, or only a hundredth of the normal. The world may seem to be two-dimensional. A fourth dimension can be sensed.

-150/+150 The person can affect his space perception and teleport himself up to 2 kilometers, increase or decrease distances by a factor of 10. In shock, teleportation up to 1000 kilometers may occur, distances can increase or decrease by a factor of 1000. Many dimensions can be sensed.

-300/+300 The person is able to control his perception of space, teleport up to 50 kilometers, increase or decrease distances by a factor of 100, and make the world two- or four-dimensional. Uncontrollable effects may happen when the person is in shock.

-400/+400 Ability to teleport any distance, increase or decrease distances at will, and perceive any number of dimensions.

Example: Natasha not only manages to make time stop when she is attacked by the nosferatu. In her shocked condition, she also twists space so that she moves ten times the normal distance. During the hour that passes for her but not for the rest of the world, she walks 50 km and ends up far out in the suburbs of Paris.

Aspecti

Aspecti are creatures with a different space perception from ours. They sense parts of space as two-dimensional, other parts as four-dimensional. They live in our midst but are only visible when their space perception coincides with ours. This happens when an aspectus loses control of its own space perception. To regain its equilibrium, it must get help from a human who is forced to assume the same space perception as the aspectus. This nearly always leads to madness and sometimes to such a shortcut of the human's nervous system that he dies.

Aspecti are humanoids with thin, tentacle-like appendages on their heads instead of hair. Their bodies flicker in many colors, and are sometimes two-dimensional, sometimes multi-dimensional. They look sort of like walking cubist paintings. The facial features are distorted by the perspective changes and have weird colors, but are otherwise quite human.

When an aspectus happens to drop into our reality, it seeks out a sleeping or otherwise helpless person, attaches the tentacles on its head to the person's head. This creates a direct link between their nervous systems. It then begins to work on the human's nerves, and within 1d10 hours, the human will have taken over the aspectus' spatial perception. The human's mental balance drops 1d10 per hour of linkage with the aspectus. An ego throw is required not to suffer a fatal burn-out of the nervous system. When the aspectus has completed its work, they both see reality as the aspectus sees it. They vanish forever from human sight. A person who has been lost in this way can only be retrieved by another human who manages to assume the aspecti's way of perceiving space, or by a skilled time/space magician.

AGL	2d10 (11)	EGO	3d10 (16)
STR	2d10 (16)	PER	2d10 (11)
CON	2d10 (11)		

Terror throw modification: -5

Senses: usually perceive space differently from humans.

Communication: Cannot communicate with humans.

Movement: 5 m/combat round

Actions: 2

Initiative bonus: none

Damage bonus: +2

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 85

Natural armor: none

Powers: Impart spatial perception to humans. It attaches its tentacles to the human's head, thereby paralyzing the victim. This takes 1d10 minutes. Then, it transfers its own perception of space to the human. This takes 1d10 hours.

Attack modes: Unarmed combat 10 (damage: as a human), Tentacles 1, excrete paralyzing poison with a strength of 3d10. When the victim loses more than 1/3 of CON, it is paralyzed and sedated.

Achlys

Achlys is what lies beyond time and space. When both time and space cease to exist, we approach the void, the original nothing that was before creation.

A person who twists his perception of time and space too much may end up near Achlys. There, everything is gradually dissolved, dimensions merge, matter floats into a gray mass without shape or color, time becomes eternity. This is what the Greeks called chaos. Beyond this, where neither matter, emptiness or eternity exist, is Achlys.

Any one who dissolves his time/space-perception too much may end up near Achlys. Once you get there, the void begins to attract you. With a weak sense of time and space, you may be drawn beyond chaos and into Achlys. It is like a black hole that exerts a stronger gravity the closer you get. In Achlys, a human ceases to exist. If we enter Achlys, we disappear from the universe, we have never existed and never will.

A physical road to Achlys goes through the subterranean labyrinth that exists under Metropolis and all cities. It is guarded by cults and divine beings.

Some people who have sought enlightenment, have ended up in Achlys instead. There is a world-wide cult called the Guardians of the Labyrinth, which worships Achlys. The members of the cult draw gradually nearer to the void, until they finally cease to have ever existed.



The Cults

The torches cast dancing shadows along the walls. The office was engulfed in black smoke that made my eyes run with tears. Veiled figures moved around in Peter's office, where his desk had been turned into a bloodstained altar. Strange hieroglyphs in blood and soot covered the broken glass walls which separated the little room from the other offices.

"— Iiiaaa, thaumatorgon Astaroth, iiiiiaa!!"

The roaring chorus of the men and women made me cringe and crawl farther in behind the cupboard where I was hiding. Cultists in black veils pressed themselves against the bloody glass walls. They were held back by grotesque men in tight-fitting leather and plastic coveralls, armed with yard-long nightsticks. A drum began to throb, then another, until all their heads were bobbing to the rhythm.

The door to the stairwell opened and a short

figure in bloodstained plastic sheets was led up to the altar. The veiled priests tore away the plastic, exposing Peter's naked body. He had been terribly beaten, his whole body was all red and blue with many black marks. I hardly recognized his face. He seemed drugged. His eyes stared straight ahead, without focus. A veiled priestess shoved him down onto the altar and lifted a roaring chainsaw.

We humans are not completely unaware of what goes on outside our field of vision. Death angels and archons, lictors and nepharites can be glimpsed through the veils. We sense that the world is bigger than what we can see. Cults and religions appear when we attempt to explain what lies beyond our senses and rational explanations. We perceive the creatures from the other side as bigger and more powerful than ourselves, and we greet them with awe and submission.

Creatures from beyond our world use cults to gain control over humans, or to combat each other through human agents. Different cults often battle against each other, and there are large organizations which only exist to fight other cults.

With cults we mean not only occult societies who perform religious rites and worship some non-human being. Cults can also be vast organizations controlled by lictors or death angels, aiming to keep humanity in captivity, or to fight other organizations. All groups and societies which work in secret and have goals and ties beyond our reality, can be called cults. We will describe some types of cults.

Religious Cults

Religious cults can worship some being outside our reality, an awakened human, or an ordinary human who has made himself into a god for his fellow men. They can also worship a principle, such as Love or Violence. Archons or other beings that personify the principle are often behind such cults.

The *Legions of the Damned*, which are described below, is an example of a religious cult.

Another example of religious cults is the *Servants of Cairath*, a brotherhood of beggars and madmen who worship Cairath, a creature of steel and bone which hunts in underground tunnels and eats every living thing that comes in its way. The Servants of Cairath exist among underground madmen, all over the world.

— *Thaumargoth Astaroth hoc sacrificium servis vobis accipio!*"

I closed my eyes but could not shut out Peter's death scream, the sound of the chainsaw cutting through his flesh, and the roar of the crowd. When I looked up, the glass walls were completely covered with blood. The figures in there could only be vaguely discerned as shadows through the red. Peter's scream went on, and on, and on.

The *Children of Death* is a cult that worships a principle, Death. They regard death as a liberator and seek the final oblivion where a human dies the true and absolute death. The Children of Death, or *Cumazotzi* as they also call themselves, have absorbed many traits of Aztec death worship. Cumazotzi's headquarters is in Los Angeles, and the members are spread over southern USA, Mexico and Central America.

Guardian Cults

The guardian cults are a special form of religious cults. They watch over some secret or sacred object. Most of them are semi-religious groups who believe that they guard Pandora's box or the Holy Grail, while in reality their "sacred object" is a piece of worthless junk from the later middle ages. But there are a few real guardian cults. The Guardians of the Labyrinth (described below) is one of them. The Knights of the Grail in Edinburgh is another. They watch over a silver goblet which is said to contain illumination and immortality. Other guardian cults watch over some secret that has been preserved through centuries. One such is the Juena sect in Barcelona, who keep watch over the key of Paradise, where people otherwise cannot get except through death.

Knowledge-Seeking Cults

These cults seek knowledge and truth. They are seldom violent, but may resort to force in order to obtain a piece of information which they think is vital. Most members are scientists, scholars or arcanists. Lictors have always infiltrated knowledge-seeking cults. They have even started some cults of their own, aiming to spread disinformation which helps keep even intelligent and curious people in the darkness of captivity and ignorance.

Examples of knowledge-seeking cults are the occult society "The Golden Twilight" in England, and the German Society for Parapsychology.

Power Groups

Groups who seek power may assume cultic forms in order to disguise the true nature of their activities. The Freemasons is a well-known example. Power groups are often masked as cults with some other purpose, e.g., a religious one. Many religious sects turn out to be pure power groups, once you get some way up in the hierarchy. Secret political groups who deal in terrorism or have forbidden opinions, also belong here. Neo-nazis and left-wing extremists are examples of political cults.

Power groups seldom have any connections to creatures outside our world. Their members seek to attain a high position among their fellow men, and aren't very interested in anything that lies beyond the illusions. Excepted are those groups who believe that they can use nonhuman creatures to gain more power and influence.

Illuminati

There are several societies for people who sense that we are prisoners and can regain our divinity through illumination. They operate extremely secretly and are always hunted by lictors and death angels. Cults of this sort are exterminated every now and then, whenever archons or lictors learn of their existence. In the late 20th century, several illuminati cults have begun to act almost openly within the New Age movement. They are held together by a loose net of contacts and many dummy movements which hide the few real groups of illuminati. The members are often spread all over the world, and meet secretly at peace conferences, healing sessions and shamanist festivals.

Perversion Cults

The realization of secret and forbidden lusts and perversions is an old basis for cults. These are the cults that give rise to horror stories of stolen children, murders and orgies of violence. Perversion cults are gatherings of people who feel compelled to act on dark lusts that society does not allow. The most common is various types of sex cults. They exist in all cities of any considerable size, all over the world. Call-girl agencies and brothels can often supply addresses to sex cults. The worldwide network Coq Rouge controls a couple of thousand sex cults. Fulfillment Church is a special sex cult, designed to give glimpses of true awareness to its leader.

More special are the contact nets for mass murderers which exist in the USA and Britain. The members meet in secret to share experiences. Really nasty perversion cults usually have some link to Inferno through death angels or nepharites.

Surveillance Cults

Archons and lictors control cults which are aimed at turning humanity away from too much enlightenment. These cults often exist only to hunt down other cults, usually under the pretext that the members are criminal or perverted. They manufacture evidence so that subversive elements can be put away for life, and dangerous cults can be eliminated. The Guardian Knights of Light are such a group, responsible for crushing many knowledge- and enlightenment-seeking cults, and for putting hundreds of New Age members and occultists in prison.



Create a Cult

In this game, the cults are a way to supply human enemies for the player characters. Groups with contacts outside our reality can work as a link between everyday reality and what lies beyond the illusions.

Larger cults often have a strict hierarchy. At the bottom are small groups of common members, who know very little about the real workings of the group. Higher up, we find the real leaders, whose purposes aren't always what their members think. If you go to the very top of the hierarchy, you may end up outside the human world, among beings in Metropolis or Inferno, who are using the cultists for their own purposes.

A simple form of adventure is to let the player characters explore and possibly expose the higher echelons of a cult. They may become entangled in conflict with what seems to be a perfectly ordinary crime organization, but the higher up in the hierarchy of crooks they get, the more occult and non-human things will

they encounter. Finally, the struggle against the cult may take them outside our reality, to the real leaders in Metropolis or Inferno.

When you create a cult, you must consider what role it will play in the adventure. Shall it be the opposition to the player characters? Lead them to places in the underworld or outside our world where they could not otherwise go? Give them information? Help them out of a tight spot? These things determine what the cult must be like. Once you have figured this out, you can fill in the details. We provide a template that may help you create a cult. The cults below are described according to the template.

Purpose and ideology

What plans do the cultists and their leaders have? What does their activity aim for? Do they have a political or religious ideology, and if so, what is it like?

Size

Number of members

Organization

The structure of the cult. It may for example consist of a single group with or without leaders, or of several small groups or independent cells who don't know about each other but answer to a common leader.

Leaders

Who are the leaders of the cult and where are they?

Membership

From what section of society does the cult recruit its members?

Resources

The resources determine how far the group can pursue the player characters and how dangerous it is. Has the cult got access to military equipment or magic?

Geographical distribution

Some cults have local offices all over the world, others exist only locally in a single city or even a small town.

Sites

The cult can meet in luxurious country resorts, in corporation-owned high-rises, in dirty basements, abandoned bomb shelters, or subterranean temples. Its resources and general character determines which type of meeting place is probable.

Signs of recognition

Any special clothing, jewelry, hand signals and code words which can be used to recognize someone as a member of the cult.

Methods

Is the cult prepared to use violence? Or does it prefer to get its enemies put away by framing them for crimes? Does the cult summon creatures from beyond the illusions, to hunt down their enemies?

Non-human connections

Are there any creatures from beyond our world in the group's leadership? Do the members have contact with any such creatures?

Openness/secretcy

The cult may work relatively openly, as a religious or political organization. It may have a cover identity as a foundation or a corporation. Or it may work in absolute secrecy and never admit that it exists. The openness determines how easy it is for the player characters to infiltrate the cult without arousing suspicion.

Connections to other groups

If the cult is closely affiliated to other groups, the player characters may get more than one enemy when they provoke it. Isolated cults cannot get such assistance against opponents.

Enemies

Are there any groups in perpetual conflict with the cult? If the player characters are in trouble with one cult, they may receive help from another.

The Legions of the Damned

The legions of the damned are a chain of cults which revolve around the worship of Astaroth, the prince of darkness and ruler of Inferno. These cults are devoted to evil. They attempt to recreate Inferno on earth, and to open gates into Inferno. The name of these cults hint at the damned sinners who followed Astaroth when he left Inferno and entered our world. These sinners are spread all over the world today, involved in many cults and military organizations. But there are other Astaroth-cults who consider themselves to be legions of the damned. Their common factor is that they are controlled by Astaroth and work to give him total power over the whole of humanity. Nevertheless, single cults may fight each other and may work with completely different methods and ideologies. We will first describe the legions proper.

The Legions

The legions of the damned followed Astaroth when he left Inferno and became incarnated into our world. There are ten of these legions, each of which having 100,000 members. They are not cults in the normal sense of the word, but they are surrounded by cults that worship Astaroth and the death angels, and their activities are very secretive.

The legions are kept incarcerated in military compounds in solitary, desolate places where they do not attract attention. Formally, they are part of the national army in the region where they are stationed. But they only serve Astaroth and only take orders from their

own officers. A few humans are members of the legions, but most of the soldiers are damned who have assumed physical form with Astaroth's aid.

Two of the legions are west of Asuncion, on the border between Argentina and Paraguay. Juan Martinez, an incarnate of Hareb-Serap, drills the troops and infiltrates the military in both countries, to bring down the weak semi-democratic governments which are in power. Cults among Argentinean and Paraguayan troops worship Hareb-Serap as a death angel, and his followers are working to purge all "unbelievers" from the upper echelons of the military leadership.

Three of the legions are in the Asia. Two of them are in the southeast, at Tbilisi and Tashkent, where their activities are coordinated with those of the Russian/Old Soviet Mafia. They are led by razides in human guise and do all they can to incite civil war among the different minorities. One legion is near Moscow, under the command of an incarnate of the death angel Chagidiel.

Two of the legions are in the USA: one sits on the Mexican border and one stays in an old, previously abandoned military base in northern Nevada. There are also legions in China and India. The final legion is in Germany, stationed in old barracks near Dresden.

The Legionnaires

The Legions of the Damned are mostly made up of purgatides, damned souls from Inferno. They have been tortured for eternities in Inferno and are very familiar with terror and pain. Now, they have been transformed into a sort of half-demons who look like people but are very inhuman.

The legionnaires are still the people they were before death, they still have vague memories from life before Inferno, and they are able to recognize people they knew before they died. Those who knew them in life will recognize them also in their present form. If they meet someone who was important to them in their earthly life, they will probably try to erase this painful memory by running away or killing the person.

They could never have left Inferno and assumed physical form of their own power. It is Astaroth's power that keeps them in our world. He can cast them back into Inferno any time. This knowledge makes the legionnaires terrified and absolutely obedient to the Prince of Darkness.

The damned appear almost human to the eye, even though most of them have some sort of physical deformity. Some have discolored or flaky skin, others have fangs, claws, unhealable wounds, hunchbacks or rotting flesh.

Many have artificial limbs; arms, legs and even heads made of steel and plastic. Prosthesis with built-

in weapons exist. These give the legionnaire +5 on the skill throw with that weapon and one extra action.

The legionnaires are a kind of undead and cannot be killed in our sense of the word. Like other undead, their limbs have life even if they become separated from the rest of the body. The only way to eliminate them is to hack them up to mincemeat, and even then all the little bits will continue to live. Their physical bodies are actually destroyed only when they are cast back into Inferno. A death magician can summon, control and expel legionnaires.

AGL	3d10 (16)	EGO	2d10 (11)
STR	4d10 (22)	CHA	1d10 (5)
CON	special	PER	2d10 (11)
COM	1d10 (5)	EDU	1d10 (5)

Senses: human. Prosthesis which give infrared vision occur.

Movement: 7 m/combat round

Actions: 3

Initiative bonus: +4

Damage bonus: +4

Damage capacity: special. Every limb has a life of its own.

They can be divided but not killed. A serious or fatal wound means that a part of the body has become separated. Limbs that have been hacked off will attempt to reunite with the rest of the body. This takes 1d10 combat rounds in a combat situation, if no one stops them. Every major limb (arm, leg, torso) has half the legionnaires Strength and can move 1 m/combat round. If a legionnaire is burned to ashes, he will regain his form in 24 hours if the ashes are in one place. If the ashes are scattered to the wind, it can take years before the fragments manage to assemble.

Endurance: unlimited

Mental balance: -100 -10d10 (-155)

Powers: Invulnerable to electricity and radioactivity. Don't need food, water or oxygen. Any abilities applicable to people with low mental balance.

Skills: Climb 15, Automatic weapons 16, Handgun 16, Heavy weapons 16, Dodge 16, Dagger 20, Impact weapons 20, Whips and chains 20, Unarmed combat 22, Hide 10, Search 10, Interrogation 10, Drive vehicle 10 (car)

Attack modes: according to weapon

Satanists

The satanists are human cultists who worship Astaroth and aid his attempts to achieve power over humanity. They worship evil and desire to recreate Inferno on Earth. They consider themselves part of the Legions of the Damned, and function as intelligence organization and auxiliaries to them.

The satanists are scattered in many rival groups and factions all over the world. They tend to be strongly individualistic, so the groups split and reorganize all the time. The most stable groups are those with a firm hierarchy and a strong leader who keeps the members under control with fear and violence.

At the bottom of the satanistic hierarchy are the "Hellers," violent vagabonds who act as hit men and drug couriers for more exalted leaders. The more influential satanists are organized in secret lodges who do not know of each other's existence, and keep their activities extremely well hidden.

Many satanists delve into black magic in order to gain power and recreate Inferno. There are many death magicians among them.

Hellers

The Hellers are the lowest form of satanist cults. Their purposes are to get as much power and money as possible, live in luxury and be able to tread on others with impunity. Their philosophy is simple: strength is might and might is right. They despise weakness and believe that there should be no other power than that which rests on physical strength and the ability to forcibly subdue others.

Hellers are small groups of Astaroth-worshippers among outsiders and bums. Each cult has between 10 and 100 members. The cults are gangs, governed by a leader. There is frequent exchange of members between the groups.

In spite of the vague structure, there are some who may be called leaders of the Western European Hellers. Rainier Hartmut, a police commissioner in Berlin, has a strong influence over the gangs, and so does the car and drug dealer Vincent van der Damme in Rotterdam. In the US a man in his 20's who calls himself Ice Man controls several gangs in the Los Angeles area, and a boy genius said to be only 16 controls much of the youth crime in New York. He is known as Elroy.

Hellers mostly consist of men between 15 and 35 years of age. The fixation on physical strength makes it hard for women and older men to assert themselves in the gangs.

The gangs have access to automatic weapons and advanced modern explosives. Many have close links with the military. But officials never want to admit their contacts with the Hellers, so they find it hard to exert influence through official channels. Drug and arms dealing contribute to a good economy in many groups.

Hellers exist all over Europe and the Middle East, North Africa and America. There are scattered cults in Japans and South East Asia. In China and black Africa, they are rare.

Many Hellers are constantly traveling, running from authorities and murder charges. Their net of contacts help them hide from the police. They hide out in abandoned houses on the outskirts of the cities, or in provisional camps out in the countryside.

They dress like many other violent gangs and may be difficult to tell apart from neo-nazis and motorcycle

gangs: black leather, plastic and old blue jeans, decorated with chains, rivets and symbols. The German Iron Cross is a common emblem, as is the swastika. Real Hellers know each other by secret handshakes and code words.

Hellers are violent. They never use subtle methods, but prefer violence and terror. They never shrink from getting in trouble with the law and they are not intimidated by the risk of revenge from their enemies.

Cowardice is the ultimate shame for a Heller.

Some of these cults have connections to creatures beyond the illusions. Legionnaires from Astaroth's legions are spread out here and there in the gangs. Occasionally, a nepharite or razide has joined a gang to help them perform a robbery or an assault. There was a much talked about case a few years ago, when a gang of Hellers in Belgium captured some police officers and tortured them to death—actually the work of a couple of nepharites.

Hellers do not deny their existence in public, but they don't advertise. They prefer to do their business under the cover of darkness. Their cults have close links with neo-nazis, racists, fascists, and some anarchistic groups. They also have contacts with Astaroth's legions and with some "tidier" satanist groups.

The most persistent enemies of the Hellers are actually the Mafia. One effect of this is that Hellers are rare in Italy and southern France. The Mafia has contacts in the Catholic Church and organizations which are controlled by lictors. All of these view the Hellers as a threat and an abomination. Moslem fundamentalists in Northern Africa have attempted to exterminate Hellers there.

Heller

A typical Heller is a European or American male of 15-25 years. He may come from any social background, but he usually had a troublesome childhood and little contact with his father. He became a Heller in his teens and has toured several states with his cult. He has been deprived of his civic rights and is wanted in a couple of states or countries. He has killed at least once and is thoroughly unscrupulous.

AGL	2d10 (11)	EGO	2d10 (11)
STR	10+1d10 (15)	CHA	2d10 (11)
CON	10+1d10 (15)	PER	2d10 (11)
COM	2d10 (11)	EDU	1d10 (5)

Movement: 5 m/combat round

Actions: 2

Initiative bonus: none

Damage bonus: +2

Damage capacity:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

Endurance: 105

Mental balance: -25 -5d10 (-52)

Dark secrets: (any of the below) Family secret, Occult experiences, Victim of crime, Pact with Astaroth or death angel, Guilty of crime

Advantages: none

Disadvantage sum: 10+5d10 points (35)

Skills: Automatic weapons 11, Handgun 11, Dagger 15, Impact weapon 15, Whips and chains 15, Unarmed combat 15, First aid 11, Motor mechanics 11, Language: 1 or 2 additional 11, Burglary 11, Drive vehicle (car and motorcycle) 15

Attack modes: according to weapon

Number encountered: 5d10 (27)

Lodges

The "lodges" is the common name for the more discreet of the satanist cults. Their activities encompass black magic, power intrigues and espionage for the Legions of the Damned. Certain lodges control companies which act as covers for drug dealing and arms smuggling. Others are covers for more legitimate business activities which Astaroth wants to control.

The members of the lodges are seldom fanatic adherents to any "cause." Rather, their purposes are egoistic. They seek personal power and wealth, which they believe they can get by serving Astaroth. They are aware of that they work for the Prince of Darkness, and their ideology is more developed than that of the Hellers. Many lodge members are magicians, and the primitive cult of violence that the Hellers have, hardly exists here.

Each lodge has 10-300 members, sometimes divided in smaller cells. The lodge is led by a Thanathierarch, who answers to a Demogorgon. Each Demogorgon is responsible for a large area, usually a whole country. The different lodges know very little about each other.

There are 100-150 demogorgons spread over the world. They are powerful magicians, razides, nepharites or incarnated death angels. They are ultimately responsible to Astaroth himself.

Most members of the lodges are respected, well-to-do citizens. The lodges don't accept members which are of no use to them.

They have great resources. A lodge can send its members anywhere in the world, get hold of hit men and enforcers who deal with their enemies, and manipulate the legal machinery to get their enemies accused of serious crimes. Contacts among police and lawyers give them power to manufacture evidence, bribe or intimidate juries, thus controlling trials. If the lodge is seriously threatened, it can appeal to the demogorgon for help. If the demogorgon intercedes, even more impressive resources are put at their disposal, including military powers.

The lodges exist all over the world, but most of all in the West, and to some extent in South East Asia. In Africa and northern Asia they are few. They have also had little success in the Arab world.

Lodges are often disguised as harmless secret societies, exclusive yacht clubs or country clubs. Some of them have corporations or even government agencies as cover. Their activities are performed in modern offices with administrative personnel, real bookkeeping, etc.

Lodge members recognize each other by secret handshakes and signs. They never wear any visual marks. The lodges prefer "behind the scenes" work and subtle methods to achieve their goals. They only resort to violence in extreme cases, and never in such a way that it can be traced to them. Most often, they buy the services of Hellers and other violent gangs to do their dirty work.

The lodges have close contacts with non-human beings. Many members are death magicians. Nepharites and razides regularly attend meetings, and incarnates of death angels supervise the activities. The lodges can summon creatures from Inferno to frighten their opponents.

All activities of the lodges are kept very secret. Intricate security arrangements guarantee that no compromising facts can be revealed about the lodge's work. With their vast financial and political resources, they are able to extract their members from almost any danger. Like oily snakes, they slither out of the tightest legal traps.

Lodges have connections with Hellers, who they use for simple tasks, and the Legions of the Damned, who they cooperate with. They also have contacts with other power groups and occult societies.

The archons are struggling to infiltrate and crush the lodges through their own agents. The Catholic Church has spent much time and work to expose the lodges and their branches, and to destroy them.

Demogorgon

James Hammond Buchanan III

James Buchanan is the Demogorgon of the central eastern seaboard, including Washington, D.C. He resides in nearby Virginia, in the pretty town of Charlottesville. Buchanan is a surgeon and medical professor at the University of Virginia and a respected member of the Board of Visitors, the ruling body of the University. He became involved with the satanists in his 30's. Colleagues in the hospital introduced him to the local lodge, and he rose swiftly through the ranks, appointed demogorgon of Washington in 1991.

James is a tall, brawny, energetic man of about 60. His hair is white and thick, and his nose is prominent, giving him a look of authority and dependability. On

his back is a large scar, forming a spiral pattern in the middle of which is a deep wound which never heals. Pus and black fluids always seep out of it. It is a physical alteration caused by James' low mental balance.



Behind his respectable façade, James Buchanan is a monster. Before his time in the lodges he used to be a cold, efficient person who did his duties perfectly and never let the dark powers within be seen. When he entered the lodge, something snapped inside him and a wave of destruction welled up. He soon became known among all satanists in the eastern US for his cruelty and callousness.

At his investiture as Thanathierarch of the DC lodge, his wife and daughter were sacrificed to Gamaliel.

Buchanan's remaining child is his son James ("Buck") Hammond Buchanan IV, a third-yearman at the University of Virginia. Buck is following in his father's footsteps among the satanists. As a member of a popular fraternity, he is recruiting other sons of powerful men into the lodge. At his enthronement as Demogorgon, the elder Buchanan had fifteen students from area universities sacrificed in bloody rituals in which Buck assisted.

AGL 9	EGO 32
STR 10	CHA 15
CON 26	PER 8
COM 9	EDU 19

Height: 187 cm

Weight: 75 kg

Movement: 4 m/combat round

Actions: 2

Initiative bonus: none

Damage bonus: none

Damage capacity: *

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

Endurance: 160

Mental balance: -80

Dark secrets: Guilty of crime, Pact with death angels and Astaroth

Advantages: Good reputation, Influential friends, Magic intuition

Disadvantages: Fanaticism, Mental constrictions: feelings and positive memories, Greedy, Intolerant, Egotist, Mental compulsion: must hurt others

Skills: Handgun 15, Whips and chains 20, Computers 15, Poisons and drugs 25, Information retrieval 20, Occultism 25, English 15, German 15, French 15, Man of the world 20, Diplomacy 15, Etiquette 15, Interrogation 25, Net of contacts: doctors 15, Net of contacts: satanists 20, Rhetoric 15, Medicine 20, Anatomy 20, Surgery 15, Toxicology 15, Natural science 15, Biology 15, Chemistry 15

Attack modes: according to weapon

Magic: Lore of Death 40 (See through death 30, Manipulate death 30, Summon creature of death 30, Bind creature of death 30, Expel creature of death 30, Exorcise creature of death 15, Hades walk 25, Body exchange 25, Prolong life 25, Voodoo rituals 20, Putrify other 25)

Home: Charlottesville, Virginia

The Guardians of the Labyrinth

The Guardians of the Labyrinth is a widespread cult which worships She Who Waits Below, the creature that guards of the gate of Achlys. This cult is tied to the labyrinth, the vast underground system of tunnels and passages which exists under all cities, and which merges into one and the same labyrinth if you get sufficiently deep down. The members of the cult seek to go beyond the gate of Achlys and enter the primeval void that was before chaos.

The foremost members of the cult go through years of purification before they descend through the gate in the city of Ktonor. This is the entrance to the Lower Labyrinth. Those who find their way through it will end up at the gate where She Who Waits Below lies. If this divinity so wishes, she lets them pass the gate into Achlys where all life and matter is annihilated. The Guardians claim that the joining with Achlys is not in fact an annihilation, but a blissful unification with the divine All. Among "ordinary" cultists, it is depicted as a sort of paradise.

The Guardians of the Labyrinth are divided into many hundreds of small cults in large cities all over the world. They only exist in cities with over one million inhabitants. Several sects of the same kind can exist in the same city without knowing about each other.

They meet in basements and other subterranean places, where they perform complicated rituals designed to bring them closer to She Who Waits Below. The cults are formed spontaneously by people who have received dreams or visions from She Who Waits Below. Their rituals vary widely, from esoteric groups who simply meditate, to aggressive groups with bloody sacrificial rites. The nature of the visions and dreams received will contribute to the form of the cultic groups.

Behind all of these branches are the real Guardians of the Labyrinth, who lead the movement. They live in those deep tunnels and chambers where all cities merge, in the subterranean city of Ktonor. This is a place of eternal darkness. When a local group has grown to sufficient size, these leaders will seek it out and explain to the members that they are not alone in their worship, that there are in fact hundreds of thousands of co-cultists all over the world.

The most prominent members are taken below, where they are initiated to the rank of Guardians, through rituals which among other things entail putting their eyes out. An initiated Guardian never leaves the labyrinth, and detests light.

Since these cults are formed by people who have been summoned directly by She Who Waits Below, their social background is varied. There are groups from the upper crust of society, but most of the members come from the poor, the outcasts who dwell in subways and slums.

The resources of the cult groups vary with number of members and social station. Those groups that are in touch with Ktonor can call on help from there. But the underground Guardians have little knowledge of what happens on the surface and depend entirely on surface cultists for contact nets.

The cults exist in all cities which have connections to the labyrinth, i.e., all with more than one million inhabitants.

The cultists gather in subterranean shrines, which can be anything from redecorated bomb shelters to catacombs and sewers, or specially built temples under houses belonging to members. All such shrines are connected by tunnels to the labyrinth below.

The Guardians in Ktonor may be recognized by their sickly gray skin, the gray cloth veils they wear, and the empty sockets where their eyes used to be. Ordinary members of the cult wear no special emblems. They get contact with other worshippers by using code phrases such as "Beyond Achlys is nothing" or "Truth from darkness." At ceremonies they sometimes wear special garments, but the shape of these varies from group to group.

The Guardians of the labyrinth are fanatics, but not given to needless violence. They believe that all things

are secondary, next to the secrets of the labyrinth, and they despise the "ignorant" people in the world above. They resort to violence if they believe that it is called for.

The leaders of the Guardians know a special form of magic which helps them control the inhabitants of the underworld, such as larvae, children of the night, psilosites, cairath and even razides who originally belong in the underworld. They can summon such creatures to fight for them. The cult has no contact with non-human creatures that dwell above ground.

The guardians of the labyrinth is a very secretive cult which never reveals anything about its activities to "those above," as they call uninitiated people.

The cults have some contact with other subterranean groups, especially the madmen. They have no special enemies, but attack everyone who threatens their activity.

Daniel Boughlin

Daniel Boughlin was summoned by She Who Waits Below at the age of nine years. He was playing in the cellar under the residential block where his family lived, when he received a vision of an eye that opened in the dark. The eye told him to gather his friends and found a temple in the storerooms beneath the building. Daniel did as he had been told. He got some of his playmates together, and they secretly swore allegiance to She Who Waits Below.

Next, Daniel received a dream where he was told to capture one of the alcoholics who used to sleep in the cellars, and bring him to the temple. There, they would summon the guardians of the underworld and make a sacrifice. His playmates thought that it was all a game, but when the concrete floor split open and ten children of the night came to take the sacrifice, they realized that they were playing for keeps. The alcoholic was snatched down into the darkness and was never seen again.

Daniel Boughlin and his friends grew up and enlarged their cult until it had 30 members. Then, a Guardian from Ktonor arrived and told them about other similar cults. Daniel was brought down to Ktonor where he went through the initiation and became a full Guardian. Since then, he has never left the underground even though he sometimes visits his friends in the temple under Manchester.

Daniel Boughlin is short and thin. His skin is as pale as a corpse and his eyes have been put out. He dresses in thin, gray veils which only barely conceal his body.

AGL	12	EGO	28
STR	12	CHA	9
CON	26	PER	15
COM	7	EDU	9

Height: 165 cm
Weight: 55 kg
Senses: Blind. Orients in darkness with a sort of radar sense. Otherwise as a normal human.
Movement: 6 m/combat round
Actions: 2
Initiative bonus: none
Damage bonus: +1
Damage capacity:
7 scratches = 1 light wound
6 light wounds = 1 serious wound
4 serious wounds = 1 fatal wound
Endurance: 160
Mental balance: -60
Dark secrets: Pact with She Who Waits Below, Guilty of crime

Advantages: Magical intuition
Disadvantages: Fanaticism, Phobia: cannot stand light, Mental constriction: life before the underworld, Intolerance, Nightmares: visions of She Who Waits Below, Mental compulsion: must perform rituals for She Who Waits Below
Skills: Sneak 12, Dagger 15, Sword 15, Unarmed combat 12, Hide 20
Attack modes: Wears katana and dagger
Magic: Special cultic magic enabling him to summon, bind and expel children of the night, psilosis, larvae and cairath. Lore rating 30, skill score 25
Home: Ktonor

"Out of the Darkness of future past
the Magician longs to see . . .

One chance out between two worlds . . .

Fire, walk with me."

—The One Armed Man

Twin Peaks



The Awakening

It was early spring. The first swallows were flying over the roof tops: I don't know how many years had passed since I withdrew to the "penthouse" on top of the skyscraper. Twenty, or perhaps thirty. I watched the sunrise from the north side of the house. My sleep had been restless, full of dark dreams and evil shadows.

As the sun climbed over the roofs, something happened. A shadow fell over the disk of the sun, the clear sky grew dark. I was filled with a terrible premonition and swiftly returned to my rooftop hovel. The snow squeaked under my feet, and the cold felt a hundred times worse than it should be on an early spring morning. A cloud of steam came out of my mouth.

At a distance, I saw the bovel as if it was under a shadow. The rays of the sun somehow avoided it. The door stood ajar. My eyes found the path to the fire escape at the edge of the roof. No one had gone there since the snow fell. But now there were footprints leading to the bovel, prints of large, inhuman feet.

An icy cold spread through my body. My head filled with thoughts I had never imagined possible. Evil thoughts, full of rage and degradation. As I approached the door, it slowly opened.

What we call the Awakening is the liberation from the fetters of this world, the regaining of human divinity. All religions hint at its existence, but none has grasped what it means. When Buddhism talks about Nirvana and Hinduism about joining the Brahma, they are not describing Awakening, but rather the last and most difficult phase of existence, that comes just before Awakening and liberation. Awakening is not entering something bigger and losing yourself, but to become the god that every human is.

An awakened person has powers and insights beyond what we can imagine, and can see the world as it really is. But very few people have ever achieved this.

There are two different roads to Awakening. You can admit your animal, bodily nature so totally that you break through the illusions and see truth. In order to do this, you must lower your mental balance under -500. This is the dark road. The other alternative is to refuse the body and give yourself completely to mental training until you reach a mental balance of over +500. That is the light road.

It's difficult for player characters to reach Awakening. Already at a mental balance of ± 100 , the character becomes very hard to play. There may be exceptions, but the rules about Awakening are meant mainly for NPCs. Awakened people make excellent side characters who can aid the player characters or use them for their own purposes. Mature and experienced players may give roleplaying characters with extreme balances a try, all the way to the awakening if they think they can handle it, but it is not normally recommended.

Altered Mental Balance

The only way to achieve Awakening is to get an extreme mental balance. This can be done in several

Inside was a vast darkness. A living darkness. It sensed my presence and extended a hand of shadow at me. I knew beyond any doubt that not just my life, but my very soul was in peril. All that I was could be wiped out forever, here and now. I turned and fled for all I had, towards the fire escape.

Now I know that I was running from my own salvation. But all things must pass. Then, escape was the only alternative.

ways. The balance can be changed by acquiring advantages and disadvantages. The Gamemaster decides if and when someone has had an experience which should give a new advantage or disadvantage. Advantages cost experience points. Even if the character gets the advantage as a result of some event that occurred, the experience points must be paid retroactively.

The balance can also be changed when advantages or disadvantages disappear. When a disadvantage disappears, the mental balance is increased by the same number of points as it was lowered by that disadvantage. And vice versa, when an advantage disappears for some reason. Experience points can be used to gradually "buy off" disadvantages, making fewer and fewer minus points. In the same fashion, advantages can be bought to increase the mental balance.

It's more difficult to lower your balance the further away from zero you are. Below -100 every point of mental balance costs two points to lower and four points to increase, and vice versa for positive balances over +100. Below -200, lowering the balance one step takes three points, increasing it takes six. Correspondingly, three points to increase and six points to lower a mental balance over +200. After -300, lowering costs four points per step and increasing eight points, below -400 it is five to lower and ten to increase, with similar cost increases on the positive side.

At death, the mental balance is usually reset to zero. There are rituals which may prevent this and enable you to retain some of what you achieved in your most recent life. The Hindus have experimented a lot with magical rituals to retain the balance between rebirths.

The Shadow

The inertia which makes extreme balances so difficult to reach has an added effect, besides making changes harder. Your fear of the balance level also takes physical form as the Shadow, your twin soul. The Shadow is a mirror image which is formed by every

human who reaches a mental balance of ± 100 or more. For those who go the light road, the Shadow is dark, for those who wander the dark path, it is light.

The Shadow is a reminder that you are taking one side of yourself too far. It is your own subconscious attempting to become a whole person, but it's doomed to fail since you still see reality in black and white.

The Shadow is a physical creature which looks like you, but with emphasis on those traits you lack. If your mental balance is low, the Shadow is a bright, angelic creature, full of harmony. If your balance is high, the Shadow is a grotesque, twisted image of you. It has a mirror image of your mental balance. If your balance is +140, the Shadow will have -140. It has all your skills and abilities.

At ± 100 the Shadow appears and begins to haunt you. It always reminds you that what you do is extreme, that there is another side of your personality which you are suppressing.

At ± 250 , there will be a confrontation. The shadow attempts to stop you from sinking lower or climbing higher, with all the means at its disposal. It goes to any length to persuade you to turn around. You are drawn into a prolonged fight with your shadow, which is only terminated when you reach Awakening.

The Dark Road

The dark road is physical and aggressive. It leads away from other people and all social ties. It seizes on your basic instincts and emotions, those that you had even before your identity was formed and you learned to speak. Gradually, you strip your life of human associations. Here is what happens at low mental balances:

- 25 You could not pass a health check-up without being found "abnormal". You may have magical intuition.
- 50 You could not pass a mental examination without being pronounced "insane". When in shock, your disadvantages will take control of you. When in shock, your sense of time or space may become distorted. When in shock, there is a risk of projections.
- 75 You may have limitations. When in shock, you may suffer physical changes. You become unable to retain deep emotional relationships, and will break off any contact that gets too personal. When in shock, there is a risk of projections. You will avoid all people with mental balances of +75 or higher.
- 100 Your advantages begin to disappear by one point per step of lowered balance under

-100. You lose control over your disadvantages entirely. Your Shadow begins to haunt you. You begin to manifest permanent physical changes. You will avoid all people with mental balances of +100 or higher.

- 150 Permanently schizophrenic. You mesmerize all people with a mental balance between -40 and -100. You are able to change your sense of time and space.
- 200 Your disadvantages become contagious. Others with negative balance in your vicinity suffer your disadvantages at 1/4 of your number of points.
- 250 You confront your Shadow, and a long battle begins. Sophisticated disadvantages such as Greed and Reckless gambler lose their power over you. You are ruled by hunger, anger, fear and sexual desire. Your physical shape becomes grotesque and you no longer look like a human being.
- 300 Your control over your sense of time and space increases. You approach chaos. You can sense evil, pain and fear from a distance, and you are drawn to places where negative feelings are concentrated.
- 400 You now have full control over time and space, and are able to teleport yourself, increase or decrease distances, and travel in time. You enter chaos and risk being trapped there.
- 500 You merge with your Shadow and reach Awakening.

The Light Road

The light road focuses on analysis, knowledge and control. It proceeds from the assumption that the world is an ordered and comprehensible place, that your consciousness can fathom everything and understand the whole of the universe. You gradually assume control over all your emotions and desires, analyzing them and structuring them until they no longer have any power over you. Social contacts and relations to other people become important. You avoid conflicts at all cost and seek harmony. Here is what happens when your mental balance increases:

- +25 You may have magical intuition.
- +50 You have natural empathy. People feel safe in your presence. You avoid all people with a mental balance under -75.
- +75 You could not pass a mental examination without being pronounced insane. You cannot become possessed by anyone with a

higher mental balance than -250. When in shock, your sense of time and space may become distorted. All people with negative mental balances down to -100 avoid you.

- +100 You automatically get the advantage Body awareness. Altered time/space perception can occur any time. All people with negative mental balances down to -200 avoid you. Above 100, your disadvantages become weaker, one point per step of increased balance. You are unable to use force except in extreme self-defense. You are unable to feel destructive aggression, regardless of the situation. Your Shadow begins to haunt you.
- +150 Your awareness is always enhanced. You are able to manipulate your perception of time and space. People with mental balances between +40 and +100 become mesmerized in your presence.
- +200 The advantages become contagious. All people with positive mental balance who are near you, acquire your advantages, with 1/4 of your score. You lose your coarser emotions and no longer feel fear, joy, anger or sexual desire.
- +250 Your struggle against your Shadow becomes a long, hard-fought battle. You no longer need to eat, drink or sleep. You become thinner and more "transparent".
- +300 Your ability to affect time and space increases. You no longer have any physical or emotional needs. You feel no desire to accomplish anything, and you seek perfect peace away from disharmonious people.
- +400 You can teleport yourself, increase and decrease distances, and affect the passage of time. You approach Nirvana and slip into an introverted, peaceful state of mind where you are preoccupied with meditating on your own thoughts. There is a substantial risk that you be trapped in this state.
- +500 You merge with your shadow and become Awakened.

Chaos & Nirvana

Chaos and Nirvana are the final stages, just on the threshold of Awakening. When you reach these stages, you experience a feeling of having become united with something larger than yourself or being part of a greater mind than your own. This may be called the absolute dissolution, or the cosmic order. But this feeling is deceptive and seductive, and it's easy to get caught in Chaos or Nirvana. To proceed to Awakening, you need an impulse from without, a push in the right direction. This can come from another person, an awakened human or some other creature. Without it, you are stuck.

The Awakening

Those who have awakened can see the whole of reality; metropolis, Inferno, dream worlds and other worlds which are beyond normal human vision. You are free of death and no longer lose your memories when the body dies. Your body regenerates when it has been wounded, just like the legionnaires of Astaroth. If your body is completely destroyed, you will be reborn as an infant, regaining all your memories within one year. The reborn body will be identical to your old body, and will have the same powers, abilities and skills.

As an awakened person, you are able to manipulate matter and dimensions in the same way as magicians, but without any rituals or spells. You master all Magic Lores without needing incantations or any sort of props. Casting the "spells" takes no time, and you don't lose any endurance. You are also able to learn spells from the Lore of Reality, the art of manipulating reality itself, instead of just the illusions. This, however, is not automatic but a skill that needs to be learned.

The Lore of Reality is not described in these rules. It entails rituals to alter true reality, and to see even beyond the worlds which originally were inhabited by humans. Time and space is of little consequence to you, you are able to travel at will through both.

As an awakened person, you regain your full strength. All your ability scores are multiplied by ten.

Advantages, disadvantages, limitations, special powers and physical alterations disappear. You no longer have a mental balance and can never be shocked, whatever happens.

Non-player Characters & Creatures

All creatures in these rules are described in a special format which makes it easy to use them directly in the game. When you create new creatures for your adventures, you should use the same format.

Begin by determining the creature's ability scores. Work from these when deciding about secondary information. The creature will not be congruent if for example it has a low AGL score but many actions. Such things are possible, but you need to invent a plausible explanation.

When creating NPCs and creatures, you don't have to use the rules in the character templates, with ability points and skill points. An individual may have much higher or lower scores than the average. Set any values you feel are adequate.

It isn't necessary to balance advantages, disadvantages and skills either, like you do when you create a player character. Assign advantages, disadvantages, powers, limitations and skills that seem right for the creature. Make the skill scores credible, in view of what the person or creature has been doing. But don't let the scores be higher than the ability which control the skill, if you can avoid it.

Description: What does the creature look like? What does it do?

Personality: This determines how the creature will react to the player characters.

Abilities: First list the number of dice used to generate a random creature of this type. After these, in parentheses, follows the average score. You can use this if you need to produce a creature of this kind very quickly. For unique creatures, only the actual score is listed.

Terror throw modification: Is added to the ego throw the characters must make when encountering a creature in a terrifying situation. The Gamemaster decides what situations demand an ego throw.

Height: How tall the creature is.

Length: Four-legged animals are measured in this way, too.

Weight: The creature's weight in kilos.

Senses: This defaults to "human," so for people you only need to say if they are blind or exceptional in some way. Other creatures may have special senses like radar, IR vision, more or less acute senses than humans.

Communication: State if the creature can speak, communicate with telepathy, sign language or some other way. The default is human speech.

Load capacity: Give this in kilos if it has a special importance. Otherwise, it is always equal to the Strength in kilos.

Movement: The number of meters the creature can move per combat round.

Actions: The maximum number of actions per combat round, if no special weapons are used.

Initiative bonus: This is calculated from the ability scores.

Damage bonus: This is calculated from the ability scores.

Damage capacity: This is calculated from the Constitution. Some creatures have special damage capacity, e.g., because each body part lives its own life even when the body is torn to pieces. State such things here. Divine beings can take several fatal wounds before they die. Some creatures can't be physically wounded at all.

Endurance: This is calculated from the Constitution.

Mental balance: only humans have this. For a category of humans, you can give a number of dice and an average score, to generate NPCs.

Natural armor: How much effect the creature's skin absorbs.

Limitations: Choose from among the limitations in the section *Beyond Humanity*, or invent your own. You don't need to count points to get the right number. Choose as many as you need to make the creature like you want it.

Powers: Choose from among the powers in the section *Beyond Humanity*, or invent your own. You don't need to count points to get the right number. Choose as many as you need to make the creature like you want it.

Dark secrets: Human NPCs only.

Advantages: Human NPCs only. If you are describing a category of people, you can give an average number of advantage points. You then decide exactly which advantages every person in the category has.

Disadvantages: Human NPCs only. If you are describing a category of people, you can give an average number of disadvantage points. You then decide exactly which disadvantages every person in the category has.

Skills: Choose freely. You don't need the point system which is used for creating player characters. NPCs can have more or less skills than player characters when they begin the game. Choose such skills that the NPC plausibly might have, considering his profession and interests, and give a plausible score for each.

Attack mode: If the creature has natural weapons (claws, bite, &c.), describe the skill score and the damage these weapons do.

Magic: Magic Lore with Lore rating and skill scores for spells. You can invent new spells for your NPCs.

Home: Where the creature lives or spends most of its time.

Life expectancy: State this if it's relevant to the game, e.g., if the creature has an unusually long or short life span.

Number encountered: State the number of dice to be used when you create a random encounter with a bunch of the creatures. Also give an average number for how many there usually are in a group. You may also choose freely how many you want to appear.

Adventures & Campaigns

When everything goes well, an adventure becomes a good horror story. The characters go from a safe, familiar, normal life into situations where they are face to face with terrifying and unknown things. Their world slowly falls apart, and is revealed to be much darker and more dangerous than they ever suspected. They feel threatened, exposed and helpless—but they finally manage a narrow escape, and a return to some sort of normality.

An adventure usually consists of a main plot, events that take place within the main plot, places you describe and persons whom the player characters meet. Every event corresponds to one chapter in a book, or a single scene in a film. The place descriptions are the environment where the action takes place. The persons are those who make the story happen. We have tried to sort out and describe the structure of an adventure, to show you how it is constructed from various ideas.

The Plot

This is the framework of the story, the way that the player characters will go if you take away all side events and detours. There are a limited number of

plots which can be varied indefinitely by changing the places, people and details. We give a number of suggestions for intrigues and events. These are very rough outlines which need to be set in an environment and to be filled out with details in order to work. But they may help you figure out how to make an adventure. Some of the outlines are related, and may be merged so that a single adventure can have two plots. And several plots can be merged into a longer campaign of role-playing adventures.

Stop a Bad Thing From Happening

The player characters can be bodyguards who try to protect someone from getting assassinated, or who guard a sacred object from fanatical thieves belonging to a cult. They can try to stop a death angel from incarnating on Earth, by fighting cultists and razides. They can stop an evil prophecy or a curse from coming true.

The adventure takes an unexpected turn if you allow the feared event to happen, but the story goes on and the characters discover that the thing they were trying to prevent was only a small detail in a much larger and more fiendish threat, that they now have to deal with.

Find Someone Or Something

Something has been lost. A person, an object, even a place, has vanished. This is the classic detective story. It can develop into a different plot when the characters find what they were looking for and discover what is going on.

Revenge

A friend, family member or other close person has been murdered or injured. The player characters seek the guilty to wreak vengeance on them, or to bring them to justice. Or some one else is out to get revenge, and uses the player characters as agents.

The revenge motif can be developed into a different plot if the characters discover that there was more to the killing or the attack than they thought. Perhaps the victim was not as innocent as they thought. The good guys may become the bad guys, and vice versa. Or perhaps the crime is only one out of a series.

Solve a Riddle

A "whodunit" story. Someone has been murdered. Something has been stolen. Someone has been turned into a monster. Someone buys a whole town and evicts all the people. Living dead appear from somewhere and spread terror in the city. Someone pursues the player characters and tries to kill them, and they don't understand why. There is an infinite number of mysteries. The players may solve one, only to discover that there is yet another, bigger riddle behind it.

Travel

A journey can be a plot in itself, though it may require some side stories to become interesting. A journey from our world through the illusions, into Metropolis of Inferno, can be a whole adventure.

Gather Information & Wisdom

The role-playing variant of the *bildungsroman*. The characters gradually learn more and more about something, either about the reality beyond our world, or some occult phenomenon. In their search for knowledge, they are hurled into various situations and have to face threats and problems. By solving these, they learn more. They change and get new ambitions, as their knowledge increases. Combine this with an action-packed but simple plot, to make it more lively.

Expose & Stop a Cult

The player characters stumble on forbidden knowledge, a jealously guarded secret which belongs to an evil cult. Or maybe the cultists just suspect that the characters know too much. The cult has vast powers and its sinister agents will stop at nothing to eliminate the player characters. Their only chance is to expose the cult to the authorities and the general public. They must infiltrate the cult to gather evidence.

Make Something Happen

The player characters need to make an event happen. The magical ritual must be performed at the right time so that Menethon can get back to Metropolis in time to stop the lictors. The character's enemies try to stop them.

Run for Your Life

The player characters are in mortal danger. Non-human creatures are out to get them. They have been infected with an unknown disease or a curse which will kill them unless they find a cure. They need to find the source of the threat and eliminate it.

They can also be compelled to save others, friends or relatives, who are in mortal danger or are prisoners somewhere.

Motivation

The plot isn't always enough to explain why the player characters choose to get involved, why they do all those things that are needed to make it an adventure. They need some sort of motivation, a kick that sets them in motion, compels them to act. This should be connected to the plot and the story in a natural way. Here are a few examples of motivations that you can combine and embellish to your taste:

- False accusations—the player characters need to find the truth in order to avoid taking the blame for something.
- Prevent something that the characters don't wish to happen.
- Revenge
- Loyalty to a person or an organization
- Curiosity
- Money
- Religion
- Owing someone a favor
- An advantage or disadvantage compels them (a chivalric man may act to save a woman, etc.)
- Achieve some desired objective
- Blackmail

The Player Characters Meet

The best adventures depend on that the player characters are personally involved. Something in their personality or background forces them into the story. In order to create such adventures you must guide the players when they create their characters, so that there are connections between them. They need to form a group where the relationships are natural and realistic. Here are some possible relations between

characters, which you can create from the beginning or bring into the game when it has started.

If you have difficulties getting the characters to fit in a plausible group, you can divide them in two groups. Then you invent a link between the groups, which brings them together.

- They are friends and know each other.
- They are colleagues or people who met through their jobs.
- They are neighbors.
- They have a common hobby.
- They are relatives.
- They went to school together.
- They have a common friend who needs them.
- They have all been present at, or exposed to some event in the past.
- They have common enemies.
- They just happen to be in the same place when something drastic happens that forces them to cooperate.

The Beginning

The start of the adventure may be calm and peaceful, so that the characters have a chance to get to know each other. Or you can just drop them right in the action. They may be a group that has formed before the adventure begins, or they may meet as part of the story. Whichever, the beginning is important. This is when the characters must be persuaded to move in the same direction, to make the rest of the story work. Some suggested beginnings follow here, but of course you must adapt everything to the story in your campaign.

- They witness a murder, or a friend of theirs is murdered.
- A friend or a near relative disappears.
- They get a commission.
- They are attacked, cursed, have mysterious dreams, are stricken by an unknown disease or something else that draws them into the plot.
- They are tricked into doing something, without realizing the consequences.
- They find a mysterious object, meet a strange person, or go to a weird place.
- Someone asks them for help.
- Someone thinks they know too much and starts to pursue them.

Events

In role-playing games, the actual situations are often more important than the underlying plot. The game

concentrates on what happens here and now. If one or more dramatic situations are good, this can make up for a less sophisticated general plot. But no matter how good your plot is, it can never make up for boring episodes. The events below can occur in any type of adventure. Adjust them to the situation. Some events are calm, others are fast and full of action. Mix slow and fast events to make the game varied and interesting.

- Ambush
- Possession
- Surveillance (of a person or a place)
- Car chase
- Forensic investigation at a crime scene
- Dreams
- Deaths
- Escape from enemies
- Curse
- Captivity
- Interrogation of prisoners or player characters
- Love and seduction
- The illusions shatter
- Burglary
- Infiltration
- Searching for information in archives &c.
- Being chased by monsters or killers
- Hijackings
- Commando raids
- Confrontation with enemies
- Magical rituals
- Meeting new NPCs
- Disasters and accidents
- Travel
- Sex
- Illness
- Combat
- Lost

Side Plots & Complications

A plot should never develop in a perfectly linear fashion. That would make it too easy for the players to figure out what is going to happen next. There must be side stories, wild goose chases and complicating circumstances which make for unexpected events. Here are some suggestions:

- Possession
- They look for the wrong person
- Persons are torn between different goals and impulses
- False information leads in the wrong direction

- The enemy finds them
- Love or passion changes someone's loyalties
- The group becomes separated
- The illusions fall apart
- The problem becomes more complex and new levels are uncovered.
- Physical changes in the player characters
- Mental changes in the player characters
- New enemies or friends are acquired
- New information is revealed
- Someone lies
- Outsiders are drawn into the story

The End

A too tame ending may become an anticlimax to an otherwise excellent adventure. The players generally expect some sort of final confrontation with the enemy, a battle or exciting climax when the world is narrowly saved, or the great secret is finally revealed. Adventures should not fade away, nor should they go on for ever like a bad soap opera. They should have a resounding finale. Try to tie up the loose threads in the final episode, and leave some great revelations until then.

Places

Describing places is very important to the adventures. The environment sets the mood. Horror stories are often set in safe, recognizable home environments, where the cozy places turn into something terrible, as the horrors come creeping. **Kult** is set in a harsher environment. Our adventures usually begin in slums, callous institutions, sterile offices, shady nightclubs or empty factory halls full of large, rusty machines. From there, they can move even further away from the everyday reality where we feel safe, into the worlds beyond the illusions. You are of course free to use a more domestic setting, but it will be more difficult to combine a happy suburban middle class idyll with the background world of the game.

Moving the action to a different place when a new episode starts is a good way to change the atmosphere and get variation. This doesn't mean you have to send the characters traveling around the world. A city can provide most of the different environments you need.

In how much detail you describe the places depends on how you will use them. A place that the player characters only pass through does not need much detail. You can improvise it. Atmosphere-creating environments need more attention. You can create expectations by describing a peaceful, normal place extensively, but adding ominous details, e.g., the curtains are moving but there is no wind, or the shadows are creeping up the walls.

Some places need a very detailed description. If you expect the player characters to break into a room and search through it, you must be prepared to answer all their questions. When you expect a burglary or a commando raid, it's wise to prepare the places carefully.

In places outside normal reality, it is your descriptions that will guide the player's imaginations. If you are unable to give lively descriptions of the clanking gangways, misty alleys and winding fire escapes in Metropolis, you can't expect the players to identify with the environment and act in it with any conviction.

NPCs

People make the story move forward. Interesting NPCs can save an otherwise boring adventure. The rule is the same as for places; important persons must be described in detail. Side characters and extras can be improvised. In the section "NPCs," there is a template for describing important NPCs.

To make a person interesting, you must see to it that he or she is not one-dimensional. An interesting person is one that has invisible depths and layers of personality which are gradually revealed as the player characters get to know him better and meet him in different situations. A multi-faceted person creates excitement because the player characters can never be certain of what he will do.

Campaigns

A campaign is a series of several adventures which revolve around a common theme. The adventures can be combined in different ways. They can be chapters in a bigger, overlying plot. In such cases, they range from simple adventures with harmless opponents, to complicated intrigues where the player characters meet terrible enemies at the climax. An other form is a sequence of separate short stories which are held together by a more remote common theme, and which gradually build up toward a grand finale of the whole campaign.

The first of these types is easiest to use with the world of **Kult**. It begins innocently, with the player characters meeting relatively harmless opponents, but soon they discover that a more dangerous enemy is hiding behind these. Examining this threat, they find something even more sinister and horrible. In this way, you can guide them from a simple youth-gang murder in their neighborhood, to world-wide conspiracies instigated by powers from Inferno.

The parts of the campaign can be fitted together in various ways. The simplest is to make a single, contiguous story which the player characters must follow. Adventure #1 gives them information which they follow up in adventures #2, where they are told things that propel them into adventure #3, and so on.



A more complex, but also more rewarding method, is to use modules. The campaign has a precise beginning and a precise end. But all the adventures in between can be played in any order. Which road the campaign takes depends on what the player characters elect to do. They receive information at the beginning, which can lead them to any of several episodes. Which one they choose first determines how the rest of the plot unfolds.

Such a loosely structured campaign demands more improvisation from the GM, but it's more satisfying for the players because it makes them feel that they have more control over the story.

"My flesh erupts in a dozen scarlet fountains. Pain shrieks its way through every nerve..."

—Alan Grant/John Wagner

Name

Profession

Date of Birth

Place of Birth

Home

Employer

Address

Standard of Living Height Weight

Age Hair Color Eye Color

Family

Friends/enemies

Income, property & equipment

Personality/special characteristics

Background history

AGL_____ EGO_____

COM_____ EDU_____

PER_____ CON_____

STR_____ CHA_____

Load capacity

Movement

No. of actions

Initiative bonus

Damage Bonus

Mortal bonus

Modification to Ego throw

Scratches=1 light wound

Light wounds=1 serious wound

Serious wounds=1 fatal wound

MFC	SCR	LW	SW	FW	RNG	Load	ST/AG
Score		Cal			Mag		

MFC	SCR	LW	SW	FW	RNG	Load	ST/AG
Score		Cal			Mag		

BASIC SKILLS **SCORE**

Climb
Auto weap
Rifl/cb
bow
handgun
hvy weap
sneak
dodge
throw
melee/th wp
dagger
thrwng weap
impact wp
pole arms
sword
whips & chains
axe
unarmed comb
swim
hide
search
read/wr ntv lng

MOV-Based **SCORE**

acrobatics
disarm
lghtning attk
break grip
break wpn
circle cut
iaido
combine
soften attk
strangl.grp
tiger leap
evasion
whirlwind
dancing
parachuting
falling tech.
1st aid
craft
sport
plat instr.
scuba diving
change targets
double shot
feint
combine
quick draw

STR-based **SCORE**

circle-kick
flying kick
knock out
tiger paw

EGO-based **SCORE**

astrology
bugging
accounting
kiai
computers
electronics

poisons & drugs
hypnosis
info retrieval
code systems
cooking
meditation
numerology
motor mechanics
occultism
parapsychology
radio comm
seamanship
written report
languages

demolition
security systems
pictoral arts
estimate value
man of the world
survival

CHA-based **SCORE**

diplomacy
etiquette
seduction
interrogation
disguise
net of contacts
riding
singing
acting
fortune telling
rhetoric

PER-based **SCORE**

forensics
photography
forgery
burglary
drive vehicle
piloting
shadows
gambling
night combat

w/o Base **SCORE**

2-handed comb

Academic Skills **SCORE**

humanistic scholar
medicine
nat. science
soc. sciences.

Other **SCORE**

Wpns/Equip score scr lw sw fw

Martial art score scr lw sw fw

Armor wght cvrs abs abs abs abs
ferms clscmb fire rad

Disadvantage/Limitation **Points**

Total points of Disadvantages

Advantage/Power **Points**

Total points of Advantages

adv points _____ - disadv points _____ = mnt bal _____

Dark secrets

Physical changes

Hero points

Experience points

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.



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The rattle of chains and a nauseating stench led me along more corridors, all with walls of dull grey glazed tiles. Flickering glass tubes gave a yellowish white light. My bare feet slipped in oil and blood on the floor. Cockroaches crawled in cracks between the wall tiles. Far away, someone screamed in agony...

Kult is a contemporary horror role-playing game. 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.

Our reality is an illusion, created to keep us captive. We are imprisoned since ages past by a dictatorial creator. The true world, invisible to us, is ruled by creatures who dominate behind the false façades, our prison wardens and torturers.

The characters in **Kult** are dark heroes, governed by Destiny. When the illusions shatter, they face the true reality.

Kult
is a complete role-playing game:

THE LIE: Rules for creating player characters with abilities, dark secrets, advantages, disadvantages and skills. 16 ready-made archetypes (each rendered in full-color) will enable you to create an interesting character speedily and commence playing.

THE MADNESS: Rules for encountering terror; advanced, realistic combat rules; and a comprehensive, logical magic system.

THE TRUTH: A consistent background to help you to recreate different horror atmospheres. Our illusion and the dark reality are described in detail, together with the creatures and cults who lurk behind the veil.



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