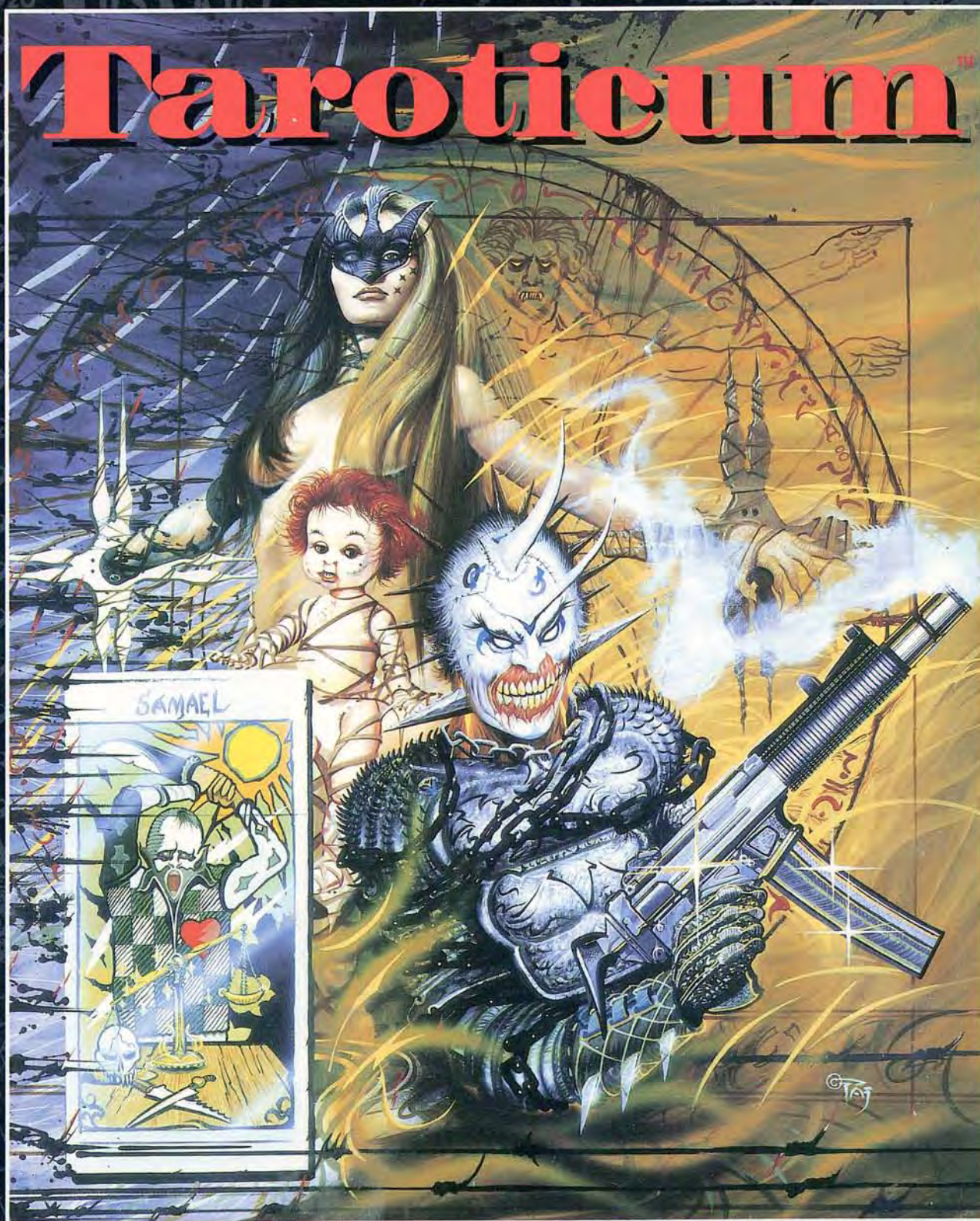


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Adventures for Kult™

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Taroticum™



*Between London and Inferno, reality is twisted
by enchanted images from another time...*

Taroticum

WHERE LONDON MEETS INFERNO

GUNILLA JONSSON & MICHAEL PETERSÉN



Authors

Gunilla Jonsson, Michael Petersén

Swedish Editor

Johan Anglemark

Cover Art

Peter Andrew Jones

Illustrations

Nikolaj Borisevitj Kozin

Translation to English

Olof Sahlin

English Edition Editor

Terry Kevin Amthor

Page Design and Production

Eidolon Design Studio

Special Contributions

Jerker Sojdelius, James Estes, Matthew "Razor's
Edge" Gluth, Preston M. Bennett "Biff"
Eisenhower IV, Bob Watts.

Special thanks...

to the Metropolis Editing Staff Reserves

Colophon

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Interior art was scanned and adjusted using Adobe Photoshop 2.5. The cover was created using Photoshop and Quark.

Contacting Metropolis:

For Product Information:

Metropolis Ltd

c/o Heartbreaker

P.O. Box 105

Folsom, PA 19033

Voice/FAX 215.544.9052

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

▼ You can E-mail us through the Internet at: **seraphim@illuminati.io.com** or **Lictor@AOL.com**, and you can join the Kult Listserve! email to **listserv@wizards.com** with the message **Subscribe Kult-L**

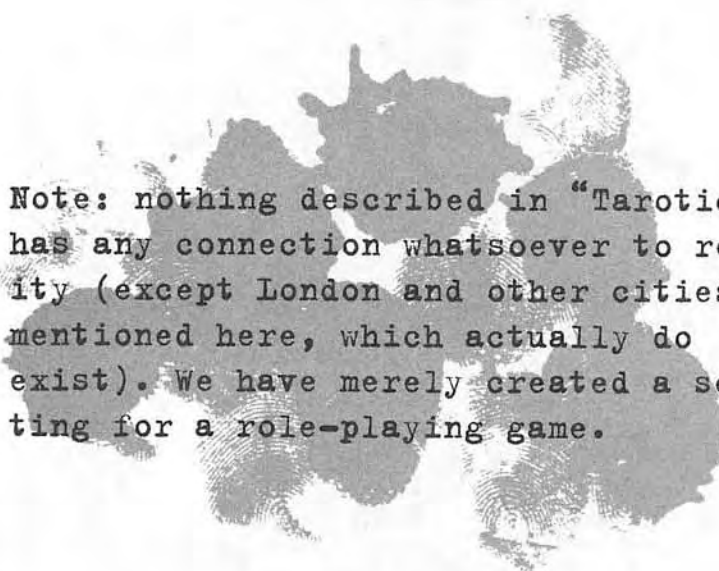




Taroticum

Taroticum is a connected series of adventures for **Kult**, suitable for three to six players. It consists of a prolog and six chapters. In the prolog the players use pre-generated characters, but for the rest of the adventure the players may use their regular characters. There are no special requirements for the characters, but the scenario will develop more smoothly if they have a natural connection to the city of London.

The story revolves around a deck of cards, known as the *Tarotica*, which is drawn into our reality by the player characters (PCs) in the prologue. Throughout the rest of the adventure, they must try to send it back. The entire adventure is set in London, amongst the homeless, the madmen, the junkies and the prostitutes who subsist on the fringes of society. Much of the atmosphere in *Taroticum* derives from this environment of hopelessness and desperation which surrounds the PCs.



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

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Background

It was midnight on the 21st of December, 1894—the first winter of Governor Barkley's term of service at Sandburn. They were gathered in the deepest room in the lower basement, below death row and the solitary cells. No screams could penetrate through the stone to this lowest level. The iron door leading to the only stairway out was shut and locked.

Barkley took off his coat, rolled up his sleeves, and stoically cut a gash in his left arm. He let the dark blood drip onto the floor over the signs he had drawn with chalk and soot on the flagstones. His companions were silent, their backs against the wall, barely breathing.

Barkley stepped slowly into the protective circle, surrounded by the inscribed holy names. He picked up a large black book.

"Take your places. We now begin," he said, and opened the book to the page describing the ritual.

His assistants reluctantly stepped into the middle of the room and positioned themselves around the bloodstained triangle in front of the protective circle.

"Ol binu od zodakame, Ilasa gabe Taoroth..."

Barkley's chanting filled the little room. The candles on the edge of the circle flickered out. He raised his voice, dropped the book to the floor, and began to recite

from memory long strings of incantations into the darkness.

"...zodiredo Adni das Iarinuji elasa..."

His chants rose to a crescendo, and abruptly stopped, echoes dying against the wet stone. They stood in silence for a long moment...

A heavy thud followed by a high-pitched scream shattered the stillness. The circle of candles flared up again, and by that pale light they could see a creature hunched within the triangle on the floor. At first it seemed little more than a pile of rags, but when she straightened up, they realized it was filthy, ancient woman. They hesitated for a moment.

"Catch her!"

The voice of the Governor broke their paralysis. The men lashed out with their chains and entangled the woman. She screamed as they fell across her. The chains seemed alive, snaking across the floor, their ends anchoring in the stone and forming a black net over her writhing body. A small package fell from her ragged clothes, a bundled deck of cards. Barkley quickly stepped from the protective circle, pulled a silk handkerchief from his pocket, carefully picked up the deck of cards and wrapped them in the cloth.

"Make certain that she stays here," he said before he opened the door and left the room.

The Prelude

The story begins in the year 1894 at Sandburn, a deteriorating prison on the edge of London. A new Governor of the prison, Anthony Barkley, has recently been appointed. Barkley is a student of the occult arts, and has been searching for a powerful artifact for many years. It is a deck of cards, and according to legends and ancient writings, it has the power to control both the Illusion and imprisoned humanity.

Barkley is in reality a lictor, trying to break from the hierarchy and create his own power base with the aid of magic. In his studies he has come to realize that this artifact is bound to places which embody imprisonment. He needs a prison filled with terror and fear in order to create a temple where he can invoke and bind the Goddess of the artifact. To this end he has used his contacts in the British government to obtain the post of Governor of Sandburn.

Citing reformers who advocate total control of prisoners, Barkley institutes a change of routine at Sandburn. The prisoners are forbidden to communicate with each other. Nightly inspections become the norm. Barkley organizes a network of informers and imposes capricious punishments. Possession of a pair of dice might mean torture until death, while an attempt to escape might be rewarded with doubled food rations. After a few months, no one feels safe, and everyone fears informers and reprisals. This, of course, is exactly what Barkley wants.

He confides in a few loyal guards, explaining that he intends to perform an experiment in magic. If it succeeds, he and his assistants will gain both power and fortune. The guards reluctantly agree to help.

Deep in a prison basement, Barkley builds his temple. The guards even help him sacrifice a prisoner so that the temple can be consecrated. Then, one night when the moon is waning and the winter cold is at its worst, he inscribes a protective circle and a triangle on the temple floor and prepares for the invocation. Barkley summons the Goddess of the artifact, and the

prison guards stand ready with magical shackles to bind the creature.

The outer appearance of the Goddess is that of an old woman, dressed in dirty rags. Barkley takes the artifact, a deck containing 77 cards, and imprisons her by magic in the temple.

In his office Barkley studies the Tarotica. It consists of 22 cards of the major arcana, representing The Highest, His Enemy, The Servants of the Highest, and The Princes of Darkness. The 55 cards of the lesser arcana are divided into five suits: Skulls, Roses, Hourglasses, Eyes, and Crescents. Barkley lays the cards in a pattern representing Sandburn. He lets his own blood drip on to the first card, the Demiurge, thus making himself master of the deck. The prisoners and the guards are all now bound to the deck, and have become slaves of Barkley. The prison slips closer to Inferno.

As a result of this ritual, neither prisoners nor guards can leave the grounds of the prison. The gates are closed to all except Barkley. The one who might stop Barkley—the Goddess of the Tarotica—is imprisoned in the basement. The terror and oppression in the prison grow worse.

Finally, the guards who once helped Barkley decide that something must be done. They consult the shackled Guardian, and learn that Barkley has made himself invulnerable through the Binding. In order to hurt him they must first steal the Demiurge card and hide it from him. After that he may be imprisoned or killed.

They steal the Demiurge card and kill Barkley. The card fades and becomes blank. In the riot that follows, the prisoners break out and many guards are killed. Nephrites from Inferno appear and seize the four guards who helped Barkley summon the deck of cards. Sandburn erupts back into our own reality.

This part of the story is retold in the prologue, the first chapter of the adventure. The player characters are the four guards. At first they aid Barkley to imprison the goddess, but afterward they overthrow him and liberate the prison. These four are reborn as the player characters, and 100 years later they must play

out the rest of the adventure. The prison guards are described at the end of the prologue.

A Hundred Years Later

After the prison uprising, Anthony Barkley is pulled down into Inferno, where he is tortured for an eternity and bound forever. He becomes a black Lictor, who serves the Lord of the Dark instead of the lost Demiurge. The prison guards are also brought to Inferno, but are released after a period of punishment, and reborn in new bodies. The cards remain in a hidden room behind Barkley's office. The Goddess, alone and forgotten, is still imprisoned in a cell beneath the prison.

Sandburn is closed as a prison in the early 1920s, and is refurbished as a mental hospital. London continues to grow and its suburbs engulf the former prison. It now sits in the middle of a rundown section of council flats southwest of Clapham.

The deck of cards, which has never before lingered so long in our reality, influences the world around it, shaping humanity into a mirror of itself. The asylum of Sandburn is gradually twisted into a semblance of the Tarotica until the wardens are turned into a rigorous but just group (the Archons), and a sadistic collection of bullies (the Death Angels). The inmates are influenced by the five suits.

The power of the cards reach out beyond the hospital, influencing all of London. The five suits create a focus in different parts of the city where their influence is particularly strong. Those in positions of power are undetectably shaped by the patterns of the higher arcana. Lesser duplicates of the deck are also created in varying incarnations, and these are spread around the world like spores of a dangerous plant.

During all this, the Goddess is barely awake in her prison in the old abandoned section below the hospital. Gradually her consciousness is surfacing, seeking contact with the deck of cards. She cannot invoke the cards or free herself, but she is able to influence them.

She has decided to change the Tarotica by creating a new card, Anthropos, representing

The Awakened Man. Aided by this card, she hopes to escape from her prison. But she cannot create the card by herself in her current state of imprisonment. A human being must make the card for her, and it must be a special human, a newborn soul not bound to the Illusion.

With the aid of the cards, the Goddess searches for someone in the vicinity to help her, and eventually finds a mind she is able to contact. It belongs to Mary Langsbury, a woman suffering from schizophrenia, and a patient at the hospital. She possesses Magical Intuition and is able to understand the cards. She is also mad, and has no difficulty seeing through the Illusions.

The cards implant visions directly into Mary's consciousness and encourage her to search for the hidden room in the closed-off section, where the deck is hidden. She finds the hidden room, starts to play with the Tarotica, and lays out the cards according to the instructions of the Goddess. Using the suit of Roses, she invokes Christopher Walden, a prince of passion, and becomes pregnant by him. She now carries a child that can be bound to a newly created soul.

But she needs help. The soul of the child must be created and the baby must be born before it can create the new card. Using the cards, Mary invokes the only souls the cards recognize in London, the reborn souls of the guards who bound the Goddess in the first place. These are the PCs. It is here that the story begins.

Synopsis

The adventure consists of a prologue and six chapters.

IN THE PROLOGUE the players use pre-generated characters, four prison guards in a 19th century prison. They play out the background as it is described above.

IN THE FIRST CHAPTER the players use their own player characters, without knowing that they are the reborn prison guards released from Inferno. They have mysterious dreams which call them to Sandburn, now rebuilt as a mental hospital. Mary is waiting

for them there. She asks them to get her out and to help her create the soul of her magical child before Barkley shows up. She says that the madmen on the Isle of Dogs can help them. The PCs will probably not understand half of what she says, but they can help her get out of the mental hospital. She gives them the cards for safekeeping.

Soon after, Barkley shows up at the hospital and possesses the body of the Director, taking his place. After interrogating the Goddess of the Forgotten in the basement, he starts to search for Mary and the cards. He finds both, cuts the foetus from Mary's belly and takes it with him, and also steals the cards. When he returns to Sandburn, he brings the foetus down into Inferno in order to control it. He tries to implant it into a creature of Inferno so it can be born, but the creature dies. Barkley does not understand that only the parents of the child can give birth to it. The PCs meet Timothy, a boy from the hospital, who helped Barkley hide the child in Inferno. He can tell them where it is. The PCs now have two leads: they can seek out the madmen in the Docklands, who know how to create a new soul, or they can try to enter Inferno in order to reclaim the child. It does not matter in which order they do this. **CHAPTER TWO** is played among the madmen of the Court of Fools. In the Docklands, the PCs are told to contact someone called Waya. She can show them where they can create a Child of Magic. But she has been arrested by the police and imprisoned in a mental institution. The PCs must free her and the madmen in her company before they can talk to her.

Waya explains that they must go to a place called Achlys to create their newborn soul. She doesn't know where it is, all she knows is that one person in London does. He has been forgotten by everyone, but she can help the PCs to remember him and find him.

Waya plucks the memories of past lives from the PCs, and tattoos the pictures from their memories onto their bodies. Aided by these tattoos and a map she draws from their memories, they will be able to find the Forgotten Man who knows about Achlys. They know that the trail

which leads to him begins somewhere in Kennington, south of the Thames.

But in order to create the soul they must also have the foetus that Barkley has taken. They must now enter the land of the dead to reclaim it. Timothy, the boy who helped hide the child, can tell that they were in a land peopled by the dead and the homeless. He thought he saw his grandfather among the dead.

IN CHAPTER THREE, they enter the land of the dead and reclaim the foetus. By asking their way among the homeless living under Waterloo Bridge, and on the streets of London, they reach the cemetery of the vagabonds, a burial place where the forgotten go to die. A dying man may be able to guide them to the other side.

Before the dying man agrees to help them enter the land of the dead, he demands that the PCs discover those responsible for his death. There has been a wave of mysterious deaths among the homeless of London. If they promise to investigate the event, he will guide them to the land of the dead. There they find the foetus, floating in a bottle like a homunculus, still alive and unperturbed by everything happening to it. They bring it back to the world of the living.

When they have investigated the deaths among the homeless they find that a company, retained by the government to get the homeless off the streets, are killing them to get more money. The PCs are in a position to expose the guilty.

IN CHAPTER FOUR the PCs help the homunculus create its new soul. In order to do this they must go to Achlys, the origin of everything. The conjurer of the madmen, Waya, has told them how to find the Forgotten Man who knows how to create souls, and which roads lead to Achlys. She also explains that the tattoos she has given them can help them to return from Achlys.

The PCs go to Kennington, south of London, into parts of the city populated by the forgotten, recluses who work to loosen time and space. They search for the Forgotten Man and are told that he has moved to a village still further away. They follow his track to an deserted moor, which is quickly drowned in darkness. In



reality, the moor is the visual form taken by the subterranean city of Ktonor.

They reach a village where a Goddess tells them he serves the Forgotten Man. The PCs meet him and he explains to the homunculus how it can invoke a soul. A servant shows the way to the gates of Achlys, where a blind man stands guard. This is really the Blind Bull who guards the entrance to Achlys. The PCs must have the homunculus with them, and they must explain that they have not come to Achlys to be destroyed, but to create something new. He will then let them pass without a fight.

Through the labyrinth atop the hill next to the blind man's farm, they reach the chaos adjacent to Achlys. Everything dissolves around them, and at the end, only the homunculus and their memories, in the form of the tattoos, are intact.

The homunculus creates its soul out of the nothingness by calling it to itself. The PCs can return to our reality by following the memories which reside within the tattoos. They then return to London with the child and its soul (to the Cemetery of the vagabonds, where their bodies await them).

CHAPTER FIVE: Barkley is not one to give up easily. When the child has gotten its soul

he no longer has full control over it, but he can still ensnare it. Through his control of the homeless derived from the cards, he enlists the aid of a dream prince among the drug users of London in order to ensnare the soul of the child in a dream. The dream soul is hidden away at Sandburn in the dream, where Barkley tries to influence the child in order to gain power over it. He then hides Sandburn in a special part of the dream world so it cannot be found.

The PCs get in touch with the dream prince who helped steal the soul of the child. He has been expelled from his own dream world and wants revenge. With his aid, the PCs enter the dream to free the soul of the child. They enter a dark, twisted version of London. By asking their way they can get to Sandburn,

where the soul is imprisoned. They reach Sandburn and free the soul.

IN THE LAST CHAPTER the PCs must make sure the child is born in order to stop Barkley. Since Mary is dead, there is only one other person who can give birth to the child, and that is Christopher Walden. He is a conjurer of passion and helped Mary create the child. He is bound to the foetus through the ritual that created it. Barkley has realized that Walden is a threat, and his men are looking for the conjurer, who has disappeared.

The PCs must find Christopher Walden and persuade him to change his sex by a ritual, and thereafter give birth to the Child of Magic. Barkley is becoming more and more desperate, chasing them all over London. Hiding at the home of Rupert Faraday, another conjurer of passion, they are able to reconstruct the ritual that can help Walden change his sex and give birth to the child.

The Child of Magic is born and paints the 78th card of the Tarotica. Barkley loses control of the cards and is torn to shreds by the inmates of Sandburn. The Goddess is freed and the child disappears beyond the Illusions with the cards.

The Child of Magic

The Tarotica originally consists of 77 cards. They symbolize the Illusion with its Archons, Death Angels, and the five worlds of man. The deck has the potential for 78 cards. The last, the unnumbered card, was supposed to represent the Awakened Man, but the Goddess has consciously refrained from making the card, as it would give the Tarotica powers which extend beyond her own domains. She is not able to create this card herself, in any case. It can only be created by a human, a Child of Magic.

When the Goddess has been imprisoned in the Illusion for a hundred years she decides to complete the deck of cards in order to set herself free. She gets Mary pregnant with a soulless foetus that can be bound to a newly created soul. In a magical ritual using the Tarotica, she binds Mary and the foetus to each other, creating a homunculus.

The Goddess hopes to create a new human being that has never been imprisoned. Since the Fall, no more humans have been created, they have only been reborn to new life. She wants to create a newborn, human soul, one that has never been bound to the Illusion, and does not need to walk the long road to awakening. This is the kind of soul that must create the 78th card.

Human souls are created out of Achlys, the nothingness that existed even before chaos and order. To make the last card, the PCs must go to the edge of this nothingness and there create the first new soul since the start of humanity's imprisonment.

So that the child may be born, they must then find the only human who is magically connected to the child after the death of Mary: Christopher Walden. By becoming a woman, he will be able to bear the child.

The Tarotica

The Tarotica was created by the Goddess of the Forgotten, who made it as a picture of imprisoned humanity. She made it from her own pain, drawing the cards on her own skin and cutting them loose from her own flesh. The

cards can be used to manipulate the Illusion, but only the Goddess can fully control them. Others risk being entangled by the deck of cards, which has its own mind and will.

There is no way to destroy the cards, which can influence and distort their surroundings. When they wish to change owners, they disappear mysteriously. If they wish to connect with someone, they may follow him. If the owner tries to discard them, he finds them lying beside his bed when he wakes up the next morning.

During the bulk of the adventure they will be in the hands of Anthony Barkley, but the PCs will possess them on a few occasions, which is why we describe them here.

The Major Arcana

0. Anthropos: (the card is not present in the original deck) A foetus inside an egg in front of Metropolis.

I. Demiurgos: An eye inside a triangle, surrounded by a halo. After the Prologue this card is blank.

II. Astaroth: A horned creature girded by a snake. A pentagram is in its right hand, a flame in its left. A fettered man lies at its feet. A black sun hovers in the background.

III. Kether: A ruler with crown, flail and orb, sitting on a throne decorated with rams. Two hooded Lictors kneel by the throne.

IV. Chokmah: A horned, crowned and bearded father figure surrounded by small, naked women and children. The entire card is fading.

V. Binah: A Madonna with her Child sitting on a stool on a checkered floor.

VI. Chesed: A white man, dressed in a suit with a purse at the belt, is giving water to a fettered man with a bandage over his eyes. A white sphinx flies across the sky in the background. The entire card is fading.

VII. Geburah: A judge in a full length robe sits on a throne with a double-edged sword in his right hand and a scale in his left. A curtain behind him is draped from a pyramid with an eye inside it.

VIII. Tiphareth: A spider with the sign of eternity on its back crouches in the middle of its web.

IX. Netzach: A knight with a lion inscribed on his shield and a sword inscribed on his chest holds a lance towards a vanquished foe. There are bombers of early but unidentifiable vintage flying in the background.

X. Hod: An executioner with a double-edged sword stands between a kneeling man, whose hands are tied behind his back, and a dog with its tail between the legs. Victims swing from gibbets in the background. A black sphinx flies through the sky. The entire card is fading.

XI. Yesod: A usurer is counting money in front of a lattice covered with roses. A starving beggar sits in front of the table.

XII. Malkuth: A woman wearing a loincloth and an ankh on a chain about her neck stands on a half circle inscribed in the floor. In her uplifted right hand is a staff. Her lowered left hand sends a bolt of lightning towards the ground, splitting the half circle she stands within. Above her is the sign of eternity. To the right is the tree of life in the form of a hollyhock. To the left is the tree of knowledge, a snake coiled about it.

XIII. Thaumiel: A monstrous ruler with a lash, a crown of iron and a skull face sits on a throne decorated with ram skulls. At his feet are two veiled razides. Giant cogwheels and slaves carrying burdens along a road can be seen behind him.

XIV. Chagidiel: A starving, monstrous figure of a man with a pharaohnic beard and an inverted ankh on his forehead. He is holding a child upside down by one foot with his right hand and a downturned torch in his left.

XV. Sathariel: A parched, monstrous woman is swallowing a child. There is a dead tree to her right side, and ragged peaks and a black moon in the background.

XVI. Gamichicoth: Death is dancing with a cup in his right hand and a bunch of grapes in his left. Starving people reach out to him.

XVII. Golab: A ruined body bleeds on top of an altar. Behind is a creature with bloodied knives in place of hands, its head hidden by an executioner's hood.

XVIII. Togarini: A form veiled from head to toe stands with a torch in each hand turned towards the earth. There are two inverted pentagrams. In the background the living dead emerge from a cemetery.

XIX. Hareb-Serap: An immense battlefield with dead bodies in the foreground. On the horizon a skeletal face leers from a mushroom cloud.

XX. Samael: A man squats on his haunches atop a pile of bloodstained corpses. His eyes are bound shut, he holds a dagger in each hand. He is soaked in blood up to his elbows. Behind him two black sphinxes fly across the sky.

XXI. Gamaliel: A pair of lovers hang in torment chained between a black and a white pillar.

XXII. Nahemoth: A creature resembling a fish sits on its haunches in a desolate landscape.

The Lesser Arcana

The Lesser Arcana consists of five suits of eleven cards each: Skulls, Roses, Hourglasses, Eyes, and Crescents. The aces are the highest cards in each suit, followed by the eleven, the ten, the nine, and so on. Each suit symbolizes a part of the Illusion. The Skulls represent death, the Roses passion, the Hourglasses time and space, the Eyes madness, and the Crescents the dream. The suits of the Lesser Arcana have no face cards.



London

RIVER FRONT

50 0 50 100 150 200 250 FT
10 0 15 30 45 60 75 METERS

Like every large modern city, London is a place of many contrasts. Conventional businessmen in suits and bowler hats mix with punks wearing black leather, their skin pierced with metal in unexpected places. Glistening towers of steel and glass rise above 19th century squalor. Luxury cars glide among armies of homeless. Beggars swarm in the heart of the financial district angling for a few pence. London is both immensely rich and devastatingly poor. Many of the middle and upper class are troubled by the lack of housing and the poverty, but

views are split about what should be done. For the past ten years *laissez-faire* has been the rule.

And this is only the surface which conceals the face of the real London. The true city is ancient, and was built when all cities were labyrinths. The windings of the labyrinth are still present in the forgotten parts of London.

The Children of the Night have lived in the City since the first foundations were laid. Whole parts of London were built by them. Nowhere else in Europe are so many gathered in the same place



During the past hundred years, London has also been influenced and transformed by the presence of a powerful artifact: the Tarotica. While it has been hidden away in the old Sandburn prison, gradually parts of the city have fallen under its sway.

The Tarotica and London

During the hundred years the Tarotica has been at Sandburn it has wrought changes within the city. Gradually some areas have come to mirror the images on the cards.

There is nothing obvious unless you are aware of what is happening. If the players make this connection on their own, you can weave in references to the Tarotica in your descriptions of various places:

"You begin to see certain trends in parts of the city. You notice a symbol repeating in the windows of the sexshops and above certain doorways. It is the sign of Roses. Soho has been influenced by the suit of passion."

The Greater and Lesser Arcana have affected different parts of the City's rulers and servants. The rigid class structure of English society suits the cards perfectly. The Greater Arcana have influenced the upper classes, and the five suits of the Lesser Arcana have influenced the people at the bottom.

So far, only the oldest parts of London are under the influence of the Tarotica. But if it remains in Sandburn much longer, the whole city will in time fall under its sway. Hopefully, the PCs can stop this from happening.

The Lesser Arcana

The Lesser Arcana have influenced the old laborers' sections. Through the years many of these areas have been rebuilt, but many are still decayed slums riddled with poverty.

The Suit of Skulls

This suit represents death as a breakthrough to the other side, as well as the death that binds us to our flesh. Death is everywhere. The Suit of Skulls is the one that has influenced London the least. South of Battersea is a small, aban-

doned cemetery where outcasts gather when their time is up. There the border between time and space is thin, and occasionally it cracks, allowing the dead to move among the living.

A priest, refusing to abandon the dying, continues to care for them even after they have died. He himself has become undead, but is barely aware of it.

The Suit of Roses

The Rose is a symbol of passion, blinding passion, or that which liberates us. It is connected with sexuality.

Passion has influenced all of the city. The inhabitants have a split view of sex, a sort of prudish fascination. Its major area of influence is Soho, where the sex shops and porno clubs are located. Many conjurers of passion live in this area to draw power from it.

The Suit of Hourglasses

The Hourglasses represent time and space, the prison binding us in the Illusion, but they also carry the hope of breaking the shackles and waking up. The Hourglasses also represent the labyrinth that all cities are modeled on. All of London is influenced by this suit, partly because the labyrinth which underlies the city is still present and powerful.

There is a center of the suit's influence in Kennington south of the City, where there are gates to the Labyrinth and to Achlys. Those who pass through are lost forever.

All of London is influenced by mutations in time and space, which displace streets and distort time. Cab drivers must continually update their maps of the city. In 1971 Oxford Street disappeared for three hours, and during the 1990s several alleys and mews moved or disappeared completely.

The Suit of Eyes

The Suit of Eyes represents madness: rebellious, penetrating madness that can pierce the Illusions, and the blinding madness that binds us. Madness has its strongest influence throughout the old docklands and Isle of Dogs. All of the mental hospitals in London fall under the power sphere of this suit. Madmen gather on

the Isle of Dogs. They instinctively feel the influence of the cards' power. The Docklands project is a result of the suit's influence. The Isle of Dogs hovers near the border to Metropolis and the worlds beyond the Illusion.

The Suit of Crescents

The Moon is a symbol of the Dream, the search for the unattainable. The Dream inspires and strengthens, but is also a crutch to sustain the unbearable and an escape from reality.

The Suit of Crescents has affected the East End, the old poor districts of Whitechapel and Limehouse, and also the newer slums of Brixton and the south. It manifests itself through increased use of drugs as an escape from reality. The drug users of London live in a common dream world under the influence of the suit. The dream world is strong enough to invade our reality in such a way that the junkies dream right alongside those who are awake.

The realm of dreams is similar to William Burroughs' Interzone, and some people have wondered whether his story may have been influenced by the dream world.

The Major Arcana

The Major Arcana primarily influence the upper classes. It consists of 21 individual cards, described above, divided among Archons and Death Angels. This division has allowed the major cards to warp the city in an unpredictable way. Each card has affected one or more people until they have been turned into living images of the card.

The city's government and many captains of industry are under the influence of the Tarotica. There are a number of representatives of the cards in the House of Lords and the House of Commons.

This means that all the well-off neighborhoods of London are also affected: Mayfair, the City, Knightsbridge. The Arcana has created a situation where the 16 people most strongly connected to the cards will achieve complete domination of the City. The upper hierarchies

of the city are well on their way to being under complete control.

London Today

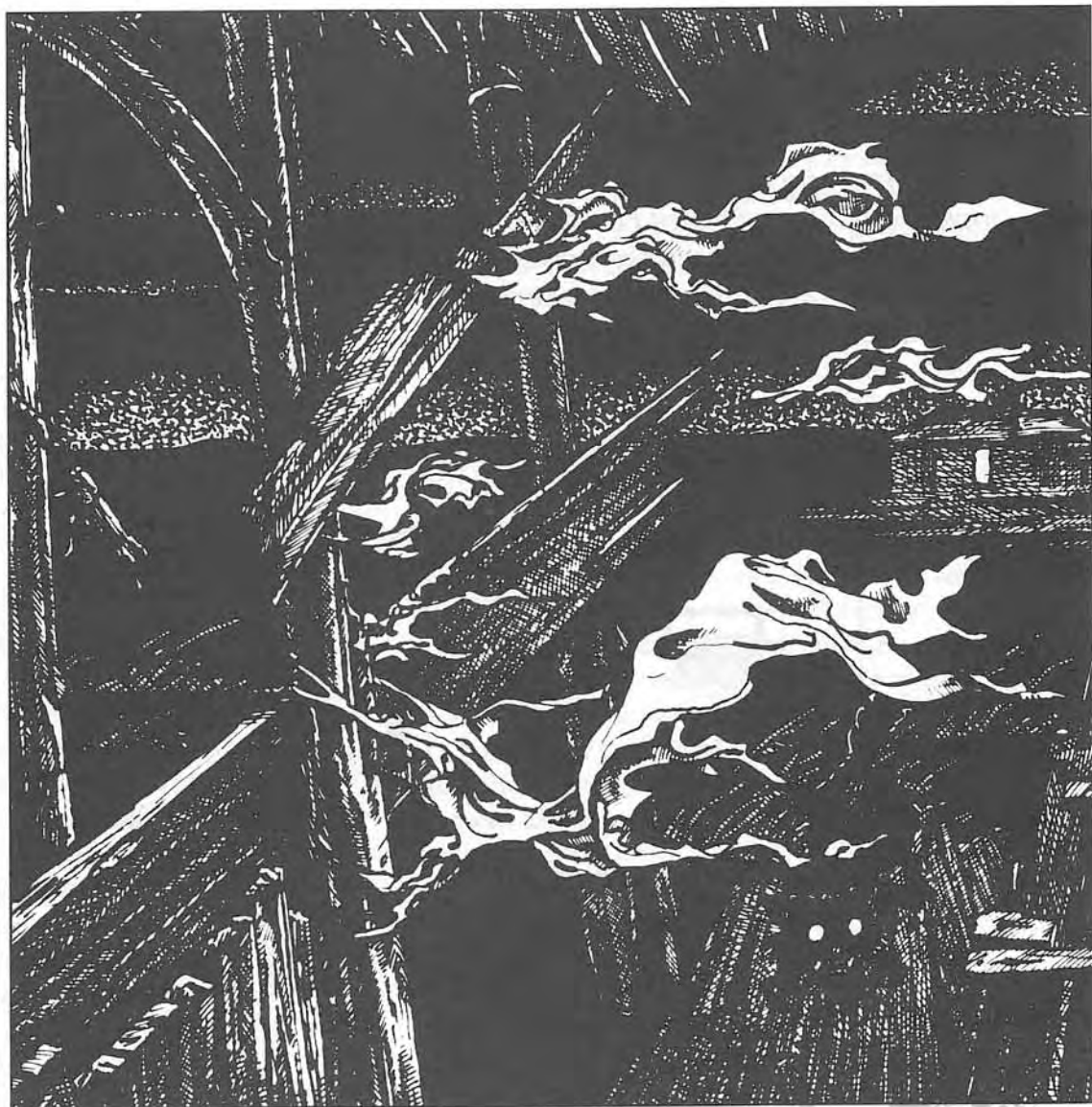
The influence is strengthening all the time. The City is being rezoned and rearranged as a result of the cards. New houses are being built and old ones torn down so the City can adjust itself to the layout of the cards. Roads are moved and parks are laid out. Certain areas are beginning to resemble the card or suit which most influences it. This first shows up in architectural decorations, then in the architecture itself and the layout of the district. From the air it is possible to see how the City is taking shape as a symbol in the wake of the Tarotica.

The Labyrinth

London is an old city. According to some, it was built on the ruins of one of the original cities of mankind. It is certain that the city developed out of a labyrinth, that age-old symbol of time, space and hidden knowledge. London is still in part a labyrinth.

It is easy to become lost in the maze of streets, alleys and small parks. A street that led to one place yesterday may not today. Once you have lost your way, it is easy to lose sight of all landmarks. You stumble deeper and deeper into the ancient maze.

When you no longer can find your way out, you discover yourself among the forgotten, those whom nobody remembers or wants to know about. They have removed themselves from all contact with the world and live on streets inside shuttered houses. The forgotten never talk to anyone unless they are questioned. They never look you in the eyes, and they never ask questions.



Sandburn

Bloody 'ard weather it's been, eh mate? Ever since the new Warden things 'ave been tight."

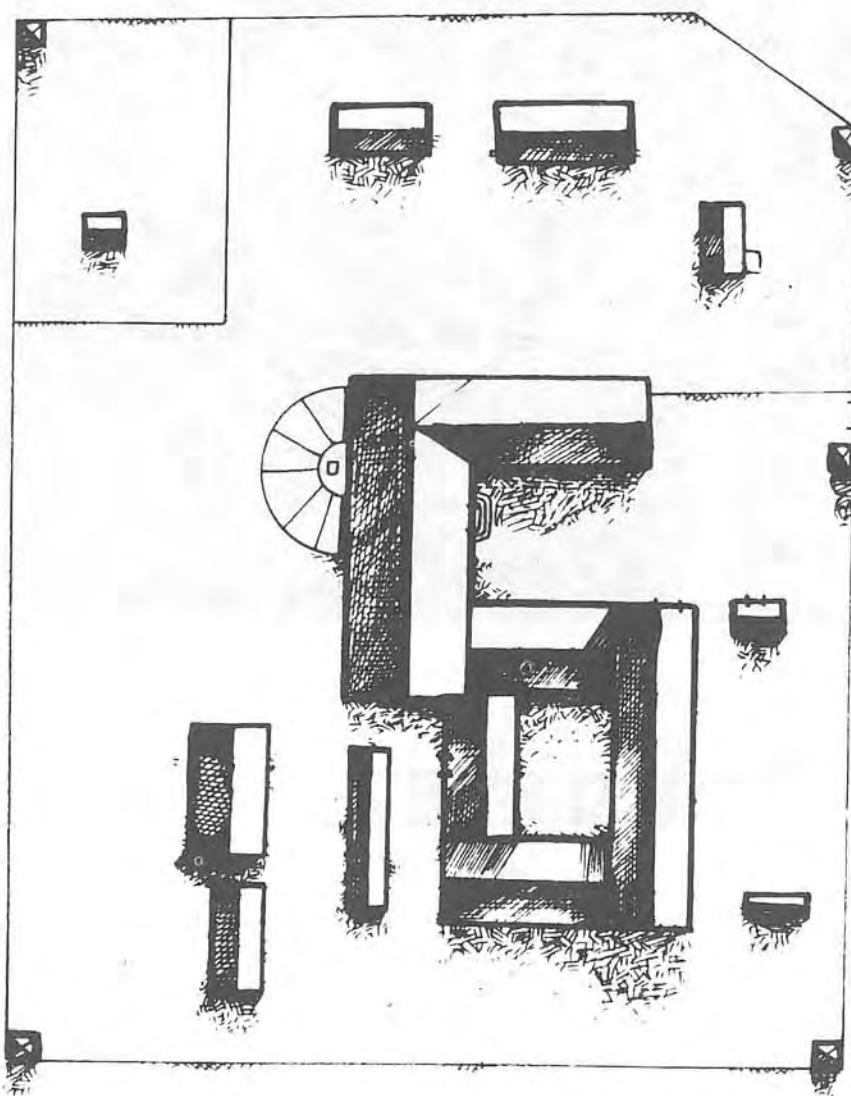
"Aye, ever since that bounder Barkley took over it's been belt and braces. But the cold—fairly brass monkey weather. I 'ear that the ol' warden is up to some trickery..."

"What sort might you be talkin' about, mate?"

"I mean that there are tales told by the screws that something big is up."

"Something we're bound not to like, I'd be willing to wager."

"Aye, mate. Something we're bound to not take kindly to."



Sandburn: General Map

Sandburn Prison is a center of the action both in the Prologue and the present, which is why we provide two descriptions of the institution, one of 1894 and one of a hundred years later.

Sandburn Prison is situated in the south of London near a trash littered common where the houses of the city bump up against the farms of the country. The oldest part of the prison was built in the 1820's and consists of a single two-story building, called the Old Gaol.

In 1894 the Old Gaol is connected to three newer wings constructed around a small, paved courtyard with a gallows at its center. The wings: West, East and North, were built according to newer penal theories. The cells are in two rows with an open shaft through the center of each building, giving the guards an unlimited view of all the cells.

The New Prison is only ten years old. It has also been built according to newer theories, the layout is open and there is a balcony along the cell doors of the second story. The middle part of the New Prison contains some

offices. Behind the building is a modern yard divided into "cake slices."

There is a hospital connected to the New Prison. It is over a hundred years old with narrow windows and massive stone walls. Because of the large number of inmates at the prison, only a small part of this building is actually used as a hospital.

The prison is surrounded by a stone wall, 24 feet high, with a series of small wooden towers distributed along it. A number of other buildings also sit inside the wall: the central guard house, the Governor's house, the stables, the dog kennels, and a small cemetery and a chapel. The guard dogs are allowed to run loose at night.

The Map of Sandburn

There are two descriptions for each place on the map, marked 1894 and 1994. Following 1894 are descriptions of the prison, and following 1994 are descriptions of the mental hospital. In some instances the descriptions are identical. Let the players take a good look at the map before you play the Prologue, as their characters have worked at the place for several years.

There is no description specific to the general map.

The Ground Floor

1 Yard. 1894: A paved courtyard which functions as a drill-ground for the prison guards after the arrival of Governor Barkley. The prisoners are marched across the yard to the washrooms and the dining halls. 1994: The yard is covered by weeds and gravel. A huge elm is growing in the middle.

2 Hospital entrance. 1894: An open hallway with a reception desk next to the stairway to the first floor. The white paint on the walls has started to flake. The pungent smell of alcohol, carbolic acid and formaldehyde permeates the place. 1994: There is a guard behind the desk by the stairs. He directs all visitors to the "New Prison" building.

3 Nurses' room. 1894: Eight nurses work at the hospital. They sit here and chat when they're not with the patients. 1994: As in 1894.

4 Sick-rooms. 1894: There are six beds in each of the four sick-rooms. Only the most severe cases, prisoners close to death, are brought here. 1994: There are four patients in each sick-room. This is an infirmary for physical injuries or diseases.

5 The New Prison Entrance/Reception. 1894: A hallway that can be closed off in case of a breakout attempt or uprising. The stairs which lead up and down can be closed with iron gates. 1994: There is a reception area here with a receptionist and a guard in room 6. There is a window in the wall to room 5. The receptionist requires that all visitors show some identification. The door to room 7 can be opened electronically from the guard room.

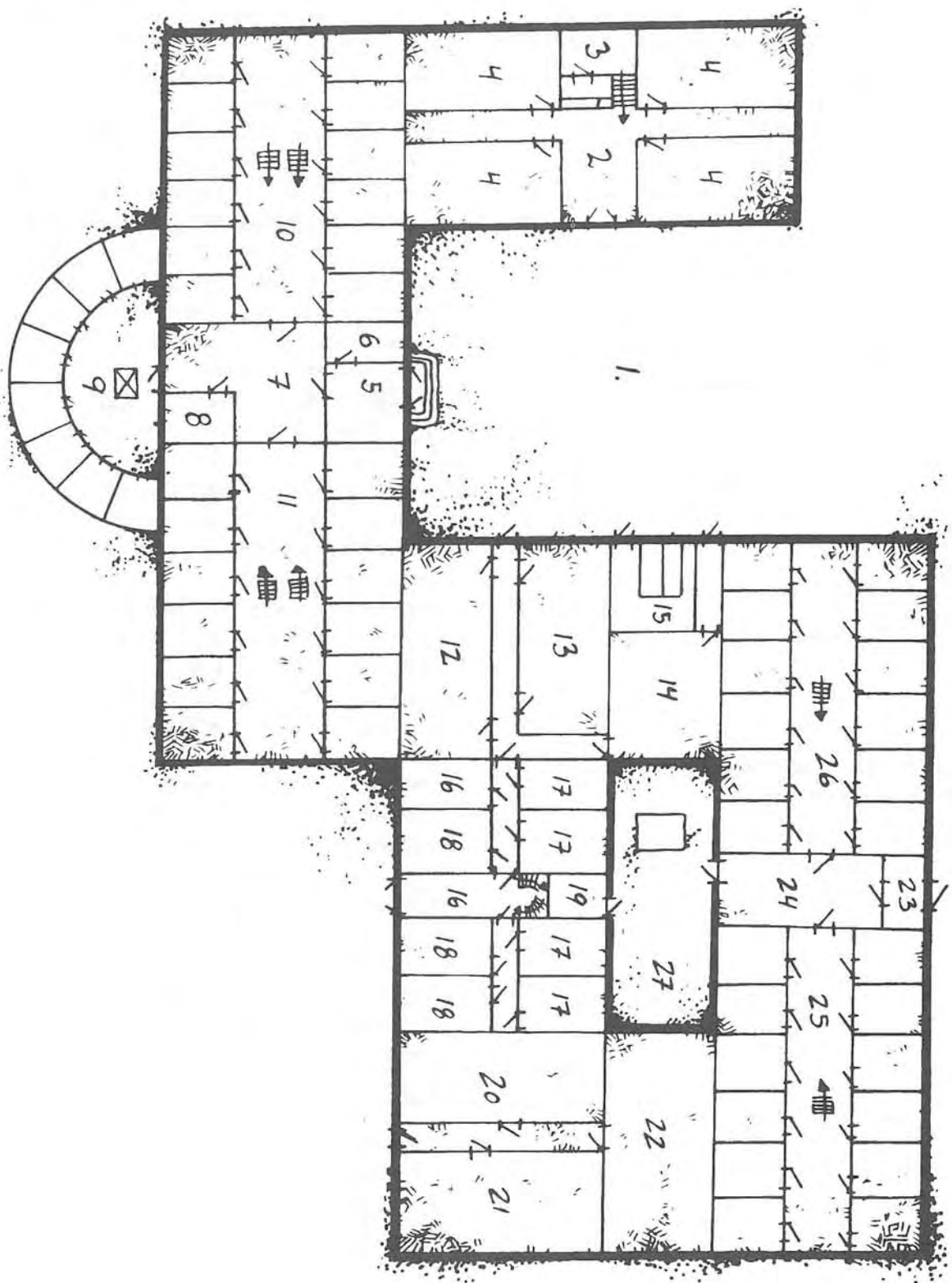
6 Guard room. 1894: A small office with a rickety table, where a guard registers all visitors. 1994: The guard and the receptionist sit in here. A telephone switchboard and screens for closed-circuit surveillance system are also here.

7 The New Prison central hall. 1894: This is a worn and faded hall with large iron-barred doors leading to the wings. On the benches along the walls, prisoners who were not locked up used to sit and chat in the time before Barkley arrived. 1994: A bare hall, the walls newly repainted white. The old barred gates to the wings have been replaced with glass block walls.

8 Guard room/Smoking room. 1894: A room where the guards sit down between their patrols through the wings. There is a table and a few chairs in the room. 1994: The attendants use this room to smoke. The furniture consists of a couple of tables and a black and white television set.

9 Exercise yard. 1894: A small wooden tower overlooks the "cake slices" where the prisoners get their exercise. Because of the crowded conditions at the prison, the yard is not often in use. There is no practical way to let the prisoners out in an ordered way. 1994: The yard is overgrown with weeds. It is used occa-

Sandburn: Ground Floor



sionally to let difficult patients get some fresh air. The guard tower is in a state of decay.

10 The New West Wing. 1894: The stairs and the balcony are made of steel mesh, permitting a full view of the entire hall at all times. The cell doors are steel bars, again giving full visual access. Each cell contains six cots, three on each side. They are folded up each morning leaving the cell with nothing but a bare stone floor. The cells are less than 90 square feet in size. Recently, each cell has held up to eight prisoners. The air is heavy and smells of sweat and urine; the noise level is high and the whole place feels crowded. 1994: The cell doors have been replaced with steel doors with a sliding shutter. There is only one patient in each cell. The furniture consists of a bed and a small table. A few of the ground floor cells are padded. Otherwise things look as they did a hundred years ago. One of the cells to the rear has been converted to a lavatory.

11 The New East Wing. 1894: Like the west wing. 1994: As above.

12 Dining hall. 1894: A bare hall with long wooden tables and benches. The food is delivered by inmates who work in the kitchen. Plates and cutlery are made of tin. 1994: The same long tables and benches as a hundred years earlier, but the walls have been repainted a sickly yellow.

13 Dining hall/Workshop. 1894: Like the dining hall above. 1994: Workshop with looms, tables for carpentry, painting and sewing.

14 Kitchen. 1894: An old-style kitchen with a huge brick oven. Everything is cooked in large cauldrons above a central fireplace. A cook and two kitchen hands work with a few trusted prisoners. A stairway leads to the food stores in the basement. 1994: The kitchen has been modernized, though by 1990's standards it is outdated. It looks as if it was refurbished in the 1950's with large electric pots and gas stoves. Two female cooks work here.

15 The Washroom. 1894: Long wash-basins fastened to the walls. The room is heavily stained by water. After the arrival of Barkley it is a common occurrence for inmates

to be killed here, giving the floor and walls permanent stains and a bad smell. 1994: A relatively modern wash room with showers and wash basins.

16 The Hall of the Old Gaol. 1894: An old house with unpainted stone walls. Two circular, narrow stairs lead up and down at the end of the hall. Narrow doors lead into the cells. 1994: As in 1894.

17 Death row. 1894: The number of death sentences has increased, putting up to six prisoners in each cell, but they still have more space than other prisoners. They are never allowed out. 1994: The doors are wide open. The cots in the cells are broken and rotted.

18 Workhouses. 1894: Some prisoners were allowed here to do simple wood-working projects, etc. 1994: The doors are wide open. Everything in the cells is rotted.

19 The Morgue. 1894: After the arrival of Barkley, the dead are brought directly to the cemetery and buried. Earlier they were kept in the morgue before being buried somewhere else. 1994: A forgotten, rat-gnawed skeleton lies in the middle of the floor.

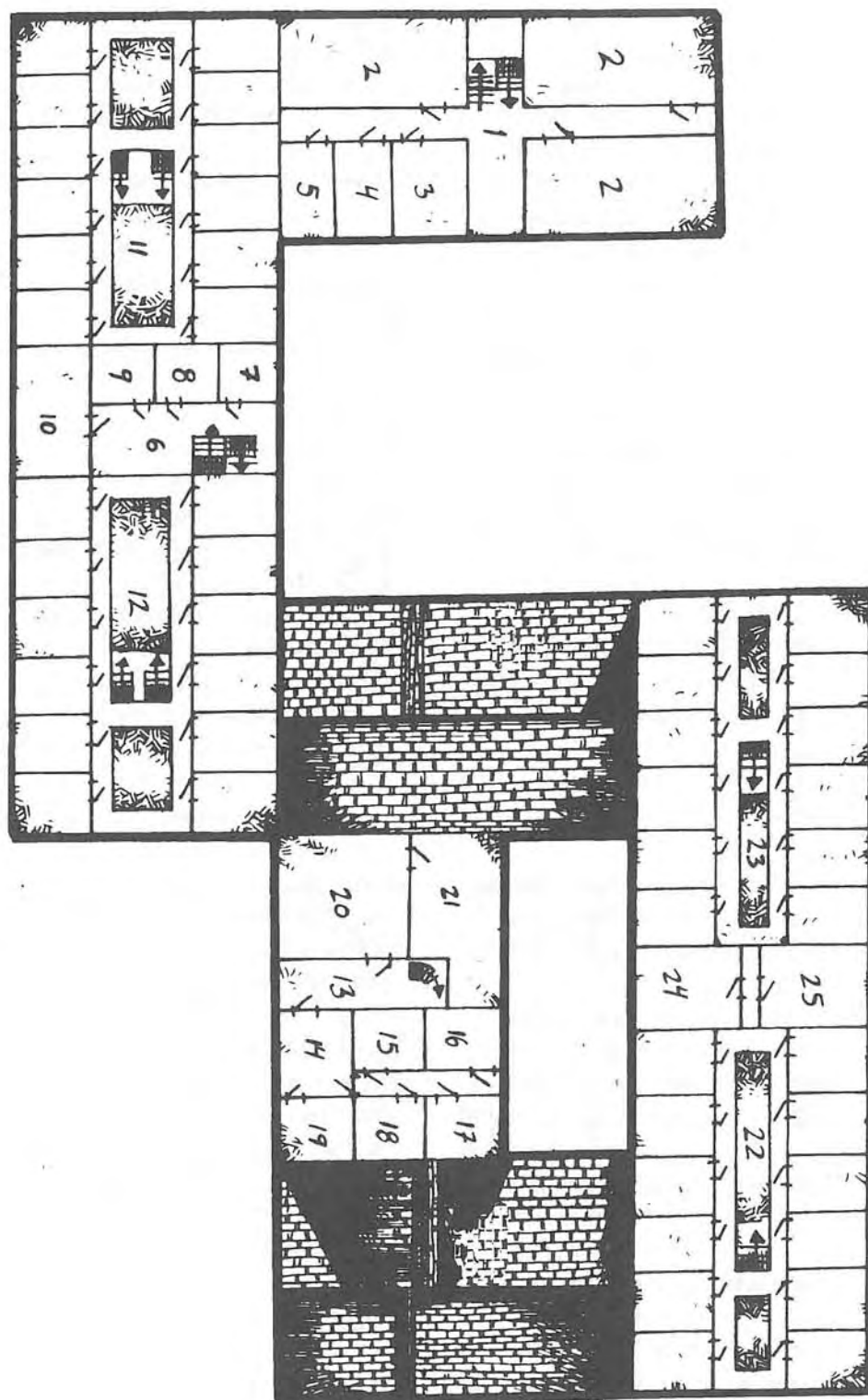
20 Workshop. 1894: The female prisoners worked here before the prison became hopelessly overcrowded. During the last few years it has been used to confine prisoners who do not require heavy supervision. Up to fifty people can live in the room. 1994: Workbenches and looms are broken and covered with thick layers of dust and dirt.

21 Workshop. 1894: A carpentry workshop still in use, but by the staff. They use the workshop to repair or to make tools. 1994: The work tables are rotting and broken.

22 Workshop. 1894: A workshop similar to room 20 being used to house more prisoners. 1994: The work tables are broken and in disarray.

23 The Entrance to the Old Wings. 1894: A small hall designed to prevent escape attempts. A barred gate separates it from the next room. 1994: The floor is covered with dust.

Sandburn: Ground Floor



24 The Hallway of the Old Wings. 1894: An older, worn part of the prison that has been renovated to better comply with modern standards. The walls are unpainted stone, the room is crowded and the humidity is high. The guards sit around a table in the middle playing cards when they are not making their rounds. 1994: The floor is covered with dust and the table is broken.

25 The Old East Wing. 1894: A narrow, worn building two stories tall. The same overcrowding as in the wings of the New Prison. 1994: The cell doors are standing wide open, and everything is rotted and dusty.

26 The Old West Wing. 1894: As above. 1994: As above.

27 The Inner Yard. 1894: A cobbled courtyard with a gallows. The yard is used only for executions. 1994: The gallows has fallen apart and weeds are growing all over the yard. Small trees grow from between the cobblestones, pushing them out of place.

The First Floor

1 The Upper Hospital Hall. 1894: A bare hall with a window facing the yard. 1994: As 1894.

2 Sick-rooms. 1894: There are six beds in each of the three rooms. Only the worst cases, prisoners close to death, are here. 1994: Sick inmates are treated here. There are four beds in each room.

3 Doctor's Consultation Room. 1894: The consultation room of Doctor Peacock, when he makes his twice-weekly calls on Tuesdays and Thursdays. After the arrival of Governor Barkley he is confined to the prison. He starts to drink heavily and can usually be found sitting drunk in his office. 1994: Doctor Naismith tends to all the physical ailments which afflict the inmates. The room houses modern medical equipment.

4 Office. 1894: Peacock's office. After Barkley's arrival, it is a mess of confused notes; papers are strewn everywhere. 1994: Naismith's office. A neat and well-ordered place with a small computer and file cabinets.

5 Storage Room. 1894: Drugs, bandages and spirits are stored here. 1994: Same use as in 1894.

6 The Upper New Hall. 1894: A bare, worn-looking hall. 1994: Newly painted white with modern non-representational, framed paintings. There are potted plants on the window sills.

7 Storage Room. 1894: A storage room for nightsticks, chains, hand-cuffs and prison garb. 1994: Used for the storage of clean linen.

8 Visitor's Room. 1894: Before the arrival of Barkley, the room was used for important visitors. Clive Wilson, the priest, has moved in here since Barkley took over. The room is dirty and disordered. 1994: Visitor's room for inmate's relatives. The room is furnished with a table, comfortable chairs and potted plants.

9 Visitor's Room/Office. 1894: An empty visitor's room containing a few chairs and a table. 1994: The office of Mr. Lockley's personal assistant, Leonard Barding, the head attendant. The office has a modern look with wooden furniture and plants.

10 Office. 1894: The office of Matthew Clarke, the superintendent. Clarke has completely lost all sense of order since Barkley arrived. The office is pure chaos. 1994: The office belonging to the Director, Doctor Lockley. The office is light and inviting, furnished with modern, wooden furniture of light colors.

11 The New West Wing. 1894: (This floor closely resembles the ground floor described in section 10 of the previous part.) 1994: As above.

12 The New East Wing. 1894: As section 10 above. 1994: As above.

13 The Upper Hall of the Old Gaol. 1894: A bare, damp stone hall with portraits of former Governors on the walls. 1994: Mary's footprints can be seen in the thick dust on the floor.

14 Guard Room. 1894: Assembly room of the guard captains. They have their offices in the next corridor. There is a table and a few chairs in the room. 1994: The furniture is

broken and there is a heavy layer of dust everywhere.

15 Office. 1894: The office of Will Tailor. A bare room containing a desk and a cupboard. 1994: The furniture has rotted.

16 Office. 1894: The office of Michael Brown. Looks like room 15. 1994: Looks like room 15.

17 Office. 1894: The office of Harlan O'Connor. Looks like room 15. 1994: Looks like room 15.

18 Office. 1894: The office of Rick Dorsleigh. Looks like room 15. 1994: Looks like room 15.

19 Supply of Arms. 1894: The room contains about 20 truncheons, 40 Lee-Medford rifles, 20 boxes of 100 rifle shells each, 10 Webley Mark II revolvers and two boxes of shells. A steel door leads into the room; Barkley is the only person with a key. 1994: Everything is still in the room, but rusted and dusty.

20 The Governor's Office. 1894: Barkley's office is elegant with heavy oak furniture. A desk and several cupboards dominate the room. Barkley keeps his keys in the top desk drawer. 1994: The furniture is strangely well preserved in the office, they have not suffered the same decay as the rest of the building, though there is still a fine layer of dust on everything, and Mary's footprints can be seen on the floor.

21 The Inner Room. 1894: Barkley furnished this library himself with glassed-in bookcases. There is occult literature here (possibly some books of great interest, including the *Arcanum Metropoli*, the *Codex Azghoulii*, or others), also books on the social sciences and penal theory. The deck of cards is spread out on a table in the middle of the room in a pattern reminiscent of the floorplan of the prison. 1994: Mary has removed the deck of cards from the table. There is not a speck of dust in here, and the furniture and the books seem almost new.

22 The Old East Wing. 1894: A narrow, tired-looking, two-story building. There is the same overcrowding as in the wings

of the New Prison. 1994: The cell doors are wide open; everything is covered in dust.

23 The Old West Wing. 1894: As above. 1994: As above.

24 Guard Room. 1894: The guards of the old wings are sitting here playing cards when they are not on their rounds. It is a room with bare stone walls. The only furniture is a rickety table and a few chairs. 1994: The table is broken. The skeletal remains of two guards who were killed by the prisoners still lie on the floor.

25 Store Room. 1894: An old store room containing a little of everything: furniture, broken tools, etc. 1994: Everything is rotted and covered with dust.

The Upper Basement

1 The New Basement. 1894: The stairs lead down to a damp and drafty basement. The walls are stone blocks. A few empty wine casks line the wall. 1994: The walls have been whitewashed, and a coal stove heats the room.

2 Guard Room/Smoking Room. 1894: The guards overseeing the solitary confinement cells spend their time here. The room is heated by a small coal heater. A rickety table is the only furniture. 1994: This is where the attendants running the lower ward rest between duties. There is a television set, a table and a couch here. There are always two attendants in the room.

3 Laundry Room. 1894: All the laundry is done here, and is handled by trusted prisoners supervised by a pair of guards. The laundry is done daily. The water is carried in from the yard and heated on an old coal burning stove. 1994: The laundry room has been equipped with modern laundry machines run by two Pakistanis.

4 Solitary Confinement Cells/The Lower Ward. 1894: Because of the crowded conditions, the solitary confinement cells are no longer quite so isolated. Up to eight prisoners are crowded in pitch darkness on a damp stone floor covered with straw. It is common to find dead prisoners here. Everyone suffers from fevers and diverse illnesses. Matthew Clarke

will end up here after attacking Barkley. 1994: These small rooms actually serve as solitary confinement cells in the hospital. Although they are heated and lighted, they are not very comfortable. About half the cells are in use.

5 The Old Basement. 1894: An old basement with earthen walls. When Barkley took control of the cards, this part of the prison slid closer to Inferno. The walls are covered with ice, and are continually changing. The basement does not have exactly the same shape every day. 1994: The passage between the new and the old basement has been bricked up. The closeness to Inferno can still be felt. The walls are covered with ice, and are not fully fixed in place.

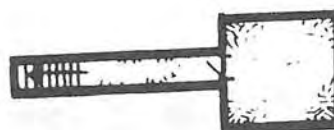
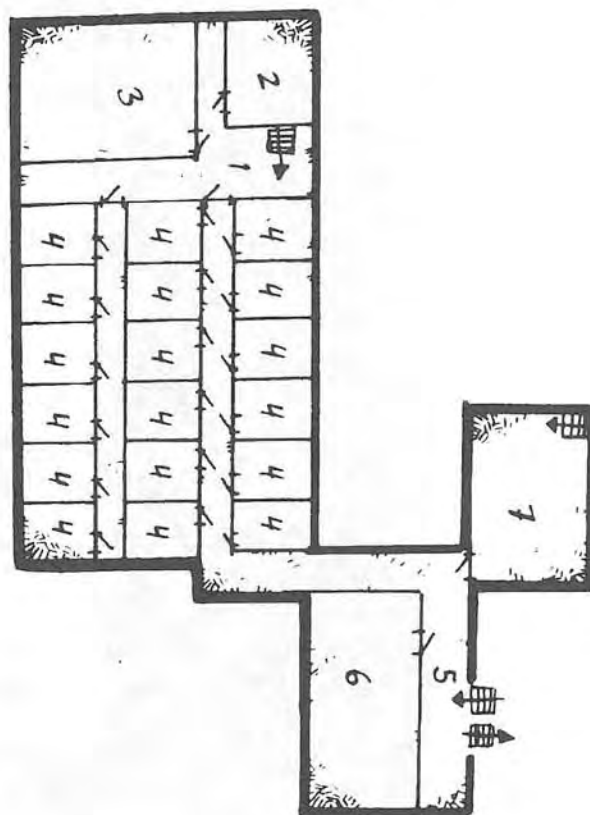
6 The Old Solitary Confinement Cells. 1894: Barkley rebuilt these cells into torture chambers. If he is allowed to continue long enough, he will call in razides to torture the prisoners. The walls are frozen earth, and the floor is covered with frozen blood. 1994: The old instruments are still here, and the moldy remains of a few human skeletons are present in the room. It is still close to Inferno, and the walls feel as if they may suddenly open.

7 Kitchen Stores. 1894: Barrels of salted fish, sacks of flour and potatoes. 1994: Modern stores: freezers, dry goods on shelves, etc.

The Lower Basement

1 Barkley's Temple. 1894: Ever since the Goddess of the Forgotten was imprisoned here, an almost tangible darkness has filled the room. No light can penetrate it. The Goddess is chained to the floor. Barkley is the only one with a key to the door; that key is in his desk drawer. 1994: Same as in 1894.

Sandburn: Upper Basement



Sandburn: Lower Basement



Prologue

The Prologue is acted out at Sandburn Prison, in the year 1894. This is the moment when a lictor, the prison Governor Anthony Barkley, invoked the Goddess of the Forgotten and gets his hands on a powerful artifact, the Tarotica. The players should use pre-generated characters, prison guards aiding Barkley when he invokes the Goddess, during the Prologue. They then rebel against him and cast him into Hell.

If you have more than four players you can create additional guards, and if you have fewer, you can remove some. The reason for the Prologue is to give the players an understanding of the background, and to provide an impetus for the present day characters to act.

The souls of the guards have been reborn into the players' regular characters. They must undo what they did at the prison a hundred years earlier, liberate the Goddess, and make sure that the cards of the Tarotica disappear from our reality. The prison guards should therefore be as similar to the present day characters as possible, both in looks and personality. If the present day characters are women, you may want to adjust the original characters in subtle ways, but there is no reason a man can't be reincarnated as a woman.

You need not explain to the players why the introduction must be played using separate characters. Just tell them that this is a short preamble designed to provide them with a background to the adventure. Explain that the Prologue is a tightly controlled scenario, and that they should be careful to play the characters as they are described; give no indication that these characters are in any way linked to their present-day characters.

The PCs have been prison guards at Sandburn for several years. They have a strong belief in authority, they are loyal civil servants who obey orders without asking questions. It is important that the players understand this. They should not under any circumstances question the orders of the Governor at the beginning.

Memories of an Earlier Life

The players can use the knowledge they gain in the Prologue later on. This will manifest itself as memories from their past lives when they recognize things from the Prologue. Explain to them that this knowledge appears in the form of hazy visions and faint memories.

When they recognize the prison from the Prologue in the first chapter, you tell them that "it looks familiar, you've seen it somewhere before, but you can't place it." Do this with everything they recognize.

The Player Characters at Sandburn

The 194 PCs have worked as prison guards at Sandburn for a few years. The prison is crowded beyond capacity, the inmates on the verge of rebellion, keeping all the guards on edge. Describe their daily routines before you start playing. Their duties include patrols on the walls and inside the wings. Several of the guards are trusted prisoners who are allowed to move freely inside the walls. All the guards accept bribes and are busy making a profit by supplying the prisoners with booze, food and tobacco. In between their rounds, the guards spend time talking and playing cards in the guard rooms.

The rapid explosion of population in London has put a strain on the prison. It is overflowing with inmates, up to eight people in cells built for two. During the fall of 1894 there are 1100 inmates. Rats, fleas and cockroaches thrive in this press of bodies. Diphtheria and cholera are epidemic. Last summer there were a few cases of leprosy, but these were quickly removed to a leper colony in Cornwall.

The prisoners are supposed to work in a nearby quarry, but since the summer of 1891 no one has been let out of the prison grounds. The guards are continually patrolling the prison in order to snuff rebellion before it gets started. Discipline is breaking down, creating a desperate situation.

Barkley Arrives

In the summer of 1894 everything changes with the arrival of a new Governor; his name is Anthony Barkley. He moves his office to a more central place in the main building, and begins by tightening up all procedures. Prisoners are not allowed to talk to each other, neither are they permitted packages from the outside. Beatings, isolation, and short or shortened rations are punishments meted out for the smallest infractions. Midnight inspections become the norm.

The Governor promotes the PCs to guard captains, each responsible for one of the wings. Barkley instructs them in ways to impose discipline effectively. Gradually the new procedures are tightened even more. Torture and mock executions are common. A system of informers is instituted.

When the adventure begins it is December, and Barkley has been at Sandburn for five months. The PCs at first thought of the stricter discipline as progress, perhaps saving them from a hopeless situation. Now they are a little uncertain, since several prisoners have died as a result of Barkley's methods of punishment. But they are still loyal to the Governor.

The Temple Is Consecrated

In early December, the Governor approaches Rick Dorsleigh and asks him to clean out the bottommost solitary confinement cell in the lower basement, where a prisoner has languished in pitch darkness since Barkley arrived.

"I need the cell. Make sure it is cleaned out properly, sweep the floor, and scrub it and the walls. Leave the prisoner in place meanwhile. You may chain him to the back wall. I believe there are some clamps there. Then I want you to come to my office. There is something I wish to discuss," he says.

The cell lies below Death row, at the end of a long staircase and a corridor. This is in fact a store room being used for solitary confinement. There is no cot, and no light, just some straw thrown directly on the floor. The prisoner, a

man in his 50's, has spent almost half a year in the cell. He is insane by now, mumbling unintelligible phrases.

When Rick returns to the office of the Governor, Barkley invites him to sit down, and offers him a cigar. He explains that he needs the cell for some private experiments. If they turn out well, they may prove profitable to both himself and to Rick. But he must be able to work in absolute privacy. He asks Rick to make certain that nobody on the staff will interrupt him.

"Tell the superintendent to keep his people away from the lower basement. And ask him to send me ten half pound candles. Tomorrow I need a man at four in the morning to do something for me. Is this clear?"

Before Rick can leave the room, Barkley tells him that he will be needing assistance from him and the other PCs.

"But let's talk about that later."

That night Barkley consecrates the temple in the basement by sacrificing the prisoner and spending the night in meditation. In the morning the guard that was sent for is instructed to bury the corpse in the common behind the prison, where those who die of illness or mistreatment are buried. Rumors begin to circulate among the guards and the prisoners.

The Goddess Is Invoked

Three weeks later, on the 21st of December, the Governor summons the PCs. He explains that there is something for which he requires their assistance. He is reluctant to say what it is, but he does tell them that it is to be carried out in the former solitary cell in the middle of the night. He asks them to go to the cell a little before midnight, and sharply admonishes them not to talk to anyone about it.

"You will of course be paid for your work. No question about it. And there is nothing illegal involved, you need not worry about that," he says.

If they talk to anybody about it, for example the prison priest, they will get evasive replies. They are advised to follow orders as long as they are not asked to do anything illegal, mur-

der for example. Nobody wants to upset the Governor.

Barkley spends a couple of hours before midnight completing a protective circle and a triangle for the invocation on the floor of the temple. He is almost finished when the PCs arrive. He gives each of them a black, oily chain to hold, and asks them to wait by the wall while he finishes inscribing the signs with his own blood. The PCs are then ordered to stand around the triangle.

"If anything appears, catch it with your chains. That is all you are required to do," the Governor says.

He lights the candles in a ring around the protective circle, and carefully steps into it. He picks up a black book and starts to intone aloud. His words are unintelligible. The lights around the circle flicker out and a cold wind rushes through the room. Barkley continues to speak, and after a few minutes the candles erupt into flame again.

They see a shape appear out of thin air fall to the floor with a thud inside the triangle. At first it almost seems like a crouching animal, but when they look closer they realize it is an old woman dressed in rags.

"Catch her!" Barkley snaps.

The PCs notice how the chains seem to come alive in their hands, writhing like snakes. They cast them at the woman and they wind themselves around her body, trapping her on the floor. She is pressed firmly down, and even if the PCs would like to free her, they soon realize the impossibility of the attempt. The chains seem to have merged with her body and the stone, binding her to the floor.

Before she is fully caught she manages to pull something from her clothing, it is a deck of cards, but she drops it to the floor. Barkley rushes forward and carefully picks it up, wrapping it in a silk handkerchief from his pocket.

"That is for me. You will not regret this, my friends. I can assure you that. I will see to everything here. You can go to bed. Come to my office in the morning after breakfast.

After seeing that the Goddess is firmly secured, he leaves, locks the door and retires to his office.

Inferno

Once in his office Barkley enters the inner room behind the main office, locks the door and studies the deck of cards. He picks out the first card, the Demiurgos, and through a ritual he binds the card to himself to allow him to use the cards. He then lays out the cards in a pattern representing Sandburn and its inhabitants on a table in the room, leaves the room, and locks the door. Before dawn everyone realizes that something strange has happened. The ground shakes and the temperature drops. The sky darkens and the sunrise fails to come. Instead, a black sun rises above the walls. The prison has moved away from our reality and slid closer to Inferno. From now on Barkley is the only one able to leave the prison and enter London. Everyone else who opens the gates will only gaze into dark space where a black sun orbits. There is no way out.

The following morning Barkley calls the PCs to his office again. He seems changed, though they cannot tell exactly how. He has an authority about him that he did not have earlier. They cannot move against him or hurt him. It is physically impossible to attack him. The only way they can defy him is by refusing to obey his orders. If this happens, he will promote guards from the lower ranks to captains and reduce the ranks of the PCs. Then he will order the insubordinate PCs flogged in the courtyard.

Barkley has put everyone in the prison under the control of the cards. They cannot hurt him as long as they remain at Sandburn, and he has made certain that nobody can get out. Now he intends to strengthen his grip on the prison and use it as a base from which to expand his power.

He orders all the furniture to be taken out and burned in the yard. All the lights must be turned out, and they are to stop using the stoves. Only the office and the guard rooms will be kept lighted and heated. The prisoners' rations are cut in half, and the wages of the

guards are doubled (unless they refuse to follow orders).

The temperature quickly drops to freezing levels except in the office and guard rooms. But in spite of the starvation rations and the cold, no one dies—for long. Even the sickest and most feverish of the prisoners survive in spite of the odds. The dead rise again in the morning.

Death does not exist in Inferno.

The first day after invoking the Goddess, the prison chaplain will come to see the PCs, expressing his worries. He wonders what has happened and wants to leave the prison. In the afternoon he is summoned by Barkley, who talks to him about it. After this the chaplain will obey every order blindly, questioning nothing.

The guards and the rest of the staff are constantly pestering the PCs for the first couple of days to find out what has happened. After a few days they slip into apathy, not caring about anything anymore.

On the third day, superintendent Clarke enters Barkley's office with a pistol in hand with the purpose of killing him, but he is unable to fire his weapon. Barkley delivers Clarke to the PCs, ordering them to flog him until there is not a single piece of skin left on his back, and then to lock him up in a solitary cell.

The prisoners try to talk to the PCs, and one of them, Harry Baines, tries to convince the PCs to release them.

"You cannot touch him, but we can get at him. Let us out, and we will take care of him," Baines says.

But if the PCs release the prisoners without first talking to the Goddess and stealing the Demiurgos card, the uprising will result in a massacre. The rebellious prisoners will be clubbed down and chained in the torture chamber, where they will be punished for months. Barkley will emerge unscathed.

Gradually Barkley tightens all the routines. The guards are ordered to flog anyone too sick to appear at inspections in the mornings, to execute insubordinate prisoners (these regain their lives the next day) and to punish the

guards and the staff for any small breach of regulations.

The situation becomes steadily worse until Sandburn slips irrevocably into Inferno. A few weeks later, razides appear and furnish torture chambers in the lower solitary confinement cells, and install themselves with the guards in their dorms. If the PCs wish to remain as prison guards in Inferno for all eternity they may, but the adventure will be a rather boring one to play.

The Advice of the Goddess

The only one who can tell the PCs what to do is the Goddess imprisoned in Barkley's temple. The key to the cell is on the bunch of keys in the top drawer in Barkley's office. He has ordered the PCs (or the new captain of the guards) to put a guard outside the cell and not to admit anyone.

The Governor is in his office more or less around the clock, except when he makes his rounds of inspection at 7 and 11 AM, and at 5 and 10 PM. This is when the PCs have a chance to steal the key. The guard can easily be lured away, or knocked out, or the PCs may be performing this guard duty themselves.

Inside the cell, the darkness is almost corporeal, and no light can disperse it. The Goddess is still chained to the floor. They cannot free her. She mutters and swears continually. If the PCs try to talk to her, she is at first distrustful, as she recognizes them as those who captured her. They may win her confidence by explaining that they are moving against Barkley, or if they tell her what has happened to the prison. If she begins to trust them, she will try to get the PCs to tell her what they know of Barkley and the prison. When she is told, she realizes that Barkley has created a picture of the prison using the cards, and that he has taken control of everyone within the walls.

"You must break his control. Otherwise you will never get out," she says.

*When the PCs say that they cannot attack him, she realizes that he must have bound himself to the strongest of all the cards in the deck.

"It controls the others. As long as you are linked to the lesser cards you cannot touch him. You must break the connection between him and the card," she says.

She can't do anything as long as she is bound, but she says she can help the PCs eliminate the Demiurgos card if they can steal it.

"But it can only be done if his power is undermined. The card draws its strength from his power. If the prisoners and the guards turn against him, the card is weakened. Then you can break the bond between him and the card," she says.

"Barkley will notice if the card disappears," she warns them. They do not have much time once they have touched the cards.

"You can confuse him by binding the card to someone who cannot use it. Someone totally without power. He will then lose his control and you may touch him then. Find someone without power and ask him to let his blood flow over it and take charge of it. Then, you may be able to get at Barkley, but only if you have weakened his power first.

"But do not take the entire deck. You will gain nothing from that. He will notice immediately."

The Goddess can tell the PCs much more about the cards, and much more about what has happened, but she remains distrustful and abrupt.

The Fall of Barkley

The best chance to steal the cards and to vanquish Barkley, is to defy the Governor from the beginning, and refuse to follow his orders after they are thrown into Inferno. The PCs may then get at the Tarotica directly.

Alternatively, they can entice the prisoners into rebellion by unlocking the cell doors early in the morning or late at night. The prisoners will rush out and attack the guards. If the PCs have helped to incite the rebellion, they will fare better than the other guards, who will be torn to pieces. They may also stir up the other guards against Barkley. No one can openly oppose him, but they can defer work and disobey orders.

If, by their actions, they are able to undermine respect for the Governor, they may touch the cards. As long as his power and prestige is undiminished, they cannot get at him or the cards.

The Tarotica is laid out in a complicated pattern on a table in the room beyond the Governor's office. The key to the room is on the key ring in the top drawer.



The Demiurgos card lies in the middle of the layout. The card has darkened and the contours are more defined since Barkley procured the deck. The other cards are bound by an invisible force to the middle card. It is impossible to remove or even move any of the cards as long as Barkley's authority is unopposed. The cards might as well be welded to the table.

Removing a card is possible only when the Governor's authority is questioned. Then, the PCs will be able to wrest the Demiurgos card from the table. The rest of the cards will scatter about the table in disarray when they remove the middle card.

Barkley will realize as soon as the cards are touched. His carefully constructed control over the prison is broken, and a full scale rebellion breaks out. All the doors in the prison are

thrown open. The prisoners stream out of the cells and attack the guards. There is total chaos, but still, no one is able to harm Governor Barkley. He goes straight to his office to reclaim the deck and find the lost card.

The PCs do not have much time in which to act. They must find someone to bind to the card in order to get at Barkley. If they are on good terms with Baines and the prisoners, they can move almost freely through the chaotic prison. Otherwise, they risk being torn apart whenever they happen on any of the prisoners.

A number of people in the prison are able to neutralize the card: Superintendent Clarke who has lost everything and lies close to death in a solitary cell; the most menial of the kitchen staff; or just about any of the prisoners on Death Row. Anyone totally devoid of power will be able to break Barkley's power by sprinkling a few drops of blood on the card before he takes it in his hand.

Barkley will notice when he loses control. He screams like an animal and invokes the forces of Inferno to his aid. The prisoners fall on him and literally tear him apart.

The End

The PCs will survive the wrath of the prisoners, but they cannot escape their own feelings of guilt from participating in the events. They are, in fact, in Hell. At the same moment that Barkley dies, the walls surrounding them melt away, revealing four Nepharites who have come to take them to eternal punishment.

The Player Characters

Copy the descriptions and give them to the players, after comparing the descriptions with those of their current characters. If necessary, adapt the characters from 1894 to be more compatible with those of the present. It should not be too difficult to imagine the modern characters as the reborn souls of the guards. You can add characteristics of the players' regular characters to those of the prison guards.

If you wish to make them more like their modern counterparts, you can give them the same abilities, advantages and looks. Just make

sure you maintain the honor code of the guards, giving them a reason to obey Barkley.

All of the guard captains live in the barracks of the prison. They have no immediate families, other than parents and other relatives. They are each responsible for one of the wings, with ten subordinate guards. They are responsible only to the Governor.

William Tailor

William Tailor has worked for ten years at Sandburn. He was born in Whitechapel, and was raised with four older brothers by a prostitute mother. He went to sea when he was 13, but had to quit because of a knee injury twelve years ago.

Tailor is tall and sinewy, clean shaven, with thinning, dark brown hair. He has a slight limp in his left leg, and always wears his prison uniform. The uniform is blue with yellow buttons and facing.

PERSONALITY: Early on he learned to obey orders and not to question authority. Trouble bothers him, he wants straight answers and clearly defined tasks. He convinces himself that the new order in the prison is better than the old chaotic one. He hates disorder after having shared a small, crowded bedroom with four older brothers.

AGL	12	EGO	10
STR	15	CHA	8
CON	11	PER	15
COM	9	EDU	4

AGE: 31

HEIGHT: 180 cm

WEIGHT: 75 kg

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +2

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -15

ADVANTAGES: Code of Honor: always obeys orders and does the right thing

DISADVANTAGES: Pedantic, Greed

SKILLS: Climb 10, Rifle 12, Impact Weapons 12, Unarmed Combat 10, Seamanship 15, Interrogation 8

Michael Brown

Michael Brown came to Sandburn four years ago from a prison in his home county of Cornwall. He became a prison guard when his small family farm could no longer support him. At Sandburn he was badly injured during a prison uprising in the summer of '93. He welcomes the new, harsher discipline.

Brown is of medium height, with an incipient paunch. His skin is dark and his hair is bushy. He wears a mustache and usually a few days of growth of beard. He is dressed in the blue uniform of the guards.

PERSONALITY: His job as a guard suits him perfectly. He hated farming and loathes manual labor with a passion. He is a very social person, who wants to be surrounded by people he can trust. He likes working with the other guard captains.

AGL	10	EGO	13
STR	11	CHA	13
CON	14	PER	12
COM	11	EDU	3

AGE: 35

HEIGHT: 165 cm

WEIGHT: 80 kg

NO. OF ACTIONS: 2

MOVEMENT: 5 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +1

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -10

ADVANTAGES: Code of Honor: does his duty and does everything for the group

DISADVANTAGES: Fear of the Dark, Lazy

SKILLS: Rifle 10, Impact Weapons 10, Unarmed Combat 10, Interrogation 10

Harlan O'Connor

Harlan was born in London of Irish parents, and he grew up in Kennington, south of the Thames. He worked at odd jobs during his teenage years, but was recruited into the army when he was 19. After twelve years in India he returned to England and got a job at Sandburn, where he has worked for five years.

PERSONALITY: A light-hearted man who takes life as it comes. He has learned that it is not much use to plan ahead and try to affect things. He obeys orders and is not one to make a fuss, but he does try to perform his duties as lightly as possible. He is satisfied with the improved discipline in the prison, because he does not need to worry about being strung up in a rebellion. Otherwise he does not care much about the state of things.

AGL	15	EGO	8
STR	15	CHA	12
CON	11	PER	7
COM	10	EDU	4

AGE: 35

HEIGHT: 170 cm

WEIGHT: 75 kg

NO. OF ACTIONS: 2

MOVEMENT: 8 m/combat round

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

MENTAL BALANCE: -5

ADVANTAGES: Code of Honor: keeps his promises and does everything for the group

DISADVANTAGES: Daredevil, Nightmares (events in India)

SKILLS: Rifle 14, Impact Weapons 12, Unarmed Combat 12, Sneak 12, Dodge 10, Dagger 12, Hide 10, Search 8, First Aid 10, Irish 12, Hindi 6, Gambling 10

Richard Dorsleigh

Rick is the oldest of the characters, a veteran of 20 years at Sandburn. He was born in

Harrow outside London and worked in the harbor at the Isle of Dogs before he came to the prison. He has built his entire life around the prison, and rarely goes outside the walls.

Rick is short but powerfully built. He is balding, and his face is usually covered with beard stubble. He wears the blue guard's uniform, and chews tobacco.

PERSONALITY: A practical man, who does his job and does not care about anything else. He has seen a number of Governors come and go, and does what they tell him to do. He is paternalistic towards the younger guards, trying to foster them in their profession.

AGL	10	EGO	12
STR	14	CHA	10
CON	10	PER	16
COM	9	EDU	3

AGE: 43

HEIGHT: 160 cm

WEIGHT: 75 kg

NO. OF ACTIONS: 2

MOVEMENT: 5 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +1

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -10

ADVANTAGES: Code of Honor: Professional attitude

DISADVANTAGES: Greed, Egotist

SKILLS: Rifle 12, Impact Weapons 14, Unarmed Combat 10, Interrogation 12

Anthony Barkley (lictor)

This is the shape taken by Anthony Barkley in 1894. When the PCs meet him again in the present, he is a black lictor with features drawn from Inferno. As such he will be described in Chapter 1.

Barkley has held different positions in public administration before arriving at Sandburn. During his time as a civil servant he has

become more and more irritated at the lack of effective measures and the endless social rituals. He does not have the patience to obtain a position through personal contacts and cultivating popular opinions. More and more, he dreams of a shortcut to power, a shortcut built on power and analysis instead of rituals and flattery. These dreams launched him on his quest for the cards, as they are a magical representation of the structures of power. As long as Barkley controls the cards, no one at Sandburn may hurt him physically.

Barkley is a tall man, with short, brown hair and green eyes. He has a large mustache and wears dark suits. Beyond the Illusions, he looks like a lictor.

PERSONALITY: A cold and analytical creature, frustrated that his gifts of reasoning are worthless in public administration and among the aristocracy. He wavered for a long while between the occult and modern science, but has chosen the occult as more appropriate to his personality. He has few close friends, and has difficulty relating to other people.

GAMEMASTERING HINTS: Talk in a cold, condescending voice. Never become upset. Sit with your back straight, but relaxed.

AGL	36	EGO	24
STR	38	CHA	10
CON	36	PER	23
COM	3	EDU	35

HEIGHT: 175 cm (250 cm)

WEIGHT: 70 kg (450 kg)

NO. OF ACTIONS: 5

MOVEMENT: 18 m/combat round

INITIATIVE BONUS: +24

DAMAGE BONUS: +9

DAMAGE CAPACITY:

9 scratches = 1 light wound

8 light wounds = 1 serious wound

6 serious wounds = 1 fatal wound

Takes two fatal wounds before dying

POWERS: Commanding Voice, Telepathy, Telekinesis 100 kg 10 m/sec, Invulnerable to Fire

DISADVANTAGES: Delusions of Grandeur, Greed, Intolerance, Sadistic

SKILLS: Hand-gun 15, Sneak 25, Unarmed Combat 20, Dagger 25, Information Retrieval 15, Occultism 20, French 15, Latin 17, Classical Greek 16, Hebrew 12, German 10, Interrogation 12, Net of Contacts: public administration 12, Riding 12, Humanistic Scholarship 15, Philosophy 12, Natural Science 12

ATTACK MODE: Biting 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+), Strike 20, Kick 15, Grip 15, Throw 15

MAGIC: Lore of Time and Space 15 (See through Time and Space 12, Manipulate Time and Space 12, Bind Creature of Time and Space 12), Lore of Death 12 (See through Death 10, Manipulate Death 12, Summon Creature of Death 10)

The Goddess of the Forgotten

The Goddess has the same shape in 1894 as in the present, so she will only be described in this section. She has no name, and is the embodiment of those who are forgotten and outcast, the people nobody sees. Normally, the Goddess resides beyond the Illusions in Metropolis, but Barkley summons her to our world. In places where the forgotten and outcast are gathered, such as prisons, the walls between her world and ours is thin. She has a split personality, and even though she helps the forgotten, she still keeps them in oblivion and gathers new members for her flock.

The Tarotica was created out of her pain and the pain of all the other forgotten and outcast ones. It is a picture of power in the world of man. It can be used to influence the world of illusions, but the Goddess uses it primarily to predict the future and the past.

The outer form of the Goddess is that of an old, wrinkled and broken crone in tattered clothes.

PERSONALITY: As a personification of the outsider, she is short tempered and distrustful of everyone, viewing herself as bypassed and ignored. She hates all those who possess self-confidence and power.

GAMEMASTERING HINTS: Talk in a whining voice, stare distrustfully at the players. Look up from

below at the one you are talking to. Play her like an old fortune teller or stereotypical bag lady.

AGL	16	EGO	30
STR	22	CHA	7
CON	50	PER	18
COM	6	EDU	3

HEIGHT: 155 cm

WEIGHT: 50 kg

SENSES: Sees the social position of humans as an aura, otherwise normal human senses.

NUMBER OF ACTIONS: 3

MOVEMENT: 8 m/combat round

INITIATIVE BONUS: +4

DAMAGE BONUS: +4

DAMAGE CAPACITY:

11 scratches = 1 light wound

10 light wounds = 1 serious wound

8 serious wounds = 1 fatal wound

Dies after 5 fatal wounds

POWERS: Regeneration

SKILLS: None that are relevant. She is imprisoned during the entire adventure.

MAGIC: Lore of Time and Space 30 (all spells 20), Other Lores 20 and all spells 15

HOME: Metropolis

LIFESPAN: Immortal

Superintendent Matthew Clarke

Clarke is a peaceful man who has spent 30 years keeping track of food and clothing at Sandburn. He is in his 60's, short, balding, but with a large beard. He often laughs. His staff consists of two cooks, four errand boys, and three assistants.

PERSONALITY: Clarke is a man able to adjust to just about anything, but within limits. When Sandburn slides into Inferno, that limit is passed, and Clarke reacts.

GAMEMASTERING HINTS: Be cool as a cat until you lose your patience, then be so furious that you can barely talk.

AGL	14	EGO	12
STR	10	CHA	15
CON	13	PER	14
COM	9	EDU	7

HEIGHT: 170 cm

WEIGHT: 70 kg

NO. OF ACTIONS: 2

MOVEMENT: 7 m/combat round

INITIATIVE BONUS: +2

DAMAGE BONUS: +1

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: +10

ADVANTAGES: Empathy

DISADVANTAGES: Lack of Confidence

SKILLS: Rifle and Crossbow 12, Unarmed Combat 12, Administration 15, First Aid 12, Riding 12

Chaplain Clive Wilson

Wilson is a young social climber who sees Sandburn as a stepping stone to higher achievements. He tries to carry out his work to the letter in order to avoid any criticism. He is a quiet man, and reads a lot. He is around 30 years old, with thick, reddish hair and green eyes.

PERSONALITY: Wilson has a high opinion of himself, and views Sandburn as a pit. When Barkley pulls the prison close to Inferno, he completely loses his grip on reality, and does anything he is told to do in hopes that the nightmare will end.

GAMEMASTERING HINTS: Be distant and slightly confused.

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

HEIGHT: 175 cm

WEIGHT: 80 kg

NO. OF ACTIONS: 2

MOVEMENT: 5 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +1

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -15

DISADVANTAGES: Intolerance, Egotist

SKILLS: Hand-gun 10, Information Retrieval 15, Written Report 12, Latin 15, Etiquette 13, Riding 10, Rhetoric 12

The Prison Guards

There are 40 guards at Sandburn. Each captain has ten subordinates. Many of the guards are former soldiers or sailors who had to quit for one reason or another. The only advantage of working in a prison is the absence of heavy lifting. The guards are not overly keen about working up a sweat.

A handful of the guards have taken the job because they want it. These are generally bullies or sadists who enjoy taking it out on the prisoners. There are one or two of these in each wing. The characteristics below apply to all of the guards.

AGL	12	EGO	10
STR	12	CHA	8
CON	11	PER	12
COM	9	EDU	3

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +1

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

SKILLS: Rifle 12, Impact Weapon 14, Unarmed Combat 10, Interrogation 12

ATTACK MODE: Truncheon (scr 1-8, lw 9-14, sw 15-18, fw 19+)

EQUIPMENT: Truncheon, lantern

The Prisoners

The prison contains everything, from small time housebreakers to serial killers. The only distinction made is between those condemned to death and those who are not. The prisoners awaiting execution have their own wing. Overcrowding means that there are up to ten convicts in cells built for four.

All prisoners wear striped, thin prison clothes. Most of them are barefoot. A few—considered really hard cases—are permanently chained to the wall, or manacled. Use the characteristics below for all the prisoners.

AGL	12	EGO	10
STR	12	CHA	8
CON	11	PER	12
COM	9	EDU	3

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +1

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

SKILLS: Hand-gun 10, Impact Weapon 10, Unarmed Combat 12, Sneak 12, Burglary 10

ATTACK MODE: Iron bar (scr 1-8, lw 9-14, sw 15-18, fw 19+)





A Cry for Help

It was still dark when she woke up. A key rattled in the cell door.

"Breakfast in ten minutes, time to get up." The attendant continued on to the next cell.

She jumped up and straightened her clothing. The voice in her dream had told her to hurry. She opened the door a crack, and sneaked out into the corridor.

The abandoned section of the hospital was on the other side of the dining hall, beyond the kitchen. That was the direction the dream had called her from. The door behind the kitchen was open, but not much. The dust lay thickly on the floor as she searched through the corridors leading to the narrow wooden door at the end of a long staircase. She tested the handle. It was unlocked.

She stepped into the old office and went to the desk. A bunch of keys was

lying in the top drawer, just as in the dream. The smallest key fit the door across the room. She carefully opened the door and looked inside. The morning light filtered in through a narrow barred window. The cards were scattered about on a sturdy table in the middle of the room. She went up to it and gathered all the cards together. They burned her palms. When she laid them out on the table they seemed to merge with its surface.

First she laid the cards with the roses in a ring, then the other cards in a pattern surrounding them. When the last card was laid on the table a figure formed in front of her. It was a creature wrapped in gossamer veils. An angel. He stretched out a hand and pulled her towards him.



Twenty-six year old Mary Langsbury has been committed to the psychiatric hospital of Sandburn in southern London. This hospital is housed in what was originally a prison compound. In a forgotten room in the deepest basement, the Goddess of the Forgotten has been imprisoned for a hundred years. In another part of the building, the cards of the Tarotica are spread out on a table. They remained thus when Anthony Barkley was dragged down into Hell.

The power of the Tarotica has insured that parts of the old prison have been abandoned and remained untouched through all these years. People do not really notice the forgotten parts. They never go there, and never ask why they are empty.

Barkley, meanwhile, has been punished through what to him has seemed an eternity in Inferno, while a hundred years passed for the world wrapped in illusion. As a result, he has been transformed into a 'black licitor.' But he is still bound to the cards and to Sandburn. He controls the cards as long as the Goddess of the Forgotten is imprisoned. When a hundred years have passed, he is able to return.

The Goddess, who has the ability to see into the future, knows that Barkley may return from Inferno at any moment to resume his position at Sandburn and take control of the cards. Time is running out, and she has been lying in a torpor in her prison for much too long.

Having decided to give up her own power over the cards in order to stop Barkley, she finally establishes a link with the Tarotica. She

will create a new card that will put the deck beyond his control. The new card cannot be created in the same fashion as the others, out of her own pain. It must be created instead by a Child of Magic, a human being with a newborn soul.

The gaze of the Goddess falls on a patient at the hospital, Mary Langsbury. She is a dreamer with an intuition for magic; perhaps she can create the Child of Magic. Through her dreams the Goddess contacts Mary and leads her to the forgotten room behind the old office where the cards still lie. Mary lays out the cards in the pattern she remembers from her dreams, and summons a prince of passion in the form of an angel. With his aid she becomes pregnant with a Child of Magic, a child who can be bound to a newborn soul.

A new soul does not create itself. The Goddess instructs Mary to get in touch with the madmen who roam free outside the hospital, so that she may give the child a soul. But Mary does not want to leave the hospital. Her disease makes her believe that she cannot survive in the world outside. She escapes and hides in the oldest abandoned part of the building.

In order to get help she contacts the only souls the cards can recognize in the vicinity: those of the four prison guards who helped imprison the Goddess a hundred years earlier. They have returned, reborn into new bodies.

Soon after that, Anthony Barkley leaves Inferno to reclaim the cards.

The Dreams Are Calling

The PCs must start the adventure in London. Have them visit the city if they don't actually live there. If possible, they should have their homes, with their friends and acquaintances, in London. The adventure works best if their everyday lives are interrupted by the events of the story. It is not important that they know each other before the adventure begins. The fact that they all experience the same visions and are summoned by an unknown woman, and urged to visit the mental hospital, should be enough to get them together.

During the night of Saturday, the 17th of December, 1994, all the PCs have the same vivid dream. They dream of a young woman cowering in a corner in a dusty room lined by bookshelves with a table in the middle. In front of her she lays out some cards in different patterns. She talks to the PCs, explaining that she is in grave danger. Her child is in danger. They must help her.

"It's your fault. You must right all the wrongs now," she says over and over again.

They see that her white jacket is marked "Sandburn Asylum". Then in the dream they leave the room and find themselves in an old, dusty office and then reach a long stone staircase. They descend the stairs, pass through a doorway and an overgrown park to a high wall. The gates in the wall open before them, and when they step through the gates, they wake up.

When they go about their businesses in London, they are approached by beggars and homeless people, who tug at their arms. They mutter something about how they must help the poor little girl in the hospital, how they must get there before it's too late. They must put it right. (This is a message from the Goddess, who can communicate through the people of her own domain.)

The following night they experience the same dream again, and in daytime the beggars return. These happenings persist and become steadily worse until the PCs react. If they ignore the calls for more than three days, they will start to have visions even when awake, and will have trouble sleeping. The dreams become more real, and they wake up with gashes and bruises where Mary has clutched at them. Sooner or later they will figure out that they need to go to Sandburn.

Sandburn In 1994

Sandburn Asylum is housed in the old prison, still surrounded by high walls. The walls are crowned with trip wires and the gates are also under electronic and direct surveillance, and are always closed. There is a guard house on the inside, but during the day all visitors are

allowed in without questions. At night the guards demand identification of all visitors, and an explanation for the visit.

The area inside the walls has been transformed into a park, but the upkeep has been neglected. Now it looks more like a marshy forest with gnarled trees and thorn bushes.

Only the hospital and the New Prison are used as a mental hospital. The Old Gaol, the old north wing, and the workshops are closed and forgotten. Mary is hiding in the office of the Governor in the Old Gaol. The park surrounding the abandoned sections is almost a jungle. The old Governor's house is now used by the staff. The cemetery is overgrown and the chapel is in ruins. The central guard house is used as a security center. The old exercise yard is still used to give troublesome patients some fresh air.

The patients are housed in the Old Hospital and in the cells of the New prison. The cells have not been modified much. The old doors have been replaced with steel doors equipped with shutters, instead of the old barred doors, and a few cells have been padded.

The administration is housed on the first floor of the middle section of the New Prison, with a reception area on the ground floor. Through the crumbling façade, the main entrance leads directly to a shabby reception room, where a guard and a receptionist are stationed.

Bureaucracy

The receptionist will ask the PCs who they are and what they want. She says that visits are only allowed on weekdays between 10 am and noon, and between 6 and 7 pm. They must state whom they wish to visit, and all visits must be confined to the visitor's room. If they are not related to the patient, they must have authorization from relatives, whose names are kept on file. If the PC's have any objections, they must see the Director, Mr. Lockley...

Sandburn has been strongly influenced and transformed by the cards. It is run by a bureaucracy that will cause the PCs real difficulties. They are told that they are not on the list of approved visitors, that unannounced visits are

not allowed, that they must have permission from the inmate's closest relatives, and that the names of inmates cannot be divulged.

Director Lockley is a very busy man. If the PCs are prominent people in society, he just may be able to see them. If they are foreigners, private investigators, journalists, or other riff-raff, they are referred to Mrs. Galloway, his secretary, who is completely unhelpful.

Academics, psychologists, police officers, and other distinguished persons will be allowed to meet the Director after a delay of a few days. The PCs are led into his old-style office on the first floor of the New Prison building. The Director is wearing a black suit. He is short, with a paunch, and thinning, gray-black hair.

He offers them cigars and listens politely when they explain their business. When he realizes that they want to see Mary Langsbury he becomes agitated. She disappeared a few days ago from her ward and they have been looking all over for her. But as she does not have any living relatives, it has not worried him too much. The oddly-timed arrival of the PCs irritates him.

He informs them that, unfortunately, they can't be allowed to see anyone unless they are registered as relatives, and know the full name of the patient. The only thing that can make him change his mind is if the PCs are able to pressure him by going over his head to a higher authority, like the Criminal Investigation Division or the Department of Justice. He will then admit that the patient has just escaped, but he expects that she will turn up soon enough.

If the PCs ask about the closed sections of the prison, the Director will try desperately to change the subject. It will be quite obvious that he does not want to talk about it.

Another way to find out what has happened is by bribing the receptionist or one of the guards or attendants. For £50 (pounds) or so, anyone in the hospital will tell—happily enough—that Mary Langsbury has disappeared, and that the staff has been searching for her. They may also tell that she was pregnant when she disappeared. Under no conditions are the

PCs able to make the hospital staff enter the abandoned sections in search of Mary. They argue that she can't be there, that they have other things to do, or that the PCs are only there to cause trouble. They offer the most absurd excuses in order to avoid entering the abandoned sections.

Mary's Hiding Place

The PCs can easily find the old offices on the first floor of the Old Gaol, and Mary's hiding place, by following the route they remember from the dream. The easiest time to explore is during the day, when they can enter through the gate without arousing any suspicions. The park is so overgrown that they can reach the gates of the Old Gaol without being detected—



there are also no modern alarms in this area. The only thing that holds the gates shut is the rusting remains of a 19th century lock; a well-placed kick is enough to shatter it into a pile of rust and open the gates.

Dust lies thick in the closed rooms. Nothing has been touched for a hundred years. Much of the wood has rotted, and the doors hang drunkenly askew in the doorways. Mary's feet have

disturbed the dust and left clear prints on the stairs to the Governor's office.

Mary is sitting on the floor in the inner study and is constantly laying out the cards in new configurations. She is pale and feverish from the cold nights and lack of food. When the PCs arrive, she brightens considerably.

"It said you would come. It knows you. Now it wants to stay with you," she says while she gathers the cards and shoves them in the hands of one of the PCs.

"Can you help me get out of here? It's cold and I haven't eaten for several days. If I go back they'll take my child away and kill it. Something terrible will happen then. They can't do that. You won't let them do that, will you?"

If they show a little patience, the PCs will learn that she became pregnant after meeting an angel, and that she summoned the angel through the cards. She knows that the child is important. The cards have told her so. She also knows that the child has no soul.

"It is going to receive a new soul. Not any old, used soul. That is why I summoned you, so that you could help me. I can't take care of myself out there. There are so many voices. I can't keep track of things," she says.

She explains that the voices have told her to search for the wise men on the Isle of Dogs. They know where souls come from.

"But I told it I can't find anything out there. It just will not work. I think it became angry. Then it told me to ask you to come. We must leave before the devil arrives. He's on his way," she says.

She has no conception of the Goddess, and does not realize that it is she who has been talking to her through the Tarotica. She believes that the cards talk directly to her. She is desperately trying to convince the PCs to take her out of the hospital, where her child will not be harmed.

The Governor's Office

The PCs can take their time looking around inside the closed sections of the hospital. It looks largely as it did a hundred years ago, but much deteriorated. They may find a few items

of interest in the Governor's office, which has stayed much drier than the rest of the building.

On the desk is a yellowed and water stained photograph showing the entire prison staff of Sandburn in 1894. The picture is dated by hand in one corner. If the PCs look closely they will find that some of the staff look strangely similar to themselves. They have a chilling feeling of déjà-vu when they see Barkley and the others in the picture.

In a desk drawer, they find a bundle of letters tied up with string. These are letters from Barkley's friend Rupert Faraday, a conjurer who followed the Governor's search for the cards from the sidelines, but backed out when the search led to Inferno. In the letters, Faraday warns that the Tarotica may warp and corrupt Barkley if he is forced to create a purgatory around himself in order to summon it.

There is another picture on the desk. This one shows Barkley and Faraday somewhere on a moor in Scotland. It is signed by both men. There is something familiar about Faraday that the PCs cannot quite place. (He is a nosferatu and still lives in London. They have seen his picture in the newspapers, looking no older than he does at the end of the 19th century.)

The Goddess

The Goddess of the Forgotten is still imprisoned in the basement beneath the Old Gaol. No one has entered her cell for a hundred years. If the PCs follow up the memories (or visions, as they perceive them) from their earlier lives, they may seek her out.

The basement beneath the Gaol still lies very close to Inferno. It is colder here than in the rest of the building. The stone walls are held together by grotesquely shaped iron clamps. Water runs down the walls, and the last steps of the stairway are icy. It is difficult to disperse the oppressive and almost tangible darkness.

Before Barkley is freed (up to 24 hours after the PCs' meeting with Mary) the door to the cell remains locked. The key is in the desk drawer in the old office. After Barkley's return, he carries the key himself.

A successful attempt at Burglary will gain entry to the cell. They will encounter a dark-

ness so dense that light can barely penetrate it. The Goddess is fettered in the middle of the room.

She accuses them of imprisoning her and says that they must help her to get free. Soon Barkley will return, she explains. They cannot free her by physical means.

"Sooner or later he will gather you to him. They always seek out their old victims. Time is short. I was asleep too long. Now something must be done," says the Goddess.

She has decided to neutralize the cards in order to free herself. She says that only a newborn human soul, a Child of Magic, can create the 78th card, the one that symbolizes man.

"A Child of Magic can create the last card and gain control of the deck. Then I will be free."

She does not know how to create the soul, but the wise ones among the madmen know the key to its creation. They can explain how to do it. She has tried to convince Mary to seek them out, but she refuses to leave the hospital alone. She knows that they live on the Isle of Dogs. The cards have told her so.

"You have a debt to pay. Make sure that the child is born, and your debt shall be redeemed. Your souls will then have no more ties to the cards."

The Goddess will be even more anxious for them to do something, if the PCs seek her out after Barkley's return. She explains that Barkley is trying to kill the child, or to control it by creating a soul for it in Inferno, or by some other means.

The Goddess can advise the PCs through the whole adventure if they succeed in contacting her. Barkley keeps no guards in the lower part of the basement. He does not want to reveal to anyone that he is holding a prisoner there.

If the PCs refuse to use the "memories" from the Prologue, you may have the Goddess use street beggars to tell them to search in the basement of the hospital.

The Return of Barkley

Anthony Barkley returns to our reality twenty-four hours after the PCs' meeting with Mary Langsbury where they receive the cards. He has

spent an eternity of suffering in Inferno. His punishment has seemed to last forever, but the time he has spent away from the world of man has been limited to a hundred years. The time in Inferno has transformed him into a black licitor, a kind of tormentor, but he still seeks the power over the Tarotica and all the people it can bind.

Barkley enters our reality at the place where he disappeared, in the old parts of Sandburn. He enters his office, notices that the cards are gone, and then proceeds to search for the Goddess in the basement. Using his newfound knowledge of pain and terror, he will discover everything he wants to know from her. He is told that the PCs have the cards, that Mary is carrying the embryo of a Child of Magic, and that the Goddess plans to free herself by using the Child of Magic to create the 78th card.

Barkley realizes that he can use the situation to his own advantage. At first he wishes to destroy the child in order to remove the threat to the Tarotica, but then he realizes that the Child of Magic can make the cards even more powerful. He who controls the child will control the cards, and will thereby control the Illusion and humanity. Barkley decides to find Mary.

First, he must seize control of Sandburn. When Director Lockley arrives at his office the next morning, Barkley is waiting for him. He possesses the body of the Director and throws his soul down into Inferno. For another few days he will maintain Lockley's form, but it will gradually twist and change and shape itself into Barkley's infernal visage. The staff will notice that he is changing, but they will not react to it.

He orders the old Governor's quarters to be cleared out so that he can move in. Slowly he recreates the old Sandburn around himself.

Mary's Death

Barkley at first plans to kill the child that Mary is carrying. He does not want to risk letting the Tarotica beyond his control. But after considering all the possibilities, he realizes that he wants control of the child. He decides to seize the foetus and create a Child of Magic in Inferno.

Regardless of where Mary is, he will find her after he has returned to Sandburn. If the PCs refused to take her with them, she is still in the hospital, in which case Barkley finds her the very same night.

The only way he can miss her is if she is in a place with a high magical aura that it pains him to visit—for example a cathedral.

When Barkley has found Mary, he brutally cuts the foetus from her womb and puts it in a fluid-filled jar. He leaves Mary to bleed to death on the floor. She will die, regardless of what the PCs do. She cannot be saved; the PCs can only stave it off for a while. Barkley will take the foetus to the realm of the dead and place it there in safe and willing hands.

An Evil Promise

If the PCs are with Mary when Barkley seizes the magical foetus, he will use the occasion to take the cards from the PCs at the same time. If they are elsewhere, he will wait one more night before he seeks them out. They may try to thwart him, but sooner or later he will get the cards. If they have hidden them, he will squeeze the information from them by force.

Barkley immediately recognizes his previous subordinates when he sees the PCs. His first impulse is to kill them and punish them for their betrayal, but he realizes that they will only be reborn again. They have served their time in Hell. He is satisfied to find out all they know about the cards, the child and the Goddess.

"You have done well. Maybe I will forgive you your earlier betrayal. But now I am in charge. When the child is born there will be great changes. Maybe I will let you have your old posts as guard captains back. But if so you must learn to obey. Let me know if you hear anything I might find useful," he says.

Barkley's Plans

Anthony Barkley has returned to take his place at Sandburn and to expand his power to the limits of possibility. When he realizes that he can create a Child of Magic and bend it to his own purposes, he concocts a grand plan.

He takes the child back to Sandburn, but he does not want to leave it there. He takes it down to the realm of the dead, where no one can get at it, but he cannot do it alone. Barkley is only able to carry souls down into hell, and the child does not yet have one, so he forces a young mental patient to carry the child.

At first he tries to implant it in the womb of a creature of Inferno, in order to give it birth in Hell, but the creature dies. Barkley does not know that the only ones able to give birth to it are its parents, who were bound to it through the process of its conception. When he cannot find an immediate solution, he leaves the foetus floating in its glass jar.

As soon as he has hidden away the homunculus, he begins to investigate how a new, immortal soul can be created and then perverted. The first attempt to force the information from the madmen of the Isle of Dogs fails to produce anything but gibberish. Instead he decides to let Inferno slowly corrupt the imprisoned homunculus, in the hopes that a dark soul will emerge, one that he can control.

He also wants to find out how the child can be born, and discovers that the father of the child also has the potential to nurture the foetus. He decides to entice Chris Walden, the conjurer of passion who is its father, into his service, bringing him to Inferno in order to implant the child within him. But Walden suspects that he is in danger, and prudently stays hidden.

Terror At Sandburn

Barkley begins a reign of terror at Sandburn. He opens the abandoned sections and admits more patients. Hundred year old methods of treatment are mixed with modern electroshock therapy and physical abuse. The staff is bound to the Director, in the same way the guards were bound to him a century earlier. Barkley improves his contacts with his superiors, and makes sure he is free to do what he wants.

Barkley's ten new guards arrive two days after his take-over. At night there are two guards in the guard center, and two guards patrol the grounds outside. During the day

there is one guard at the gate, and one in the guard center. They monitor the identification of anyone wishing to enter. If the PCs have no identification, as is common in Great Britain, they are not allowed in. It is possible to use a driver's license. The guard will also inquire about the visitor's reasons for visiting Sandburn. New, electronic alarms are installed in the reopened sections a week after Barkley's arrival.

If the PCs wait outside the gates they can talk to the employees when they come and go. The attendants are confused and frightened. They are beginning to understand that something has happened to Lockley, but they do not know what. They are worried about the archaic methods which have been reintroduced, but few of them dare to protest openly. One attendant who did, was found dead shortly afterward, apparently of a heart attack. Everyone is frightened. A few have quit, but jobs are scarce, and most of the staff are reluctant to leave. Reporting it to the authorities has produced no results.

A young woman who works in the hospital approaches the PCs, perhaps if she spots them while they wait outside the walls. She asks them if they knew Mary Langsbury.

"I have a boy in ward seven, Timothy Garland. He keeps asking about Mary's friends. He thinks that you'll come and rescue him. He's so frightened lately. He told me to tell you that the child is with the dead, whatever that means. Are you relatives of his? Have you come to visit him?"

She knows nothing else, and does not want to talk too long. If they wait outside the walls very long the guards will come out and chase them off.

Timothy Garland

Timothy Garland is twelve years old. He was taken in six months ago after an apparent nervous breakdown. In truth, he ran away from his abusive, alcoholic parents two years ago, and the cumulative stress of living on the street finally wore him down. He does not truly suffer from any psychological illness.

It was Timothy who brought the magic homunculus to the realm of the dead. The boy was sane enough to be reliable, and the lictor calculated that the visit to Hell would be enough to break the boy's mental balance. He was right: Timothy has not been able to talk coherently since his harrowing journey.

Barkley described to Timothy in lurid detail how he cut the foetus from Mary Langsbury's body after she tried to escape. He warned the boy that 'something awful' would happen to him if he tried to run away. Since then, Timothy has been both hoping and dreading that the PCs would show up to save him.

He will sense when the PCs enter the hospital, and will contact them. He whispers that he knows things, but will only tell them if they help him get out.

"But then you must hide me, so he can't cut me up," he says.

If the PCs decide not to investigate the hospital any further, Timothy will escape and find them.

Timothy is deeply shocked and has a bad stutter. He can only speak a few phrases at a time, and each sentence represents a major effort.

"He had it in a glass jar. The kind inventors use. And it was alive. I had to hold it. At first it was disgusting. But then, when we got to the other side, it was good to have it with me. It was worse returning alone."

Gradually they get the full story of how Barkley sent for the boy and gave him the jar holding the homunculus. The room dropped like an elevator down into Hell. It became colder and colder until there was ice on the walls around them. The walls turned to bars like a cage and beyond them he saw people, tortured and dying, reaching for the bars. Barkley lost his human shape.

When the elevator stopped, it was dark and bitter cold. The only thing that was warm was the foetus in its glass jar. Barkley put a chain around Timothy's neck and dragged him along for what seemed like an eternity, through snow and mud, across bones and rotting flesh. Everywhere he heard screams and pleadings,

bloodied hands touched him and tore at his clothes.

At last they reached a crypt where mummified centenarians dressed in rags sat crouched against the walls. Timothy thought he recognized one of these wretched people. It was his grandfather, who had died a few months before. Timothy tried to run up to him, but Barkley stopped him. He lifted the lid of a sarcophagus and told the boy to put the foetus inside. Then he replaced the lid, and Barkley led the boy back through the darkness to his office. When they got back, Barkley once again looked like Director Lockley, but Timothy's clothes were torn to shreds, his feet were frost-bitten, and his body was covered with bloody cuts and scratches. Barkley gave him a box on the ear and told him to go and get washed up.

"I think I know where it was. Those dead people. They looked like the ones who live under Waterloo Bridge. I think I saw my grandfather. He died last year. He lived under the bridge. I don't know why he died. I tried to talk to him when we were in that place, but I couldn't reach him."

Barkley Strikes Back

If the PCs return openly to the hospital they are taken straight to the Director's office. Barkley garbs himself in his true form, and warns them not to interfere with him again.

"I told you not to get in my way. Now you can choose between two things. Either you come and serve me voluntarily, or I will have you committed, making you my patients. You don't want that to happen, do you?"

Even if they do not visit the hospital openly, but still snoop around so that word reaches Barkley, he will give them this ultimatum. If they refuse to work for him he will order them committed three days later. The police will take the PCs to Sandburn to be confined for psychiatric observation. They are judged to be dangerous.

If it gets to this point, you will have to play out their escape from the hospital. They can accomplish this without unusual difficulties. Because they have not freely given themselves

to Barkley, he cannot exert total control over them. They may of course try to kill him. If they kill Lockley's body, Barkley will possess another body within 24 hours. Barkley is never without the Tarotica. They must kill him in order to get it. If the PCs steal the cards, Barkley will lose control over Sandburn. He will then drop everything else and concentrate on getting the cards back.

Barkley's servants will be pursuing the PCs throughout the adventure. The hunt is intensified after the PCs take possession of the homunculus in chapter three. Barkley makes use of the guards that he hired for Sandburn, in addition to numerous criminal types. Use Barkley's servants to remind the PCs constantly that they are in danger. Deeper into the plot, the pressure will become even more intense, until they seem to be under siege.

The Servants of the Goddess

The Goddess of the Forgotten will keep in touch with the PCs throughout the adventure through her servants: beggars, bag ladies and other outcasts. They approach the PCs, mumbling messages from the Goddess. She notices that Barkley is gaining control of those parts of London which the cards have already affected. You may use her servants to give information to the PCs if they get sidetracked.

You can also put one or more of the PCs' friends or relatives among the madmen, beggars and drug users found in each chapter. This is an easy way to make the story a little more personal.

Rupert Faraday

Five days after Barkley's return, when Sandburn is becoming warped and twisted and again starts to slide close to Inferno, Barkley's old associate Rupert Faraday reacts. He has lived as a Nosferatu in London for the past century. He is a member of the idle rich, and occasionally shows up in gossip columns in the tabloids. He has developed into a powerful conjurer of the Lore of Passion.

He becomes aware, quite by accident, that Barkley is back. From a friend in the Ministry of Justice he hears that some staff members at Sandburn Asylum have sent in strange, almost incomprehensible reports, accusing the Director of mismanagement.

So far he has refrained from any comment or action. The Director says it is a public relations problem, or something the union will have to deal with.

Faraday visits Sandburn for a chat with Barkley. He meets with the man and is frightened when he realizes that his friend has become a creature of Inferno. He leaves without confronting him.

Instead he writes a long article for *The Times*, seemingly about the bad conditions prevalent in mental institutions in general, but most of it is a criticism of Sandburn. He finishes the article by demanding a public investigation of conditions at the hospital.

Barkley is furious, calls Faraday and threatens to kill him if he does not retract his statements. Faraday replies that it would look very suspicious if he were to die right now. Barkley hangs up.

The PCs will notice the article in *The Times*. If they have searched Barkley's office and found the letters from Faraday, they will probably be even more interested. They can find Faraday's address by calling information or *The Times* (interestingly, he makes no attempt to hide his location). He lives in a fashionable house on Mount Street in Mayfair. If they call or visit him during the daytime, his butler will request that they return around nine in the evening.

They are shown into a drawing room furnished with 19th century antiques. Faraday is a pale, muscular man who appears to be about 35 years old. He is dressed as a fashionable Victorian gentleman in a starched, high-collared white shirt, black trousers, smoking-jacket, silk tie and gloves. He still looks like his picture on Barkley's desk. Faraday introduces himself and shakes their hands. He looks worried and asks what they want, and what they know of Barkley.

When he finds out how deeply involved they are, he tells them that he is an old friend of Barkley. They were both members of the Society of The Golden Dawn from its inception in 1877. That was where they first heard about the Tarotica, an object which reflects the structures of power, and possessed the power to control them.

"We searched for it together at first, but Anthony discovered that he could only find it by building a purgatory around himself. I withdrew from the search at that point. I have since found my own immortality," Rupert says.

He is worried by the events taking shape at Sandburn. If the PCs tell him about the Child of Magic and the 78th card he will become very agitated.

"A newborn soul. No one has ever heard of such a thing. And I have been dabbling in the mysteries of creation for a long time. God knows what he will be able to do with such a creature under his control."

Faraday does not know how to create a Child of Magic, only that it most likely must be performed near the font of creation—Achlys. This lies beyond both time and space.

"I do not know how to get there. The madmen you mentioned may know. They are frustrating teachers, but they know much about that which lies beyond."

"Remember to paint a third eye on your foreheads when you go to meet them. Then they will accept you."

When the soul has been created it must be bound to the child. Faraday says that he believes the child must be present when the soul is created, as it is shaped from the child's flesh.

"If it can be formed in Achlys, you must carry the child with you. Almost certainly it must be given birth under special circumstances. I may have some volumes which touch upon the issue. Maybe I can find someone who knows more about this than I. Can you try to get more information from this Goddess of yours?"

If they tell him that Barkley has hidden the child in Inferno, Faraday admits that he cannot help them.

"I am no conjurer of Death, but there are many roads which lead to the realm of the dead, I know that much. Each place has its own gates into death. The boy went there. Ask him."

Faraday promises to look into the events at Sandburn, and will contact them if anything develops.

Faraday will be able to aid the PCs through his contacts among the authorities. He is in a position to have the commitment order from Barkley annulled, to get the PCs released from jail, and to obtain classified information. While he is willing to do all of the above, these are not things he will volunteer, or even necessarily think of. If the PCs consider that few have the connections to publish an article in *The Times* whenever they wish, they may realize that he is in a position to help them. He is quite willing to help if the PCs ask, but the GM should avoid letting Faraday take over the adventure.

Non-Player Characters

Mary Langsbury

Mary Langsbury has suffered from schizophrenia since childhood. She was born of poor parents in Brixton, and was institutionalized when she was eight years old, first at a children's home and then at Sandburn, where she has lived for the past ten years. She hears voices and sees fragments of worlds beyond the Illusion. She has never been able to relate coherently to the world and cannot reconcile herself to reality.

Mary is fairly petite, with short brown hair and green eyes. She is very pale, and moves and talks like a child.

PERSONALITY: Mary has never had a firm grip on reality. She does not understand how things connect with each other, and she glides between different worlds without understanding or the ability to control what is happening. The cards have given her a hold on reality at last, but at the same time she fears this lucidity. She will gladly give it up, but part of her wants to hang on to it.

GAMEMASTERING HINTS: Talk and move like a child. Be uncertain. Slide off into the blue for

long periods. Talk incoherently from time to time.

AGL	10	EGO	14
STR	7	CHA	10
CON	11	PER	6
COM	12	EDU	0

AGE: 26

HEIGHT: 160 cm

WEIGHT: 55 kg

SENSES: Sees through the Illusions

NO. OF ACTIONS: 2

MOVEMENT: 5 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: —

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -40

ADVANTAGES: Magic Intuition

DISADVANTAGES: Schizophrenia

SKILLS: None of any use.

Barkley (a black lictor)

Anthony Barkley has been transformed into a cross between a lictor and a nepharite during the thousands of years (Inferno time) of his punishment. When the Tarotica has fallen out of memory and is brought back into the world, Barkley returns to the reality of man to seek it out. During his stay in Hell he has plotted how he will recover the cards and use them to put portions of humanity under his spell. When he returns to Sandburn and discovers that the cards have begun to create a Child of Magic to make the 78th card, he decides that he must seize control of the child.

As a 'black lictor' Barkley looks very much like his old self. He has the same tall and muscular body, although his scalp is torn away and he covers his bloodied skull with a hat. His face is scarred, and a large mustache partially conceals that his lips have been cut away. His eyes have been punched out, and he covers the empty sockets with dark glasses. Under his dark

trench coat his body is covered with open wounds from uncountable floggings, leaving a constant trail of oily blood droplets.

After he has taken Director Lockley's place at Sandburn, he will closely resemble Lockley for the first week, when the PCs meet him for the first time. Gradually he resumes his normal form as Lockley's body is twisted and perverted.

PERSONALITY: The cold and analytical streak has been muddled by sadism and a thirst for power acquired in Inferno. Barkley is unpredictable, fickle and desperate. He has lost all respect for the hierarchy he once belonged to as a lictor. Now he wants revenge. The whole world must suffer for what he suffered in Hell.

GAMEMASTERING HINTS: Talk in a cold, condescending tone of voice. You should never be upset. Sit with your back straight, but still relaxed.

AGL	36	EGO	16
STR	38	CHA	10
CON	36	PER	15
COM	3	EDU	18

HEIGHT: 175 cm

WEIGHT: 70 kg

NO. OF ACTIONS: 5

MOVEMENT: 18 m/combat round

INITIATIVE BONUS: +24

DAMAGE BONUS: +9

DAMAGE CAPACITY:

9 scratches = 1 light wound

8 light wounds = 1 serious wound

6 serious wounds = 1 fatal wound

Takes two deadly wounds before he dies. Returns from Inferno after three days if he is killed.

POWERS: Telepathy, Manipulate Time and Space as a human with a mental balance of -300. Change form to a creature of up to twice or down to half his normal weight and size. Control everyone with a mental balance of between -50 and -100 (an Ego throw with a higher effect than Barkley is needed to avoid being controlled).

DISADVANTAGES: Delusions of Grandeur, Egotist, Intolerance, Sadist.

SKILLS: Hand-gun 15, Sneak 25, Unarmed Combat 20, Dagger 25, Whips and Chains 45, Information Retrieval 15, Occultism 20, French 15, Latin 17, Classical Greek 16, Hebrew 12, German 10, Interrogation 12, Net of Contacts: public administration 12, Riding 12, Humanistic Scholarship 15, Philosophy 12, Natural Science 12, Torture 75

ATTACK MODE: Colt Python (scr 1-5, lw 6-9, sw 10-14, fw 15+)

EQUIPMENT: Colt Python in a shoulder holster, heavy whip

MAGIC: The Lore of Time and Space 15 (See Through Time and Space 12, Manipulate Time and Space 12, Summon Creature of Time and Space 12, Bind Creature of Time and Space 12), The Lore of Death 50 (all spells to 40)

Barkley's Guards

The mental institution had no security guards on staff under Director Lockley; the guard center was manned by two unthreatening men hired from a private company. When Barkley returns he immediately hires ten bullies to keep order at Sandburn. These are burly men who only follow Barkley's orders. Three or four of these accompany Barkley whenever he travels outside the hospital walls.

PERSONALITY: Cold and dull.

GAMEMASTERING HINTS: Loom and keep your mouth shut.

AGL	15	EGO	10
STR	16	CHA	8
CON	11	PER	12
COM	9	EDU	7

HEIGHT: 190 cm

WEIGHT: 95 kg

NO. OF ACTIONS: 2

MOVEMENT: 8 m/combat round

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

MENTAL BALANCE: -20

SKILLS: Hand-gun 15, Automatic Weapons 15, Sneak 12, Dodge 12, Unarmed Combat 12, Search 12

ATTACK MODE: Glock 19 (scr 1-5, lw 6-9, sw 10-15, fw 16+)

EQUIPMENT: Glock 19, cellular phone, dark sunglasses

Timothy Garland

Timothy has led a rough life. Both parents were alcoholics who abused and beat him often; he never managed school well. The only center of stability in his life was his grandfather, one of the homeless who lived under Waterloo Bridge or at various shelters. When his grandfather died a year ago, Timothy suffered a breakdown. He was sent to several juvenile homes until he finally ended up at Sandburn.

Timothy is tall for his age, but extremely thin. His blond hair is closely cropped, and he has brown eyes. As long as he stays at Sandburn he is dressed in the white garb of the hospital.

PERSONALITY: Timothy in fact possesses a very strong personality, but the death of his grandfather and the indifference of his parents, who did not even attend the funeral, was too much for him. He ran away for the hundredth and last time. After his descent into Inferno he is frightened, but little more disturbed than before. If he is allowed a little peace and quiet and a loving environment he will recover.

GAMEMASTERING HINTS: Stutter violently. Sound as if there are a lot of things you must say, but have no words for. Fiddle and squirm nervously.

AGL	12	EGO	15
STR	7	CHA	12
CON	10	PER	12
COM	12	EDU	2

HEIGHT: 160 cm

WEIGHT: 55 kg

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: —

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

MENTAL BALANCE: -10

DARK SECRET: Victim of Crime

ADVANTAGES: Empathy

DISADVANTAGES: Phobias (darkness, loneliness, death), Depression

SKILLS: Climb 12, Sneak 12, Dodge 12, Hide 12, Search 12, Man of the World 8

Rupert Faraday

Rupert was born to wealthy parents in London in 1854. He studied at Oxford and joined the same circle of people dabbling in the occult as Anthony Barkley. They both got on the trail of the secrets of the Tarotica, but when Barkley took a position as governor of a prison in order to create the hellish surroundings needed to summon the artifact, Faraday pulled out. He lacked Barkley's brutality and overriding ambition. His aim has rather been to lead a comfortable and influential existence.

When Barkley went to Sandburn, Faraday started to hang out with the Nosferatu of London. After a few years, he joined them. He has lived a quiet, retiring life for the past century, preferring to mix only with young ladies and gentleman of the upper classes. The PCs will later meet Vanessa Clarke in the guise of Waya, who is an old friend of his.

During the last few years he has associated secretly with Nosferatu and conjurers from among West Indian immigrants, acquiring some knowledge of the Lore of Passion. This is something he does not talk openly about, as it could damage his social standing.

Faraday is of medium height, muscular, with dark hair combed to the back. His skin is pale and waxy. He always wears gloves.

PERSONALITY: Like all Nosferatu, Faraday has an inescapable fixation on blood and sex. He possesses a rational, scientific mind, but as soon as his vampiric instincts are aroused, all logic vanishes. If there are any slender, beautiful and aloof young men or women among the PCs, Faraday will show far more interest in them than in Barkley's activities. His aristocratic background makes him oblivious and condescending to what women—or men of a lower social class—have to say about his advances.

As a side encounter, one of the PCs might become enamored or seduced by Faraday, even become a Nosferatu...

GAMEMASTERING HINTS: Be cool, but be spiritual in a funny way. Keep total control of your body, and smile constantly in an amused fashion.

AGL	22	EGO	16
STR	32	CHA	12
CON	24	PER	9
COM	15	EDU	23

HEIGHT: 180 cm

WEIGHT: 80 kg

NO. OF ACTIONS: 4

MOVEMENT: 11 m/combat round

INITIATIVE BONUS: +10

SENSES: Will sense living bodies at a distance. Detects heat radiation. Can see in the dark. Otherwise as a human.

DAMAGE BONUS: +6

DAMAGE CAPACITY:

7 scratches = 1 light wound

6 light wounds = 1 serious wound

4 serious wounds = 1 fatal wound

MENTAL BALANCE: -50

PHYSICAL CHANGES: Fangs

POWERS: Commanding Voice, Eternal Youth, Invulnerable to Fire, Electricity and Radioactivity, Invulnerable to Firearms, and to any close combat weapons not made of wood.

LIMITATIONS: Blood-thirst, Hunting Instinct, Sensitive to Sunlight

ADVANTAGES: Chivalry, Magic Intuition

DISADVANTAGES: Egotist, Intolerance

SKILLS: Rifle and Crossbow 15, Hand-guns 15, Sneak 22, Dodge 15, Dagger 15, Unarmed Combat 20, Hide 15, Dancing 15, Information Retrieval 18, Occultism 18, Latin 15, Classical Greek 12, German 12, French 14, Man of the World 15, Seduction 18, Net of Contacts: the upper classes 16, Net of Contacts: Nosferatu 16

MAGIC: The Lore of Passion 25 (all spells of lore ratings below 25 to 20)

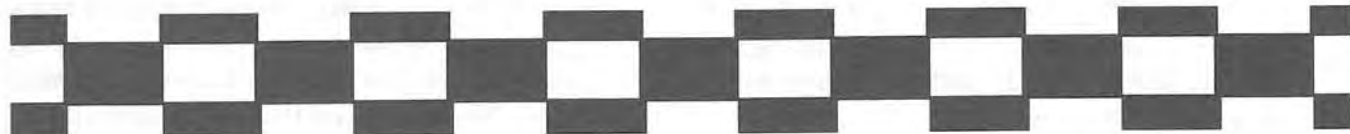
HOME: Mount Street, London



The Way of the Fools

Do not step on the black tiles, only the white!" Waya danced away across the checkered floor. Along the walls of the hall a hundred eyes were riveted on them when they carefully followed her on the white tiles to the stairs. When they had descended a few steps, the lights went out, and they had to feel their way forward. Voices whispered out of the darkness:

"Left hand. Follow the wall with your left hand. Left foot first. You have lost your glasses and will never find them again. Look with your left eye. Left eye."



The PCs have lost both the cards and the magical foetus. Mary Langsbury is probably dead. Barkley threatens to turn them into his servitors. They have two leads if they want to know more about what is happening: the Isle of Dogs and the homeless under Waterloo Bridge. Where they go first is of no importance. The text starts with the realm of the fools on the Isle of Dogs in the Docklands.

The Isle of Dogs

The Isle of Dogs is a peninsula created by a large bend in The Thames. Formerly it contained the London shipyards with their huge docks. In later years, the whole peninsula has been known as the Docklands, a huge construction project of offices and retail stores. The recession has made it difficult to lease the office space, leaving large parts of the new complex empty.

The southern sections of the Docklands border on older developments of dilapidated row houses. There are numerous warehouses and industrial buildings that have remained empty since they were built. The mentally ill and

With the right eye shut, the darkness gave way to a washed-out, grayish light. They came to the end of long corridor. The walls and floor were of rough concrete. Waya waited at the foot of the staircase.

"We can walk no further. This is where the path ends. Go to the wall and wait until it talks. It provides memories."

Before they could ask what she meant, she danced back up the stairs and disappeared. The corridor bent this way and that, several times before it ended in an smooth, grayish wall. No doors led anywhere. They sat down and waited.

homeless have moved into this area. In an empty machine shop near South Section Dock the madmen and fools hold court.

If the PCs arrive at the Docklands during the daytime, they will not notice anything unusual; the only people they see are office workers employed by the few companies that have moved here. There are no signs of the fools and the homeless, other than a couple of trash collectors and a few drunks.

At night, the misfits take over the area, but without being obvious. The place is still seemingly deserted. Furtive shadows steal along the quays and are dimly seen behind dark glass windows.

The Guardians

The madmen closely guard their realm. Those who know what to look for can spot the guardians crouching on the walls and in the entryways to the deserted parts of the Docklands. If the PCs arrive at night they will soon be aware that someone is following them.

When they get closer to the machine hall where the madmen are gathered, they are surrounded by shapes dressed in rags who mum-

ble incomprehensibly, pull at their clothes and hinder them from proceeding further. If the PCs try to force their way forward, the madmen will follow them. More and more will join until they are numerous enough to pick up the PCs and fling them into the polluted waters of the Thames.

In order to get past the guards, the PCs must either themselves behave like madmen, or convince them that they have important business. If they dress in rags and mumble incomprehensibly they can possibly bluff their way into the court of fools without interference. If they paint an eye on their foreheads, as Faraday advises them, they will also get past.

Convincing them that they have an important mission is more difficult. If they have the cards or are accompanied by Mary Langsbury (unlikely at this stage), the madmen will let them pass. They can see that there is something important in the offing. Timothy will also be able to take the PCs past the guards.

Otherwise they must explain that they want to know something about a Child of Magic. If they succeed in explaining this to the confused, suspicious guards, they are allowed to pass.

The Court of Fools

The fools hold court at night in an empty machine shop built by Western Development Plc., and never occupied. During the daytime they move to the underground sections of the Docklands. At night they go out into the great halls where brown tinted windows face the waters of The South Section.

The guards from the private security company hired to police the empty machine shop have grown tired of removing all the boxes and blankets which fill the building. They leave the madmen in peace as long as no tenant is about to move in. The building consists of three large halls with concrete floors and rows of columns. The furnishings are a maze of boxes, blankets, newspapers, bits of tin and plywood. The dark inside is interrupted only by an occasional candle or oil lamp casting a weak light. Skulls with bits of hair and rotting flesh are hung from the columns. At night there are up to five hundred

people in the halls. In the daytime the area is empty.

When the madmen realize that the PCs are outsiders, the PCs find themselves surrounded by suspicious and curious madmen poking at them and gibbering incoherently. After a while a small boy, covered with partially healed cuts and bruises and dressed in a dirty coat, approaches the PCs. He takes one of them by the hand and tells them to come. He persists until they follow him.

The boy leads them in a complicated circle, back and forth through the halls. Occasionally he touches a rotting skull, lights or douses a candle and mumbles something unintelligible. At last they stop in front of an emaciated, hollow-eyed man sitting on a pile of old newspapers. He is naked and covered with tattoos and festering sores. The nails on his hands and feet have grown into black claws. Stinking candles burn all around him. The boy leaves them and runs off. The PCs notice that the madmen have gathered in a ring around them a few meters away.

The man on top of the pile of newspapers looks up and screams straight at the PCs. They see that his eyeballs are completely white. He is blind.

Out of the circle of madmen, the boy in the coat reappears. Someone shouts something at him, and he crouches down worriedly on his haunches a few steps away from the PCs.

The emaciated man mutters incomprehensibly, then the boy translates: "What do you want? Do you wish to die and offer me your blood?"

If the PCs explain that they need to learn how to create a new soul for a Child of Magic. They are given this answer:

"Why should I tell you? You are the food of the gods."

They must explain to the madmen about the Goddess of the Forgotten, and that Barkley is a threat to all the unbalanced and mentally ill. Otherwise the only answer they receive will be that their blood is going to feed the gods of the underworld. If they tell about the Goddess and Barkley, the man becomes thoughtful and falls

silent for half an hour. Gibbering madmen still surround them and the boy sits as if frozen to the floor. At last the man answers through the boy:

"Waya is the one who knows. Waya is not here. Men in black clothes have taken Waya, and the blue circles have been disturbed. Bring me Waya. Then she will lead you. Now away. Or else die."

The boy jumps to his feet and tugs at their clothes to pull them away from the man. The circle of fools surrounding them dissolves. The boy explains that the police have taken people away and driven off in their cars.

"They have taken Waya, the one who can talk to the gods. The prince is troubled. He doesn't know why Waya is gone. Nothing can restrain Waya against her will. She can walk through walls, through the air to the moon. Strange. The prince is angry. He wants Waya and the others back. You take them back."

He explains that the PCs need to talk to Waya if they wish to learn about magic stuff. He knows no more than this.

The Imprisoned Madmen

The police are irritated by the congregation of madmen and fools in the deserted buildings on the Isle of Dogs. Now and then they conduct a sweep of the area to pick up some of the madmen. When Barkley declares that he has room for an additional hundred patients at Sandburn, this activity intensifies. During the week after his return the police round up a total of about forty misfits on and around the Isle of Dogs.

An psychological evaluation must be performed before they can be committed to an institution, but there is not space enough in jail. Instead those picked up are brought to an empty school in Richmond, which was previously used to hold illegal immigrants awaiting deportation.

PCs with contacts within the police can easily discover what is happening; Faraday can also find out through his connections. All the police departments in London know that a "clean-out"

is being performed in the Docklands, and that the madmen are trucked to a holding site in Richmond.

If they have no police contacts, they can learn by just hanging around into the wee hours. Two police pickets appear and a half dozen policemen start to search the area for madmen. They dare not enter the court of fools for fear of being torn to pieces. The police authorities do not believe in the reports of hundreds of maniacs living in the Docklands; as a result the SWAT team the local police requested is not here. The PCs can follow the paddy wagons to the school in Richmond, where prisoners are removed and confined. If the PCs are unlucky, they may themselves be picked up by the police and taken to Richmond.

The PCs can also pretend to be related to a lost mental patient, trying to find out through the police what has happened to their relative. Exercising skill in persuasion and a hundred quid (£) or so for bribes, they may obtain the address in Richmond. Care should be taken, as many London policemen are actually honest and not receptive to bribery attempts.

Eddings Primary School

Eddings is a small primary school that was closed in the mid 1970s. Since then, it has been used intermittently for a number of different things. During the 1980s, it held illegal immigrants awaiting deportation. An alarm system was installed at that time, in conjunction with window locks and other security improvements.

Over the past six months Eddings has been employed as a collection point when the local jails are full. Drunks, the homeless and mental cases are brought here, then transferred to other institutions or released. Detentions sometimes drag out for several months. Currently there are thirty mental cases and about ten homeless people held at the school; all are locked up on the upstairs level to make them easier to control. Four guards maintain order, but security is not particularly heavy. Waya is held there and is considered one of the mental patients. A conjurer of madness from the court

of fools in the Docklands, she is not quite clear in her own mind why she allowed herself be taken by the police. Perhaps she is trying to get inside Sandburn for some special purpose... or maybe there is another reason for her being in Richmond. She feels that she has followed the blue scent, and that led her here.

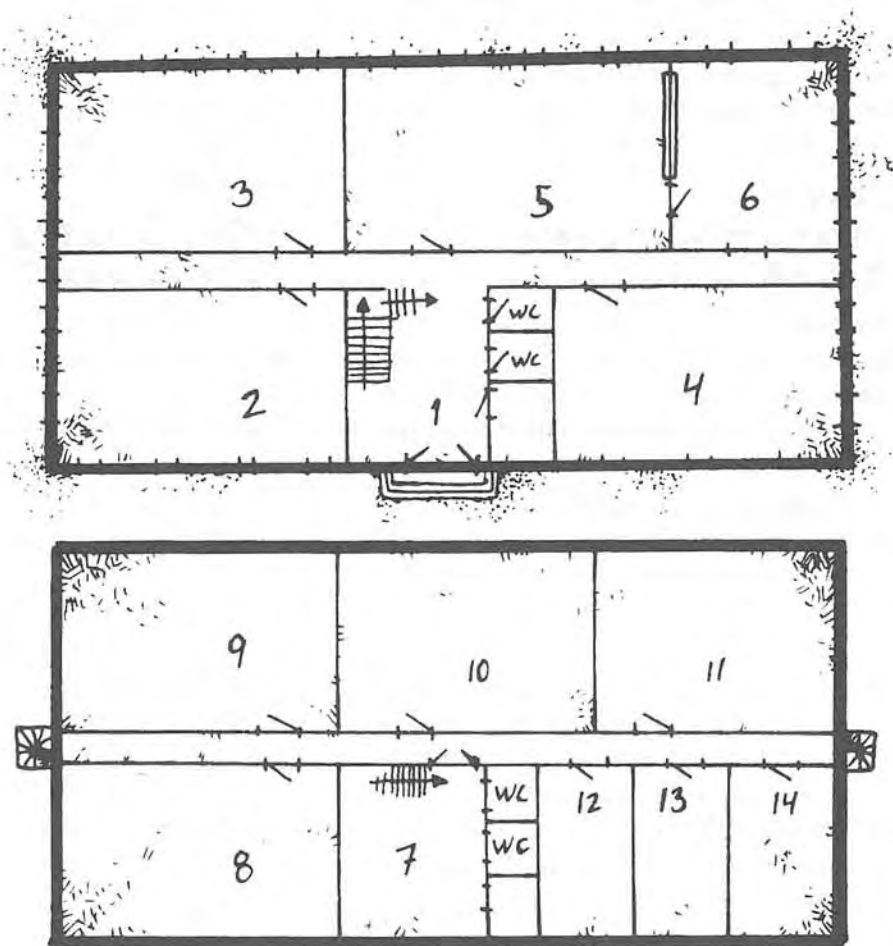
If the PCs' contacts with the police are good enough, they may arrange to be let inside the school to talk to the inmates. If they lack police connections, they must sneak inside. This is not difficult. The windows and the doors have alarms, but a successful throw against Electronics or Burglary will disable them. False alarms are common, so it will take a while before the guards investigate anything, even if the alarm is sounded.

The windows are locked, but can be broken open using a crowbar or similar implement. The doors can be opened by brute strength; the needed effect is 10 or higher. The fire escapes all lead to the first floor corridor. The doors upstairs are locked, but have no alarms.

1 Hallway: This is the old entrance. Off it are toilets, a storeroom, and a staircase going up. The room is worn and water stained. Fluorescent lights on the ceiling flicker and blink.

2-4 Class Rooms: An empty classroom. The desks and the blackboard are still there.

5 Dining Hall: The inmates and guards eat here three times a day; food is brought in already prepared. There are tables and low



Eddings Primary School

chairs from the time the building was used as a school. A counter faces the kitchen. The guards have had trouble recently in getting the inmates to the dining hall, so they have been serving food in the classrooms.

6 Kitchen: An old kitchen that has not been used since the 1970s. Some pots and pans still remain.

7 Upstairs Hallway: Bare and water-stained like the one below.

8 Classroom: The desks have been removed and replaced by ten beds with plastic covers. The place reeks of urine, feces, and decay. There are signs drawn with crayons and in blood on the walls. In one place, the linoleum flooring has been ripped out. The floor is littered with remains of food and broken china. There are eight mental patients here. A couple walk worriedly back and forth. One is sobbing loudly, and several sit apathetically. A woman in the corner stares with an insane gaze at the cracks in the wall. The woman is Waya.

9-11 Classrooms: Like room 8 (no Waya, of course).

12 Teachers' Room/Guard Room: The four guards sit in the room watching television, reading or playing chess. Once every hour they make their rounds, checking to see that nothing has happened. They have long since stopped opening the doors to the classrooms, expecting things to be as usual.

13-14 Offices: Dusty offices that have not been used since the mid 1980s. There are desks and filing cabinets in here. All the files are gone.

Waya

Waya is a conjurer of madness. She has walked the path of the fools in order to learn how to shatter the Illusion. She followed the madmen who were taken by the police, without knowing exactly why she did. Now she studies the cracks in the paint on the wall for a sign of what she should do.

Some of the madmen at Eddings are lucid enough to point out Waya to the PCs. When she first sees them she is frightened and suspicious, but then she brightens.

"You are the blue men. We have waited for you. The wall does not answer. You are the blue path," she says.

The PCs are unable to get anything coherent out of her. It seems that she left the fools and followed the police in order to meet the PCs. Now she expects them to do something.

If they start to talk about the Child of Magic and creating a new soul, she becomes quiet and pensive.

"Achlys," she says at last.

They will not get anything else from her as long as they stay at Eddings.

Flight of the Fools

In order to get any of the madmen out of the school, they must have Waya's cooperation. It is impossible to get thirty violent, screaming or catatonic people out of the house without anyone noticing. If they explain that they are not willing to take the madmen away from the school, she will silence them. She does not want to leave the rest behind. If the PCs want only her, she refuses to leave.

If they disable the alarm at one window, it is possible to escort the inmates out and down the fire escape, with the aid of Waya. They are near the Thames, a fifteen minute walk from the Richmond underground station.

If the guards discover the escape attempt, they will call the police, who will arrive in five minutes. The guards will try to reason with the madmen and the PCs in order to delay them. But when the madmen press forward and start to surround them, the guards will flee back to the guard room and stay there.

They can get out of the building even if the alarm is sounded, but with the police on their way, it will be difficult to get through all of London in company with a crowd of unruly madmen. If the police appear, Waya will tell them to disperse and seek the Isle of Dogs as best as they can. She will go with the PCs.

Waya's Path

When they return to the Isle of Dogs, suspicion towards the PCs is much diminished. Waya leads them along the same twisting path that

the small boy did when taking them to the king of the fools. When they get there she sits down on the floor and draws a line in the dust with one of her fingers. The king stares straight ahead, screaming occasionally. Now and then Waya releases a pinch of powder over an oil lamp. The air is filled with a sweet, heavy scent. The PCs are becoming sleepy and have trouble concentrating.

After a while the boy in the coat sneaks up. He sits behind them looking for candy in their pockets while he whispers to them that Waya and the king are talking about the PCs. Maybe they will teach them great things, like how to make time go backwards.

"Wait, wait, show no impatience," he repeats over and over.

They don't know if they have fallen asleep or been awake, but two hours later Waya returns to them. She makes a sign to the boy in the coat to come forward, and draws a sign on his naked chest. The boy runs up to the PCs.

"You look for Achlys, where the path begins. Waya does not know where it is. But she knows one who does. He is the Forgotten Man and is very, very difficult to find. You must remember him to find him. She can help you remember him. Then you must follow the path. The path of the fools," the boy says.

Waya tries to explain what they must do.

"Achlys. The path begins there. The child... the flesh must be where the path begins. It receives life. Is born. Do you understand?" she asks.

She keeps on struggling until they understand that they must bring the Child of Magic to Achlys, the beginning of the path. When they have understood this, she nods in approval and falls silent.

"Follow me. I will show you how to remember," she says and indicates that they should get up.

She draws a blue crayon from her pocket and starts to walk backwards while drawing a line on the floor. People move out of the way, and she is moving surprisingly fast.

"Follow. Watch the line," she says urgently.

The PCs must keep their eyes on the blue line, otherwise they will lose both Waya and each other. If they let go of the line for just a moment, it will feel as if the whole world is twisting around them, and they spin in ever larger circles and become dizzy from looking at the floor.

Suddenly the blue line disappears. When the PCs look up they find themselves in a large hall with a domed ceiling. The floor is checkered and the walls are covered with living eyes that stare straight at them.

"Do not step on the black tiles, only the white," Waya shouts, and dances off across the checkered floor towards a staircase.

They realize that the black tiles are a bottomless abyss between white pillars. When they reach the staircase, everything goes dark. They hear voices whispering in the darkness:

"Left hand. Follow the wall with your left hand. Left foot first. You have lost your glasses and will never find them. Look with your left eye. Left eye."

When they shut the right eye, the darkness gives way and is replaced by a washed-out, grayish light. They reach the bottom of the staircase at the end of a long corridor. The walls and floor are of rough concrete. Waya is waiting for them at the bottom of the stairs. When she talks, she sounds fully comprehensible, not groping and cryptic as before:

"I can go no further. The path ends here. Follow the corridor to the wall, and wait until it speaks. Do not tire. Do not turn around. It will speak and show the way. I will wait on the other side. I will give you signs to make you remember, engrave them in your bodies so that you do not forget them."

Before they have a chance to ask her what she is talking about, she runs back up the stairs. The corridor bends and flexes a couple of times and then ends in a smooth, grayish wall. There are no doors to be seen.

Their watches stopped at the point in time when Waya started to draw the blue line. The air is rough and cold, and smells of ozone.

If they walk back through the corridor and up the stairs they emerge into a room with a

checkered floor and walls with a dot pattern. They are in an empty house in the Docklands. Their watches are working again. They have failed. If they really make an effort they will be able to convince Waya to let them try again.

If they remain in front of the wall, nothing will happen at first. A seeming eternity passes. They become hungry and thirsty. The hunger passes, leaving an aching emptiness. They barely know if they are awake or asleep. It is cold, and their feet are numb. The light irritates their eyes.

But gradually the world changes around them. In the concrete in front of them, in the floor and in the ceiling, they can begin to see frozen, half-human creatures, faces and mutilated limbs. Some are moving, others are still and seem dead. A faint murmur as from a thousand throats can be heard. Fingers and tongues are moving, as if trying to escape from the stone.

The PCs are in a narrow walk chiseled from between the petrified living and dead bodies. Stone eyes are looking at them, fingers are groping, and the PCs can feel their own cold feet sinking into the stone and rooting there.

Who are you? Why are you here? Are you staying? How far are you along the path? Whom do you follow? What are you seeking? Which path do you walk?

The voices flood the PCs with questions. If they try to answer, they will be answering questions forever. As long as they answer the questions, they will not be able to continue. They only feel their bodies sinking further and further down, seeming to merge with the petrified creatures.

Nothing will happen until they ask the stone creatures about the way. The walls stiffen around them and turn to concrete again. A door has opened in the wall ahead of them, and the corridor continues on the other side.

They descend a staircase and emerge into a small basement. A little light enters through a narrow window. A small fire is burning in the middle of the floor, filling the room with smoke. There is a smell of smoke and solvents. Waya is sitting by the fire, heating hypodermic needles. Surrounding her is an assortment of

water-colors, pencils, jars of dried paint, and tubes of oil-paint. Now and then she soaks a rag in solvents from a plastic bottle, inhaling the fumes.

"I will read your memories. Then you must interpret them yourselves. The road to the one forgotten by all I will draw on your left hands," she says and approaches them with her bottle of solvent and the rag.

Their endurance is at zero. They are famished, chilled and exhausted. When Waya waves the solvent-soaked rag in front of them, they lose consciousness. While they are unconscious, Waya reads their memories and etches them in their skin as scars and tattoos. They dream of their prior lives, all the way from the Fall to their last reincarnation. But their minds cannot hold all the memories. They fade before the PCs wake up, leaving only the tattooed signs on their skins, signs they can interpret to search for knowledge about the past.

Memories

The PCs wake up at dawn, with no clothes except their coats or jackets. They're lying in a doorway in the Docklands. There are no madmen in sight—the court of fools emptied at dawn. The PCs ache all over, they are famished and chilled to the bone, and they have lost a lot of blood—as well as their wallets.

All of them have received 12 scratches of damage and have zero endurance remaining. Their mental balance has dropped by 10 if it was at zero or negative before, and raised by 10 if it was positive before.

All over their bodies, from their heads to the soles of their feet, they are covered with representational patterns and grotesquely drawn figures. Some are normal skin tattoos, others are scar tattoos going deep into the flesh and filled with soot that will not heal very prettily.

One of them is holding a piece of paper. It is a rather messy map, drawn with blood on a piece of yellow lined paper. There is a line which leads out from a cross with "Kennington Station" written next to it. It is a map of the way to Achlys, drawn by Waya from the PCs memories.

They must go to a warm and protected place before they are able to do anything at all. When they have reached a secure place, they can begin to study the symbols etched onto their bodies. They all have different signs, and only a few are even similar. When the PCs look closer, they see that the tattoos consist of numbers of smaller tattoos, in turn consisting of even smaller tattoos. They seem to go on and on forever, into ever smaller pictures and signs.

When they study a picture, it revives incomprehensible memories, and meaningless sounds and words spring into their consciousness. They see cities and people, they hear names and sense smells they have forgotten. But they cannot seem to draw anything coherent from it. When they stop concentrating, the memories fade away into forgetfulness.

Only one picture is represented on all of them. It's a blue spiral that each has on the left hand. When they look at it, it seems to be made up of many small signs from known and unknown alphabets. If they try to study the spiral they are overcome by a numbing agony, and are forced to look away. They think they can discern an irregular shape, and feel that they are being sucked into the spiral, just before they look away. The deeper they look into the pattern the more difficult it becomes. The memories do not come to the surface.

Only by concentrating on the tip of the spiral are they able to call up any sort of memories. They see a face, fading away so quickly they are not truly able to catch sight of it. Then they see what looks like part of London, houses they recognize from Kennington. They know that the houses have something to do with the face. The man of the fading face belongs there, but they cannot remember how. He is important, they remember, but not where, or how, or why.

The spiral records the first part of their creation, from the inception of Achlys to the birth of their souls. That is why it is so difficult to comprehend. The houses they remember when they study the tip of the spiral is the route they must take to get to Achlys. It is identical to the dashed line on the messy map they have.

Back to the Fools

If the PCs return to the court of fools any night after these events with Waya, they will find that much has changed. They know instinctively how to behave in order to fit in. They can move freely between different places throughout the halls by following invisible, twisting paths, and by performing little rituals in the right places. The information is automatic, as if they had always had it. Waya's speech is more intelligible when they try to talk to her, though not completely sane. When it is peaceful and quiet, she explains that a soul is born out of Achlys, the nothingness which existed even before chaos and that they must bring the Child of Magic there, to call up a soul from nothingness into existence.

If they ask her about the child stolen by Barkley, she informs them that she does not know what he has done with it, but she guesses that he has taken it to Inferno, since he is a black licitor.

"He belongs there. Creating souls out of pain."

She can't tell them which route they need to take to get to the realm of the dead to obtain the child.

"Many doors lead to many rooms, many more than a single life can walk through."

The road to Inferno that she knows best is that of the outcasts and homeless.

"Harrow knows. Under Waterloo Bridge."

If they show her the map they have, she nods and says:

"I took your memories and made a picture. You remember the Forgotten Man. He knows the source of the souls."

When they are able to move freely among the madmen, they realize that they are not so alien as they first thought. Most of the fools are new faces, but they will recognize a few as old school friends, work mates or neighbors.

The Fools

The madmen of London are not as far gone as the mentally ill of Frankfurt, for example, who

band together in clans completely outside society.

They wander in and out of institutions, and live alternately in hospitals, their own apartments or on the street. The most deviant of the fools gather at the court of fools in the Docklands, but even these are not a completely alien group. They dress in rags and look like ordinary homeless people. Some are only mildly disturbed, while others live totally in their own worlds.

All sorts can be found here, from older gentlemen in the remains of tailor-made suits, to young women in bathrobes and old women dressed in rags.

PERSONALITY: Varies a lot between individuals. They all are disturbed in the way they view reality.

GAMEMASTERING HINTS: Speak in disjointed phrases. Move stiffly and mechanically. Erupt suddenly in incomprehensible gibberish. Act crazy. These are crazy people.

AGL	10	EGO	10
STR	10	CHA	5
CON	10	PER	10
COM	7	EDU	varies

NO. OF ACTIONS: 2

MOVEMENT: 5 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: —

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

MENTAL BALANCE: -50 and lower

PHYSICAL CHANGES: Some exhibit minor physical changes

SKILLS: Climb 10, Sneak 10, Dodge 10, Unarmed Combat 10, Hide 15, Search 15, Survival 15

The Police

The English police are usually unarmed and service-minded. The ordinary policeman on the street, the "bobbies", do not carry guns, but other police do.

Adapt the weaponry, and use these characteristics for all policemen the PCs run into in the adventure. The English police uniform is black. They wear ordinary peaked caps or the well-known helmet of the bobbies.

Use the characteristics for unarmed policemen when you describe the guards at Eddings Primary School.

AGL	15	EGO	12
STR	15	CHA	10
CON	15	PER	15
COM	10	EDU	12

HEIGHT: 175 cm

WEIGHT: 80 kg

NO. OF ACTIONS: 2

MOVEMENT: 8 m/combat round

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

SKILLS: Automatic Weapons 10, Rifle and Crossbow 10, Hand-gun 12, Sneak 15, Impact Weapons 15, Dodge 15, Unarmed Combat 10, Hide 10, Net of Contacts: the police 10, Forensics 15, Driving 10, Shadow 15

ATTACK MODE: Truncheon (scr 1-10, lw 11-17, sw 18-24, fw 25+), 9 mm automatic (scr 1-5, lw 6-9, sw 10-15, fw 16+)

EQUIPMENT: Pistol, truncheon, handcuffs, torch, radio

NUMBER: Two in each patrol

Waya

Waya has walked a strange road. She was not mentally ill at first, but sought out madmen in order to learn magic. Her real name is Vanessa Clarke, and she was sane until age twenty. She studied magic by herself during her teenage years, and made contact with several known conjurers in London. She associated with Rupert Faraday—among others—for a while.

In her twenties, she became involved with a mentally disturbed conjurer of madness named Max Prado. This was in the late 1970s, before the fools had organized their own meeting

place. She moved to his single-room flat in Brixton, and started to learn the Lore of Madness. She gradually lost her mind, and when Prado killed himself in 1986, she took part in founding the first colony of madmen in the empty machine shop in southern London. But she has not completely let go of her ties to the past. She still visits her parents in Wembley occasionally, and at times her appearance is quite normal.

Waya is 36 years old, short and heavily built. Her red-brown hair is tangled, and her only remaining eye (the left) is greenish brown. Her body is covered with microscopic tattoos. She is dressed in rags, and wears heavy pieces of jewelry made of clay, glass and pierced coins about her neck, wrists and ankles.

PERSONALITY: Nobody really knows how disturbed Waya is. To some degree she plays at being crazy, and employs shamanistic techniques to let loose of her control of reality. But she is not totally sane. She has difficulty communicating, and she sees through the Illusions without plan or discrimination.

GAMEMASTERING HINTS: Use a mix of abstract concepts and obscure metaphors when you talk.

AGL	16	EGO	18
STR	14	CHA	6
CON	18	PER	9
COM	8	EDU	15

HEIGHT: 160 cm

WEIGHT: 65 kg

NO. OF ACTIONS: 3

MOVEMENT: 8 m/combat round

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

MENTAL BALANCE: -75

ADVANTAGES: Magical Intuition

DISADVANTAGES: Maimed, Schizophrenia, Drug Addict

SKILLS: Climb 15, Sneak 15, Dodge 15, Dagger 12, Unarmed Combat 10, Swimming 10, Hide 15, Search 10, Acrobatics 12, Dancing 15, Tattooing 12, Play drums 10, Astrology 12, Poisons and Drugs 12, Hypnotism 15, Numerology 12, Occultism 18, Shamanistic Techniques 18, Fortune Telling 12

MAGIC: The Lore of Madness 32 (Unshroud Illusion 22, Manipulate Senses 20, Summon Creature of Madness 20, Bind Creature of Madness 16, Expel Creature of Madness 16, Exorcise Creature of Madness 12, Madness Walk 18, Insane Killer 15, Alter Body 18)



The Other Beach

Only two quid. It's cheaper than any wine shop. And better," said the man in the trenchcoat.

Richard studied the bottle suspiciously before he counted out two pounds in coin. The bootlegger looked well dressed, clean shaven and rather stiff. Richard did not usually buy homemade stuff, but the thirst was burning in his throat and it really was cheap.

He brought the bottle back to his box under the bridge, where Jeremy was waiting. They split it, and had their usual banter about the last mouthfuls. It took a few minutes before they realized anything was wrong.

"You're bloody trying to poison me!" Jeremy screamed when he felt the burning surge in his bloodstream.

Rick was too far gone to answer. He vomited blood and phlegm until it clogged his throat, cutting off the air.

He thought he was dead, when he opened his eyes and saw a thin figure outlined against the light. But death could not be this bad. His body was shaking, and he felt like he was choking.

"Grandfather?"

It was Timothy. He tried to answer, but couldn't get any air. The boy shook him and babbled things he couldn't hear. Then he was torn away to the other side.



With the aid of Timothy, Barkley has brought the Child of Magic to the realm of the dead in order to bind it there and to create a soul out of the pain of Inferno. He tried to have the child born of a creature of Inferno, but that failed. Now he has hidden the child in order to give it a soul of his choosing while he searches for Chris Walden, whom he suspects will be able to give birth to it. The PCs need the child in order to create a new soul. They don't know any obvious roads to the realm of the dead, but Timothy, Waya and Rupert have intimated that the homeless under Waterloo Bridge may know a path to the other side.

The PCs will soon notice that a wave of mysterious deaths is afflicting the homeless of London.

Waterloo Bridge

Waterloo Bridge is a gathering place for many of the homeless people of London. An

entire city of newspapers and cardboard boxes have risen under the bridge on its south side. Here can be found everyone from seasoned tramps who have been around since the 1940s, to homeless kids escaping unemployment or abusive parents.

In the past two months, the atmosphere has grown gloomier. Inexplicable deaths, poisonings and strange fevers have killed more of the homeless than ever before. Everyone fears that the winter is going to be rough.

Wild speculations abound. Everything from the medical corporations to God himself are accused of being the perpetrator. Mysterious men in dark coats are said to be sneaking around the hideouts of the homeless. They are pushing bad liquor and worse drugs.

In fact, the killings have been carried out as part of a campaign against the homeless, a campaign which has derailed completely. A few years ago, the Government organized a study group—The Housing Project—to find solutions to the homeless situation. The pro-

ject contracted with a private company—Lancer Ltd.—to get the homeless off the streets. The company was paid for each homeless person removed from the streets.

Originally the company worked in a responsible way, but it soon got out of hand. Employees started taking the homeless out of London, paying them to stay away, then claiming the reward. When this no longer worked, they started poisoning them and spreading non-fatal diseases, in order to get them hospitalized. This got them off the streets, and the company got its checks. From this point it wasn't long before the employees started selling poisoned liquor and giving away typhoid infested blankets.

As the crisis in the construction industry has exacerbated the lack of housing, Government employees and the Housing Project board have not really looked into the work of the company for months. The money is still being paid out, but now it is being paid for all the homeless who disappear from the city rolls, many of whom are being murdered.

Lancer Ltd. has fallen under the influence of the Tarotica. It has been used by Gamichicoth, the False Rescuer. When Anthony Barkley returns to Sandburn he starts investigating what the cards have been doing (the better to seize control himself). He contacts the owner of Lancer, Howard Carpenter, with an offer of cooperation. Soon Carpenter is under Barkley's control.

Searching for the Realm of the Dead

When the PCs seek out the homeless, they are met by a solid wall of suspicion. If they are well dressed, nobody will talk to them. They whisper behind their backs, and pull away when the PCs get near them.

If they have tattoos from the court of fools, the homeless will be even more suspicious. The fools are treated with fear and hatred by most of the homeless. If they are accompanied by Timothy it will be easier to develop contacts. Many will recognize him as Richard Cardigan's grandson.

They see many people sick with fevers under layers of newspapers and blankets. The sick gaze with additional vehemence, as if they think the PCs are in some way responsible for what has happened. Timothy tells them that his grandfather died of poison.

"Others seem to have died the same way," he says. Aided by Timothy, or by another homeless person they have patiently cultivated, they may ask the people under the bridge the way to the realm of the dead. At first, the people they ask will laugh at them or look scared, not understanding what they are asking about.

"I'll find out soon enough. I'm going there," is a common reply.

But if they keep digging, rumors will spread about their errand, and eventually an emaciated and feverish man will appear. He looks like he is about to die any second. A cigarette butt hangs from the corner of his mouth, and he is wearing a dirty suit.

"My name's Lesley. People say that you're looking for the realm of the dead. I'm on my way there."

If they ask what he means, he removes the butt from his mouth, and stares at them for a while, as if judging their reliability. He then explains that there is a place for people like him, "people with nowhere to go", where they go to die.

"You can come along. It's better than going alone," he says. He coughs hollowly.

If the PCs ask what he is dying from, he says that he has some sort of bug.

"Same shit as everyone else. Something going around," he says and nods towards the sick people lying against the concrete wall.

They go up onto the bridge and take a bus south. Lesley tells them the place is some distance away. During the trip he tells them about his life as a coal miner, sailor, construction worker and longshoreman. Now and then he is overcome by violent attacks of coughing, often spitting bloody phlegm. He knew Timothy's grandfather, and says that he died of bad liquor.

"Poison. There are bastards running around selling poison. It's not just home-brew. This is pure poison. You die in a couple of hours."

They switch buses twice and wind their way through the southern suburbs of London, until they finally get off on a road which runs between a narrow canal and a stretch of gray rowhouses. A small, half-ruined wooden foot-bridge crosses the canal, and a few blocks beyond (an agonizing walk for Lesley), they can see a derelict cemetery. They are somewhere south of Battersea.

"This is it," Lesley says, leaning against the bridge railing while he catches his breath.

The Cemetery of the Tramps

They have arrived at the cemetery of the tramps and the homeless. It is an old burial site where the downtrodden have gone to die for the past hundred years. The cemetery is spread out on a common where construction has petered out. The ruins of an 18th century church stand in the middle of the overgrown burial site.

Proud British memorials with marble angels and spires like cake decorations are crumbling and covered by brush. A rusty iron fence surrounds the cemetery, which is separated from the city on two sides by the canal.

But the PCs will not observe much of the original appearance of the cemetery. When they cross the canal they are met by a terrible stench. The dead and dying are littered through the area. The ground is covered with bones, everything from graying old knucklebones to recent ones with flesh still attached. The graves are decorated with skulls.

When they enter through the gate, Lesley gently lays himself down on a flat stone. He nods towards the church ruins.

"I've never been here before, but people say there's some sort of priest in there. Talk to him."

When they get closer to the church, they see a man in a black priest's robe. He is reading a prayer over a recently dead man. His hair is thin and black, his eyes black and piercing. When they get closer, they see that his skin is wrinkled and leathery. He looks almost embalmed. His nails and teeth are a greenish black.

"You have not come here to die. I must ask you to leave at once. This is a place of sorrow. There is nothing here for the living," he says to the PCs when they reach him.

When they refuse to leave, he explains that he is Father Harrow, and that he attends the dying and the dead at the cemetery. They must explain carefully why they are visiting the cemetery if he is to comprehend them. He does not know what a Child of Magic is, but he knows the paths between our reality and the realm of the dead.

"I am trapped in the shadows with the dying," he says.

He explains that he does not have the power to bring anyone to the realm of the dead. He can neither return to the world of the living or go to meet the dead.

"If you want to reach the other side, you must follow someone who is going there. You came here with a dying man, did you not? Let us go and talk to him."

Father Harrow ascertains that Lesley is indeed dying, and leads him to a bench where he can lie down. He explains that a dying man can lead the living to the other side, but that it is a dangerous undertaking. There is a risk that all of them will be trapped in the borderland between the dead and the living, where the undead dwell.

"You must decide if it is worth the risk," he says to Lesley.

Lesley thinks about it, and says that he is willing to do it if the PCs promise to catch the people responsible for his death.

"These are the same bastards who killed Richard Cardigan, and all the others. There is someone going around killing people. Promise to find them and I will do this," he says.

If the PCs promise to find the killers, Father Harrow will explain to them what to do the moment Lesley dies. For a moment he will linger on the borderland between life and death, while Father Harrow leads them into it. Once inside, they can follow Lesley across the border into death. Harrow can't give any guarantees about the way back. He has never been to the other side.

"And once you're there, you must know where you are going."

Timothy is able to guide them if he is with the PCs at this time. Otherwise he must first have described the road to them.

Into Death

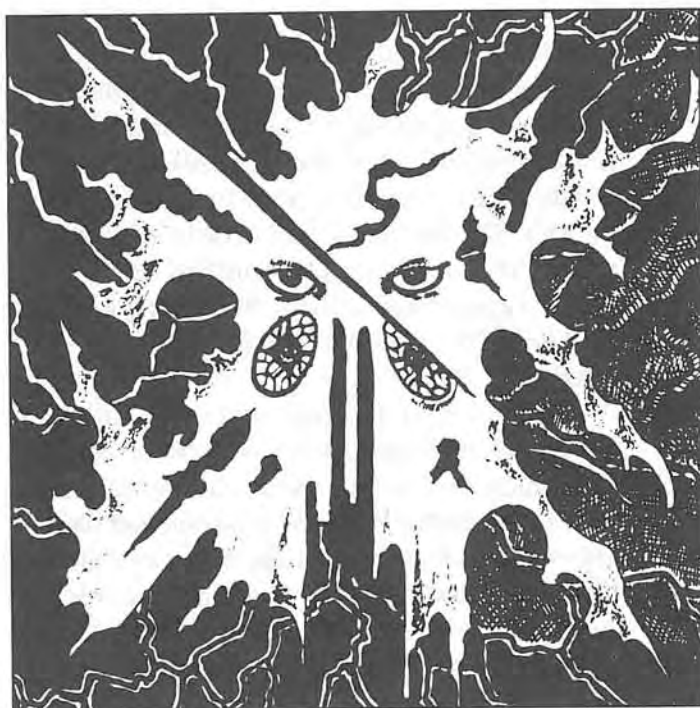
They watch at Lesley's side for many hours until he finally dies. Father Harrow closes the dead man's eyes, then takes the PCs by the hand, one after another, leading them along the broken, paved walkway. There is a sensation as if passing through a membrane, or the surface of a pool of water. On the other side the world is grayer, almost colorless, and colder. If they turn around they see Lesley's body on the ground. They, since they are still alive, are joined with their bodies and bring them to Inferno.

Lesley waits impatiently for them. He looks fuzzy, as if he is halfway to being transformed into something else. When he sees that they are following, he slips through yet another thin membrane and disappears. When they follow him, they are enveloped by darkness and they feel a terrible force which grabs them, throwing them towards a black dot in the distance. When they approach it, they see that it is an opening through which they are ejected into an icy gloom.

They fall onto a cold floor. It is dark. Out of the darkness they hear muttering voices that are getting closer. When their eyes have grown accustomed to the gloom, they can see Lesley sitting on the floor beside them. He is still coughing blood, looking as wretched as in life. They are sitting on the floor of a room with bare walls and many doorways. Moaning voices can be heard from all sides, and they can faintly see nude bodies chained to the walls. Maimed people dressed in rags gather around them. Some carry candles in their hands, but they do not illuminate anything.

One of the ragged men is Richard Cardigan. If Timothy is with them, he will recognize his grandfather, and run up to him. Lesley will also recognize him. Richard is a large heavy man, with a beard and bushy eyebrows. His face is lined and a trifle swollen, disfigured by lashes

which make a criss-cross pattern in his skin. He walks up to them and hands a candle to Lesley, who rises and accepts it. The PCs notice that Lesley has changed. He looks more tired, slower and more quiet than in life.



"You do not belong here," Richard Cardigan says in a hoarse voice.

He does not alter his features as they explain their business, he just nods and appears not to care about it anymore.

If they ask him about where the child is, he nods towards a doorway, and says that there are crypts further down.

"The demon put the child into a sarcophagus in there. At first he tried to implant the child in a creature of Inferno, but the creature died. Now he is punishing the dead so that he can create a soul out of their pain. It will be born to become a mighty servant to him. But you will never get at it. He has set guards around it. And if it disappears, he will punish all of us who are trapped here," he says.

The PCs can ask him as much as they like, but Richard has decided that the child is staying. If he shows them the crypt where Barkley hid the child, they will see that the guardians are far beyond their ability to handle.

"If they kill you, you'll be stuck here with us," Richard says with a crooked smile.

He can lead them through the halls where the dead are being tortured by tormentors in their cells, down winding stairs to the crypts where Barkley has hidden the child. Timothy is also able to show them the way.

Down in the crypts, the dead are smaller, more twisted and maimed. Razides and tormentors can be seen as shadows in the corridors. Hands stretch out through the bars to tear at the PCs. Screams of agony can be heard everywhere. The crypts are a labyrinth of stairs, ice-covered ramps, and ladders. Everything is covered with frozen blood, and the place is icy cold.

The crypt with the child is far down. In the last stretch they must climb down a narrow ladder, which rattles and creaks in a disturbing way. They reach a narrow, high-ceilinged passage with alcoves for the dead along its walls. The living dead twist and turn in the alcoves from their pain. At the end of the passage is the entrance to the crypt. It is guarded by four proto-razides, stunted creatures who walk on all fours. The PCs realize, when they see them, that they can easily rip the PCs to shreds. If they get too close the proto-razides will attack them.

The PCs can enlist the aid of Richard and the other dead to chase them off, and then snatch the child, but they must first convince the dead that Barkley's punishment is worth it.

They have a major advantage if they are accompanied by Timothy. It is much easier for him to convince his grandfather to help free the child, by saying that the PCs have promised to stop those responsible for the deaths of the homeless.

If Timothy is not with them, the PCs must simply try harder. They must make the dead understand that Barkley can be stopped by the child, and that he is a monumental threat both to themselves and to the living. Along with the promise to stop the people who are murdering the homeless, this will make the dead willing to help them reach the child.

Aided by the dead, they are able to chase the proto-razides away. There are dead in uncountable numbers, and they can tease the razides into attacking. They charge deep into the mass of the milling dead before they are torn apart. If you have PCs who want to fight, you may let them try to kill the proto-razides themselves.

The sarcophagus where Barkley has hidden the child stands in the middle of the floor inside the crypt. It is covered by arcane pictures the PCs may recognize from the cards. The ten Death Angels are pictured with Astaroth in the middle. The entire sarcophagus is covered with congealed blood. They must all help to raise the lid.

Inside the sarcophagus is dense, icy darkness, not unlike the darkness which surrounds the Goddess of the Forgotten in her prison. If they plunge their hands into the darkness, they can feel something warm. It is the blood-covered glass container where Barkley put the foetus. When they pick it up they can see that the child is still alive. The umbilical cord has been severed, and the homunculus looks worried. It has a black spot on its forehead, and its barely developed hands are tightly clenched.

Back to the Light

There is no obvious way back to the world of the living. There is no exit for the dead, but there are two possible ways out for the PCs. One leads back to the cemetery of the tramps, and the other leads to Sandburn, the way Timothy came the first time. Both places border on Inferno.

Timothy can lead the way back to Sandburn along the route he took with Barkley. It passes through a doorway and crosses a deserted, icy plain, where razides and nepharites hunt. As long as Timothy and the PCs do not attempt to interact with them, these creatures cannot touch them, who do not belong among the dead.

They can get to the place where Timothy and Barkley entered Inferno. A narrow stone staircase spirals up through the mountain, and opens into the old chapel outside Sandburn.

If they ask Richard Cardigan or any of the other of the dead, they will guide them back to the cemetery of the tramps. That road leads through the bare, gray rooms to a doorway blocked by rusty iron bars. The cemetery is on the other side. It is possible to press through an opening in the bars. When they emerge they are still on the borderland between life and death, but Father Harrow can lead them back to the world of the living.

Mysterious Deaths

Sometime during the adventure the PCs must fulfill their promise to Lesley and the dead, by finding out who is behind the murders of the homeless. They do not have to do it immediately after they emerge from the realm of the dead. It is likely that they will see the creation of the child's soul and stopping Barkley as much more urgent. In that case just skip the remainder of this chapter until the rest of the adventure is over, or they can investigate the deaths while continuing on the main trail.

If they abandon their promise completely, they will be haunted. First by the homeless and drunks approaching them, asking why they backed out on their promise. Later they will be haunted by specters from the realm of the dead, until they fulfill their promise.

Father Harrow

The first place to start investigating the deaths is at the cemetery of the tramps. Many of the sufferers going there talk to Father Harrow. He has no real idea of what goes on outside the cemetery, but he has noticed that many more have come to die in the past few months.

"Many poisonings. It could be bad liquor."

A lot of people are also dying from diseases that Harrow has not seen for many years, like typhoid and tuberculosis. It is difficult for him to think of a reason. He also knows that many people show up at the cemetery who never would have before.

"There were never any people from the authorities before, but now men come here,

asking for names and looking for papers, about once a month."

The men started coming here almost a year ago. They asked him who he was, and how long he had tended the cemetery, and if a lot of people knew about it or visited it.

"I told them how it is, that none of the living ever come this way."

The men drove off in a black car. About a month later they came back, looking for identification papers, asking Harrow about the names of those they could not identify. This has continued ever since.

The two men work for Lancer Ltd. and they need the names of dead people to report to the authorities that they have moved out of London or gotten a place to stay. In this way they are able to collect money from the Housing Project.

Father Harrow does not know the names of the men or where they come from, but he says that he will ask the next time they show up.

"That should be here in three or four days. They come about once a month."

The PCs can wait, and talk to the men when they arrive at the cemetery three days later, in the late afternoon. They can also ask Father Harrow to get their names. He will later apologize for not being able to do so or to find out what company they work for, since they refuse to tell him.

"I told them they were not welcome any longer, and kicked them out. But I got their license number, H345 AXT."

Through the vehicle registry, they find that the car belongs to Lancer Ltd.

If the PCs wait at the cemetery, they will see two men in gray trench coats park a black Morris by the wayside, and then walk across the bridge. They start to look for the recently dead, and ask Father Harrow about the names of those who died during the previous month. They note all the names in a small black book.

If the PCs appear and ask questions, the men become nervous. At first they say that the cemetery is private property, and that the PCs have no right to be there. They say that they come from the "authorities" in order to "check

certain things." If the PCs are too persistent, they will retreat to their car and leave.

Father Harrow can also tell the PCs that a doctor has been around to check on the dying and dead. He works in the field for an organization against homelessness, and has become concerned about the increased number of deaths recently.

"He gave me his card. Wait, I have it here."

He picks out a wrinkled and dirty card.

Ernest Waugh
DOCTOR OF MEDICINE

38 Shelton Street
London SW 1
Phone: (071) 678 4532

Doctor Waugh

Shelton Street is one of many small streets east of Charing Cross in central London. Dr. Waugh's consultation room is on the first floor at number 38. Under his name is a handwritten sign saying: "Society for the Coordination of Medical Treatment of the Homeless".

When they call, a short, rather plump man wearing glasses and with dark brown hair opens the door. He is wearing a black dressing gown, and introduces himself as Doctor Waugh.

He invites the PCs to step through his waiting room and into his private apartment. The furniture is mainly dark wood and there are heavy curtains on the windows. They are seated on a worn couch and offered some tea and biscuits while the Doctor asks about their errand.

He can tell them that he has been tending the homeless for several years. His wages are paid by a charitable foundation, and he works with many different charities. A lot of people are concerned about the rising number of deaths among the homeless during the past months.

"It started with poisonings, then these strange infections. They run their course with lightning speed."

He has performed autopsies on several of the homeless, and has found three cases of poisoning, caused by overdoses of proladine, an unusual medication that cannot be used as a recreational drug.

"There is no explanation as to why they should have gotten it, and then taken it in this amount."

He has seen two cases of death caused by an infection that he has not been able to diagnose. He has sent samples to a laboratory for analysis, but has not received the test results yet.

Waugh has heard rumors about poisoned liquor, but he doesn't understand why anyone would poison people with proladine. He can give the name of a known bootlegger, Will Tomkins, who hangs out in a basement near Waterloo Station.

Poisoned Blankets

The PCs can also talk to the homeless about what is happening. When they make it known that they were friends of Lesley Farmer, it is much easier to approach the people under the bridge. They say that the infections began when the weather turned colder. People got fevers, and then they died. Some of those who were taken to hospitals made it, others didn't. And the infections continue to kill people every week.

If the PCs talk to a number of the sick, they may notice that all of them are wrapped in the same type of gray-green blanket. These are old military issue. If they ask where they come from, they will be told that the Salvation Army started to give them out when the cold weather started. The volunteers giving out the blankets usually hang out outside Somerset House on the other side of the bridge.

If the PCs bring one of the blankets to Doctor Waugh for an analysis, he will report two days later that the blankets are infected. Someone seems to have drenched them with a solution containing bacteria. Combined with the general

low resistance of the homeless, this could be the cause of the fevers.

The Salvation Army soldiers on the other side of the bridge are terrified when the PCs say that the blankets may be infected. The soldiers explain that the blankets come from a military supply source. They were delivered by a company named Lancer Ltd.

The people under the bridge will also talk about the bootlegger at Waterloo Station, Will Tomkins. He is a large scale dealer selling laboratory spirits and homemade stuff.

The Bootlegger

Will Tomkins is selling liquor, weapons and stolen goods from the basement under a parking garage next to Waterloo Station. A flea market is the front for his real business. A handwritten sign points the way to the flea market, where Tomkins' bored-looking sister is selling some secondhand clothing and stolen car stereos at a couple of rickety tables.

A door behind the flea market leads into a small room with another rickety table and a large number of boxes and crates. A few of Tomkins' men usually sit here. Behind this room is a storage space, mostly filled with junk. Some stolen goods and some liquor can be found on the premises, but most of the valuable and more illegal items are elsewhere.

Tomkins himself looks after the business a few times every day. He lives south of London and has a few other businesses to attend to, a couple of restaurants and a gambling hall.

The PCs' behavior when they arrive at the flea market will determine how they are treated. Tomkins' sister will try to sell them some cheap shoes, and then try to make them leave if they look like confused tourists or undercover cops. If they become troublesome or threatening, two of Tomkins' men will come out from the inner room. They will ask the PCs to leave.

"We were just closing," they say and try to shoo them off.

The PCs can attract their interest by referring to Lesley Farmer or Doctor Waugh. They can also explain that they have heard of poisoned liquor being sold. At first the men won't admit to anything, but say that Tomkins should see

them. If the PCs say that they want to buy or sell something, they will have to deal with Conrad, Tomkins' brother-in-law. Only if they want to buy something expensive, like military hardware or drugs, will they meet Tomkins.

When they have convinced Conrad that they should be allowed to meet the boss, they are told to sit down and wait.

"He'll be here soon," Conrad says.

After a little more than an hour Tomkins shows up. The PCs must convince him that they really have something of interest if they want him to listen. He tells them to follow him into the inner room.

At first he is annoyed at the accusation of selling bad liquor. He says that he doesn't deal in liquor at all, nor does he do anything illegal. If the PCs persist and seem to be worth dealing with, they will be told that he has bought a large shipment of laboratory spirits cheaply through some men he knows who are working with the homeless.

"They work for a bloke named Carpenter. I recognize them, as they've been doing some sort of census of the homeless for the government. A lot of people were upset about them getting into those files," he says.

He knows that Carpenter owns a company called Lancer, and that he does some illegal jobs, but mostly works for the civil authorities.

Lancer Reacts

When Howard Carpenter, the manager of Lancer Ltd., realizes that someone is investigating the company, he is worried. He knows that the cemetery of the homeless can be a source of incriminating evidence if somebody starts to dig into his doings.

In order to keep a step ahead, he reports the cemetery to the civil authorities, claiming it is a "stain on London and a great sanitary danger". During the next few days the cemetery is all over the news, and everyone keeps asking how a thing like this could have continued without intervention.

Within a week the authorities have sent workers to clean up the cemetery and restore it to its original condition. Father Harrow stays away. All the corpses and old bones are collect-

ed and put into a mass grave at the north end of the cemetery. After the workers have left, everything returns to normal. The dying keep coming to the cemetery, and Father Harrow reappears.

If Carpenter realizes that the PCs' aim is to expose him, he will send his men after them to intimidate or kill them.

If he becomes really worried, he will clear out any incriminating files from his office at Cannon Street and move them elsewhere.

Lancer Ltd.

The PCs have several leads pointing to Howard Carpenter's company. It is impossible to get any information about the nature of Lancer's work from official channels. All such documents are confidential.

Through Rupert Faraday or someone else with contacts in the city bureaucracy, they will learn that the Housing Project has given money to Lancer Ltd. The last meeting of the foundation's board was more than a year ago. The chairman is one Kevin O'Connor.

The PCs can also locate Lancer's main office in a fashionable house on Cannon Street in the financial district. The office is on the second floor, and consists of six rooms along a corridor and a common room at the end. Carpenter, his assistant Mr. Maddock, two secretaries, and a receptionist work here.

If Carpenter has noticed that the PCs are after him he will 'not be in' when they call. The receptionist tells them that Mr. Carpenter is out at the moment, and no, she does not know when he is expected to return.

If Carpenter has no reason to be suspicious towards the PCs, it will be possible to arrange a meeting under some false pretense. He will receive the PCs in his office fronting Cannon Street.

As soon as the PCs touch on anything dealing with Lancer's project for the homeless, he becomes nervous and changes the subject. He says that he can't talk about it for reasons of security, or that it is a project which is about to be terminated. He is not going to talk about it.

They may notice that the men who visited the cemetery and did business with Tomkins and the Salvation Army show up at Lancer once a day to talk to Carpenter. It is possible to find out something about the company if the PCs corner any of the employees. If they realize that they may be caught by the police and end up in jail, the employees will start to talk. They admit that they have distributed blankets, counted bodies and sold liquor, but maintain that they were not knowingly doing anything illegal.

Lancer's Office

The only way to uncover any substantial evidence against the company is by breaking into its offices. They can find lists of the dead made at the cemetery, a large supply of proladine used to poison the liquor, and bottles of bacterial cultures, a biological weapon purchased by Carpenter from an army colonel.

The office is on the second floor of a six story building. The front door is locked and equipped with an alarm. There is a phone at the door to call any of the offices and apartments in the building. The top floor is occupied by a middle-aged couple and an older lady, Mrs. Portland. She will open the door for anyone who has forgotten the code and is on his way to the office. There is always someone at work at the computer company on the first floor, who also may be willing to open the door.

The second floor is taken up by two offices: Lancer Ltd., and Darmont Investments. The other company recently filed for bankruptcy, and their offices are currently empty.

The door to Lancer Ltd. is equipped with an alarm. A successful throw against Burglary, Security Systems or Electronics is required to neutralize it. The door is locked but can be opened using a crowbar and a successful throw against Strength with a +10 effect, or picked, if you have the right equipment. If the PCs lack any experience as burglars, they may employ the services of Will Tomkins for a price. There are also thieves among the homeless able to help them.

Map of Lancer Ltd.

1 RECEPTION AND CLOAKROOM: A counter and a glass window separates the receptionist from the reception area itself. There are a few coat hangers here and some empty boxes. The walls are adorned with a few impersonal prints.

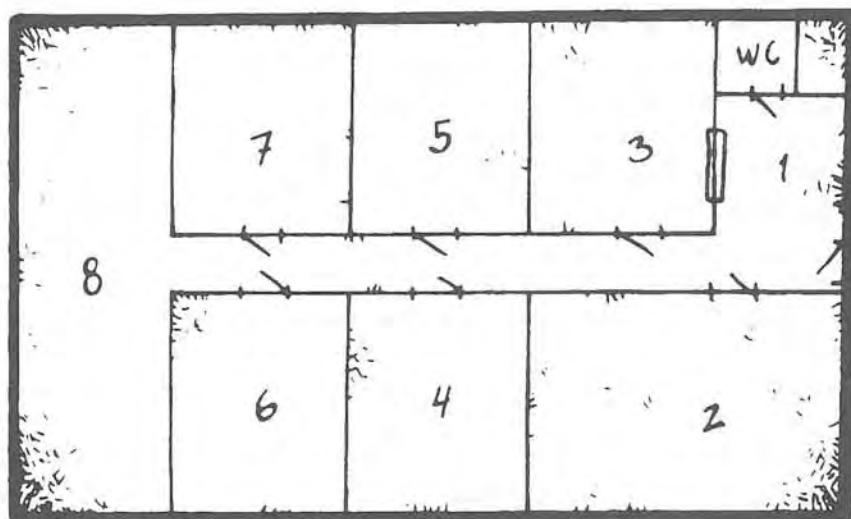
2 CARPENTER'S OFFICE: The door is locked, but can be opened by a lock pick with a successful throw against Burglary. The room has light colored walls and is furnished with light, wooden furniture. A large potted plant stands in a corner. There is an PC 486 computer on the desk. Along the walls are bookshelves filled with binders and books about economics and administration. In one binder marked "Contracts" can be found Lancer's contract with the Housing Project. The contract states that Lancer will receive £30,000 a year and £1000 for each homeless person removed permanently from the streets. The contract is signed by Carpenter and O'Connor and dated 13 April, 1993. In three binders marked "Personal files" are computer lists of names and dates. These are the people the company knows have died, but were never reported as dead. In Carpenter's computer can be found letters to and from a certain colonel Ender, apparently dealing with the sale of illegal materials. In August of 1994 Carpenter received 800 "capsules." What sort of capsules is not revealed (these are the bacterial cultures the company used to infect the blankets and clothes). In the fax machine next to the computer is a letter from Anthony Barkley, where he offers to invest in the company, because of its prior experience with social welfare issues. The letter is formulated in a way that will not incriminate Barkley if the dealings of Lancer should be exposed.

3 RECEPTIONIST: The door is open. Mrs. Parker runs the switchboard and performs some routine jobs for the company. She doesn't know anything about Carpenter's doings, and out of principle, does not stick her nose into other people's business. There is a switchboard here, a computer and some lists in binders.

4 MADDOCK'S OFFICE: The door is open. Bertram Maddock has taken over much of Carpenter's work with other companies during the past months. In his office can be found contracts and documents dealing with such diverse subjects as a labor exchange for hospital workers, pest control, and printing jobs for public administration documents. There is nothing illegal to be found in this room. Maddock knows what Carpenter is doing, but keeps it at a distance to keep from getting involved.

5 INNING'S OFFICE: The door is locked. Jennifer Innings handles the books at Lancer. She knows what Carpenter is doing, but tries to stay out of it, the same as Maddock, to avoid getting in trouble if anything should happen. Someone with good knowledge of book-keeping can find information about money received from the Housing Project, and about questionable transactions involving Carpenter's private accounts.

6 LOCKEY'S OFFICE: The door is open. Marianne Lockey is responsible for various



Lancer Ltd. Office

secretarial tasks. She types letters and does some routine financial transactions. She works part time and does not know what is happening at the company.

7 EMPTY OFFICE: The door is locked. There are crates inside containing the bacterial cultures Carpenter bought from colonel Ender, and large quantities of expired jars of proladine. Carpenter bought the lot cheap with the excuse that it was to be sold abroad.

8 COFFEE ROOM: A coffee machine, a refrigerator and two tables.

Revealed

Supported by the evidence found at Lancer's offices, the PCs can contact the police, or talk to Kevin O'Connor, the chairman of the Housing Project. It is up to the GM how quickly she wants to wrap this up. The police may or may not prove to be cooperative or even interested (they might be taking bribes to help keep the whole thing quiet).

If the GM takes the easy route, Carpenter is brought to justice, the whole matter is hushed up, and the Housing Project is abandoned. However, this could extend into an opportunity for more encounters with similar organizations and a whole new plot line.

Non-Player Characters

Lesley Farmer

Lesley is an unemployed laborer who became an alcoholic. He suffers from lumbago and arthritis, and kills the pain with booze. He was thrown out of his apartment a couple of years ago, and has been living on the streets ever since. He knows almost all the homeless in Central London, and is angry and frightened over all the unexplained deaths. When he got sick, he tried to find the one responsible, but soon realized he was dying.

Lesley is short and emaciated, with ragged, grayish black hair and brown eyes. He is dressed in a dirty, old tweed jacket over a pullover and trousers.

PERSONALITY: Lesley lost his confidence when his body started to give out on him, and he couldn't work any longer. He started to drink, and hasn't been able to stop.

GAMEMASTERING HINTS: Move in a spastic way, as if you're in pain, and talk a lot to hide your agony.

AGL	8	EGO	14
STR	12	CHA	12
CON	3	PER	10
COM	10	EDU	6

HEIGHT: 170 cm

WEIGHT: 55 kg

NO. OF ACTIONS: 2

MOVEMENT: 4 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: —

DAMAGE CAPACITY:

3 scratches = 1 light wound

2 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

MENTAL BALANCE: -10

ADVANTAGES: Empathic

DISADVANTAGES: Alcoholic

SKILLS: A jack-of-all-trades who knows a little of everything, although nothing of it is of interest in this adventure.

HOME: Waterloo Bridge

Father Harrow

Father Marcus Harrow was born in 1902 in London, and became a clergyman 25 years later in the Church of England. He worked with charities and helped the poor. He first came in touch with the cemetery of the homeless in the 1930s. He began visiting in order to talk to the dying and to sit with them. When it came time for him to die at age fifty, he never passed over to the other side. The closeness between the worlds of the living and the dead at the cemetery had left him trapped in the borderland. He is one of the living dead who can't leave the cemetery, but neither can he die. He helps the dying and buries as many as he can, but more often he lets the birds and rats finish off the corpses.

Harrow is dressed in an old fashioned robe. He is thin, with black hair and greenish-black nails and teeth. His skin is wrinkled and looks embalmed.

PERSONALITY: Harrow exists only for his wards at the cemetery. He has forgotten much about life outside and does not care about anything in the world of the living. Nothing can upset him or even touch him.

GAMEMASTERING HINTS: Talk calmly and impersonally. Look deep into the eyes of the one you are talking too. Put your hand on his shoulder.

AGL	12	EGO	15
STR	20	CHA	12
CONspec.		PER	10
COM	6	EDU	17

HEIGHT: 180 cm

WEIGHT: 60 kg

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +3

DAMAGE CAPACITY: Same as a living dead. Is destroyed if burned to ashes.

ENDURANCE: Unlimited

MENTAL BALANCE: +75

ADVANTAGES: Empathic, Altruism

SKILLS: Theology 15, Psychology 15

MAGIC: Lore of Death 15 (See through Death 15, Manipulate Death 10, Summon Creature of Death 10, Bind Creature of Death 12, Expel Creature of Death 14, Exorcise Creature of Death 10)

HOME: The cemetery of the homeless.

The Dead

The tortured homeless of Inferno look as they did in life, but even more ragged, half naked and tortured. Many are maimed and are missing limbs, eyes or ears. Their skin is covered by festering, open sores. They wail constantly because of the pain. Since Barkley came to Inferno with the Child of Magic, conditions have become even worse. The new soul is going to be created from of the pain of those bound to the cards.

To further this end, Barkley is gradually transforming the gray, desolate halls of the realm of the outcasts into a nightmare.

PERSONALITY: Filled with pain and fear

GAMEMASTERING HINTS: Moan desperately. Tear at the clothes of the players.

AGL	12	EGO	10
STR	14	CHA	10
CONspec.		PER	10
COM	5	EDU	5

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +2

DAMAGE CAPACITY: Like living dead.

MENTAL BALANCE: —50

MODE OF ATTACK: Hands (scr 1-10, lw 11-20, sw 21-24, fw 25+)

HOME: Inferno

NUMBER: Uncountable

Proto-razides

The four guardians keep everyone away from the crypt where the child is kept. They are stunted, twisted crosses between humans and razides. They move on all fours and are more organic than mechanical, mainly flesh but with plastic tubes and metal parts added to their bodies. Behind their bloodshot eyes can be seen the panicky fragments of human souls.

PERSONALITY: Filled with hunger and fear.

GAMEMASTERING HINTS: Bite, rip and drool.

AGL	16	EGO	3
STR	20	CHA	1
CON	16	PER	12
COM	1	EDU	—

LENGTH: 200 CM

HEIGHT: 120 CM

SENSES: Can see beyond the normal spectrum into infrared and ultraviolet.

NO. OF ACTIONS: 3

MOVEMENT: 8 m/combat round

INITIATIVE BONUS: +4

DAMAGE BONUS: +4

DAMAGE CAPACITY:

5 scratches = 1 light wound

4 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

COMMUNICATION: Single words, understands speech.

NATURAL ARMOR: 2

MODE OF ATTACK: Bite (scr 1-7, lw 8-14, sw 15-18, fw 19+), Claws (scr 1-9, lw 10-16, sw 18-10, fw 21+)

SKILLS: Dodge 16

HOME: Inferno

NUMBER: 4

Howard Carpenter

The manager of Lancer Ltd. is a slick businessman in charge of several interlocking companies and contracts. Lancer represents only a small part of his business dealings, and the only one which is purely illegal. He had no intention in the beginning of doing something as risky as killing the homeless. He just gradually slipped into it.

In order to assuage his conscience, he started to justify his actions by claiming in his mind that the homeless would die soon anyway, and would probably suffer more. During the past few months it has become a fixation that he will clean up the streets of London. He takes a perverse pleasure in reading the reports of people taken off the lists of the homeless. It does scare him a little, but he can't shake off the thrill.

If he is confronted with his actions he will blame anyone but himself as long as possible. He won't accept responsibility for the deaths.

Carpenter is of medium height, clean shaven and well groomed. His hair is dark and cut short, his eyes are blue. He wears conservative suits and tries to keep a low profile.

PERSONALITY: Carpenter lives in constant fear of being exposed and forced to take responsibility for his actions. He keeps everything at arm's length with an ironic, impersonal attitude.

GAMEMASTERING HINTS: Smile and joke continually and nervously. Change the subject if things get too uncomfortable and then throw the

PCs out, or keep quiet if they confront him with something he doesn't want to admit.

AGL	12	EGO	15
STR	13	CHA	10
CON	11	PER	10
COM	14	EDU	16

HEIGHT: 180 cm

WEIGHT: 80 kg

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +2

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -30

DARK SECRETS: Guilty of Crime

ADVANTAGES: Influential Friends (within the public administration)

DISADVANTAGES: Fanaticism (cleaning up the streets of London), Egotist

SKILLS: Administration 15, Economics 15, Law 15, Information Retrieval 15, German 12, French 10, Man of the World 12, Diplomacy 12, Net of Contacts: civil servants 10, Rhetoric 12, Drive 12

HOME: London

Lancer's Employees

Carpenter has made sure that he has a hold on each of his employees at Lancer. He will go to any lengths to avoid leaks about the activities of his company. There are ten people working on the Housing Project, as it is called at Lancer. The employees are quiet, reliable men in their thirties and forties, who will be the first to suffer the consequences if they start to talk about it. They have taken care of the business since its start, more than a year ago, and have become more and more effective.

The employees keep a low profile. They wear nondescript suits and gray or beige coats. Their hair is cut short and they are clean-shaven.

PERSONALITY: Effective, unemotional people, doing their jobs, and not thinking too much about it.

GAMEMASTERING HINTS: Play them as bored professionals. Avoid expansive gestures, and use curt expressions.

AGL	13	EGO	12
STR	13	CHA	8
CON	11	PER	14
COM	10	EDU	10

HEIGHT: 180 cm

WEIGHT: 80 kg

NO. OF ACTIONS: 2

MOVEMENT: 7 m/combat round

INITIATIVE BONUS: +1

DAMAGE BONUS: +2

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -20

DARK SECRETS: Guilty of Crime

DISADVANTAGES: Egotist, Greed

SKILLS: Hand-gun 12, Sneak 15, Dodge 12, Unarmed Combat 12, Hide 12, Search 12, Poisons and Drugs 10, Man of the World 10, Disguise 8, Drive 12

MODE OF ATTACK: Browning hp (scr 1-5, lw 6-9, sw 10-15, fw 16+)

EQUIPMENT: Browning, torch, cellular phone

HOME: London

NUMBER: Two at a time, usually.

Ernest Waugh

Waugh has worked as a doctor among the homeless for almost twenty years. He knows many of the outcasts, and at the same time he has numerous contacts in the upper strata of society. He is a distant acquaintance of Rupert Faraday. They belong to the same Masonic lodge.

His family consists of a sister who lives in Croydon and a couple of aunts in Manchester. He moves about in the underworld of London and can help the PCs if they need it. He knows where the Court of Fools is.

Waugh is short and slightly chubby. He wears worn but elegant suits and large coats.

PERSONALITY: Waugh is a professional who lives for his work. He is disillusioned to the point of cynicism, and has a streak of morbid humor.

GAMEMASTERING HINTS: Talk in an ambiguous way, adding dry bits of humor. Become really engaged as soon as the subject turns to medicine.

AGL	12	EGO	15
STR	13	CHA	12
CON	11	PER	15
COM	10	EDU	17

HEIGHT: 170 cm

WEIGHT: 75 kg

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +2

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: +10

ADVANTAGES: Empathic

DISADVANTAGES: Rationalist

SKILLS: First Aid 15, Poisons and Drugs 15, Information Retrieval 15, Cooking 12, Occultism 15, German 15, Latin 12, Etiquette 15, Net of Contacts: doctors 15, Net of Contacts: the homeless 10, Medicine 18, Anatomy 15, Physiology 10

EQUIPMENT: Doctor's bag

HOME: London

Tomkins & His Men

Will Tomkins is a large, mild alcoholic with a red face and short, dark hair. He dresses rather well in a dark suit and coat. Tomkins has spent his whole life as a fence and selling booze. He has been in and out of prison, but has never spent any long stretches of time behind bars. Lately he has made large sums of money selling guns and an increasing volume of stolen goods.

His sister, brother-in-law, and uncle are also involved in his activities.

Tomkins is always surrounded by four men when he goes around town. You can give them the same values and characteristics as Tomkins. He drives a black Mercedes.

PERSONALITY: Tomkins is brusque, but also quite easy to persuade. He is irritated by competition from all the "foreigners", and has a rather limited view on most subjects.

GAMEMASTERING HINTS: Talk in a loud voice. Make a lot of gestures. Get upset if anyone opposes you or accuses you of anything, regardless of how truthful it may be.

AGL	10	EGO	12
STR	16	CHA	10
CON	12	PER	15
COM	9	EDU	7

HEIGHT: 180 cm

WEIGHT: 90 kg

NO. OF ACTIONS: 2

MOVEMENT: 5 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +2

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -20

ADVANTAGES: Intuition

DISADVANTAGES: Greed, Intolerance, Drug Addict, Egotist

SKILLS: Automatic Weapons 10, Hand-gun 14, Dagger 14, Unarmed Combat 12, Estimate Value 16, Man of the World 15, Net of Contacts: criminals 18, Burglary 12, Drive 12

ATTACK MODE: Browning hp (scr 1-5, lw 6-9, sw 10-15, fw 16+)

EQUIPMENT: Browning hi-power in a shoulder holster, cellular phone.

HOME: Waterloo Station Garage, London.



Unto the Beginning of the World

There is no one who can create a soul. There never has been. Each soul must create itself," said the guardian.

He raised the jar with the foetus and laid his ear to the glass. The child took no notice. Within the murky fluid the tiny hands moved carefully, as if testing their strength. He put the jar down on the table.

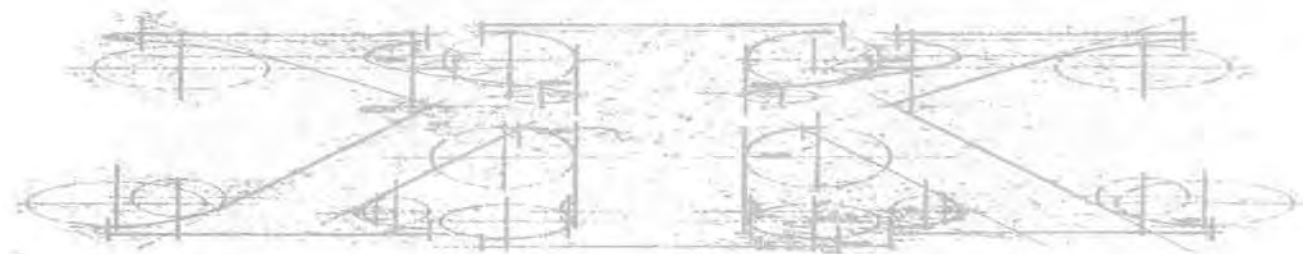
"I can let you pass the gate, for you do not seek oblivion. But it is a dangerous undertaking," he said.

He led them out of the house and up a hill on the other side of the valley. When they got closer, they saw the labyrinth

etched into the side of the hill, a white spiral created by the limestone where the heather had been removed.

"Here is the gate. Let the child catch its soul and then return. Maybe the memories will help you return. Otherwise you are lost," he said.

When they took their first step towards the center of the labyrinth, they realized what he meant. The maelstrom in the center of the circle beckoned violently. With each step the pull became stronger; their will to return to reality was shattered into fragments and swept away. Only the child seemed undisturbed in its glass jar.



The PCs know that a soul can only be created in Achlys, and that the Forgotten Man holds the key. The tattoos and the map they got from Waya will help them to find their way to the Forgotten Man. He lives beyond our reality, where time and space are broken apart and destroyed or created. He is a reflection of the faded first card of the deck, the Demiurgos. Because of his connection to the creator, he knows how a new soul is created. He can lead them to the guardian, an aspect of the blind bull who guards the labyrinth of the underworld. He keeps those away who would otherwise rush to destruction and be devoured by Achlys. The PCs must persuade the guardian to allow them to pass through the gate of the labyrinth. Once on the other side, they must help the Child of Magic create a soul for itself, and then return with it before they are destroyed by the darkness that existed even before chaos.

The Forgotten Kennington

The PCs share one tattoo in common after their meeting with Waya: a spiral on the left hand. When they look more closely at it, they see only a great darkness which seems to draw them into itself. The only part of the tattoo they can look at without discomfort is its very tip. Parts of London seem to be pictured there. They see something reminiscent of some blocks near Kennington Road, and a hazy face.

They also have a smudged map drawn by Waya from their memories. It begins at a point marked X next to the Kennington tube station.

They can go to Kennington and try to follow the route from their memories. It is easy at first. They remember houses along the road, a smaller street. Then it becomes more difficult. They must cross a vacant lot and traverse a narrow alley between coal-blackened brick walls. The

alley opens onto a small street they recognize from their memories, but they can not place it on the map.

The street lies on the edge of our reality. It does not always exist in the London we know. Several houses have boarded-up doors and windows. No people can be seen. The PCs see distrustful faces peer out from between drawn curtains, then quickly disappear.

In one direction the street seems to continue forever, flanked on both sides by typical English rowhouses of blackened brick. In the other direction the houses become older and more dilapidated, until the street disappears into a ruined industrial area with tall chimneys and blackened brick walls. Despite this curious environment, the PCs are able to see recognizable parts of London between the houses. Skyscrapers, Big Ben and various church towers rise above the roofs. Narrow alleys between the houses lead back to normal London.

They have come to a part of London that used to be ruled by one of the lost Archons. When the Archons faded from the minds of the people, those parts of the city controlled by them also disappeared. Here is where the recluses live, people who have withdrawn from human society, runaway children, neglected and senile old people.

Since the cards arrived in London, the forgotten parts have been tied to the fading Archons of the Tarotica. When Barkley returned, he started to exert control over the area. Now, the forgotten have begun to disappear physically. They are literally fading away.

The PCs see obvious traces of decay everywhere. The corpses of dead rats and even a dog lie rotting in the streets. Gardens are choked with weeds. Indoors, behind drawn curtains, the corpses of the forgotten are rotting. The stench of coal smoke mixed with decay is heavy in the area. They see no shops, no cars, no bicycles.

The Recluses

When the forgotten notice that the PCs have come from the outside and that they are carrying the homunculus, they react. They are linked closely to the Goddess of the Forgotten, and in

their dreams she has offered them hope through an unborn child, who can stop the gradual destruction of their world by removing the cards. They know that the cards are responsible for their slow but inexorable fade from existence.

The recluses themselves are not able to contact the PCs. They have no power to intrude on anyone who comes from the outside. The PCs must make the effort to seek them out in order to obtain their help.

Only if they don't stop after just knocking on some doors, but actually step inside, will they be able to talk to these forgotten people. Everyone they meet seems strangely blurry. The PCs forget their faces as soon as they look away.

If the PCs can manage to talk to any of the recluses they will get responses. They notice that everyone is on the verge of hysteria.

"We are disappearing. The cards are behind it. We are the fading cards, and the cards are destroying us. You must help us. You have the unborn child. Make sure that the cards go away."

Through their close connection to the Goddess of the Forgotten, they know more about the cards than most. They can explain to the PCs that the Goddess belongs to Metropolis, the "city beyond." The Tarotica is her tool to influence the world of man.

"We used to be on our own. We lived on the border between London and the great city beyond. Now we are gradually being destroyed," they say.

This is happening because the master of the cards is using them for his own purposes. He doesn't need the recluses. They are fading away and will in time be replaced by his own servants.

The unborn child can create a new card and take control of the Tarotica. They demand that the PCs destroy or remove the cards in order to stop their destruction. They are willing to show how the Forgotten Man can be found. They say that they can vaguely remember him, even if they can't remember his name.

"You will never find him on your own. Only we, who also are fading away, can find him," they say.

If the PCs promise to help them, they will point the way up a long, winding street to a large stone church on a hilltop.

"That is St. Patrick's. The Forgotten Man is inside. He is a priest, if our memories have not deserted us. No one has seen him for ages."

The Empty Cathedral

The street ends in a paved area at the top of the hill. The church has two tall towers. The church yard is overgrown with weeds, and if they examine the gravestones, they will find none more recent than the beginning of the last century. Only a narrow path leading to the gates of the church is well tended.

The Forgotten Man, representing the first card of the Tarotica, used to be the priest of St. Patrick's before he left London. The recluses of Kennington haven't sought him out for a long time, and do not realize that he abandoned the church years ago. It is an old, crumbling building. The doors are ajar. When they look inside, they see that someone has lit some candles at the altar, and that the center aisle has been swept. Everything is in a state of decay. The pews are rotting, the stained-glass windows are broken and birds are nesting on the exposed beams beneath the ceiling.

There is no one inside the church. They find nothing of note inside the church itself, other than that someone has tried to maintain some order. Inside the sacristy, rats have eaten most of the vestments, but in a box on a table by the window they find a leather-bound, black book, which is only slightly damaged by water.

It is a diary written by the Forgotten Man before he left the church. It is not dated by years, but runs from January 1st to October 31st. Most of the entries record christenings, weddings, burials and details of the upkeep of the church. They become less frequent and detailed towards the end of the book. Nothing seems to happen at all during the last couple of weeks. The last page bears the following inscription:

"I have considered Giorgio's suggestion. There is nothing more for me here. I will follow his advice and leave promptly at dawn. I will not have time to talk to him again. I have written a letter for mother to deliver."

The Mother of the Priest

When the PCs have poked through the church, they hear the sound of the church doors being opened wide, and then shuffling footsteps approach. A small, crooked woman limps along the aisle, sweeping the floor with a broom. She supports herself on the broom and peers up at the PCs when she notices them. She nods towards them, and then continues with her sweeping.

The woman is the mother of the Forgotten Man. She has tried to keep the church in a semblance of order ever since he disappeared. She carries a letter that her son wanted her to give to his friend Giorgio when he left. She was going to give it to him, but did not have any business in town for several weeks. After awhile so much time had passed that she felt too embarrassed to deliver it. She has fought with her conscience for not doing it. At times she holds off the pangs of conscience by cleaning the church as well as she can. Like all the other forgotten, she will not initiate a conversation. The PCs must address her directly in order to get any replies.

If they ask about the Forgotten Man, she shrugs and says that she doesn't know. If they ask about the priest, she says that he has left. She says that she is his mother, and that he has transferred to a post somewhere else. She doesn't know where.

"People around here are not churchgoers," she says.

Eventually she hazards a question of her own. Do they have any business down the hill, in the houses? She pulls a wrinkled, dirty letter from her pocket.

"I have something which needs to be delivered. Could you take it with you?" she asks.

The letter is addressed to Giorgio Fulci. She explains that he was a close friend of her son.

"He lives at the bottom of the hill."

Giorgio Fulci

Finding the right address is not that easy. The names have worn off or faded away from most of the street signs. With some effort they decipher the remnants of the name Fulci on a handwritten sign on one of the houses at the bottom of the hill. Nobody opens when they knock, but they notice that someone moves inside behind the drawn curtains. The door is not locked.

Giorgio lives alone in the house and never goes out. They find him on the first floor watching television (if the PCs look at the TV, it just seems to have unrecognizable, rolling images on it). He looks up when the PCs arrive, and thanks them for delivering the letter. It contains a thank you from the Forgotten Man, because Giorgio gave him the address of his home village, where they were looking for a priest.

Giorgio will tell the PCs that he used to go up the hill to church to talk to the priest, way back when. But people stopped going to church, so the priest grew tired and decided to leave. Giorgio gave him the address of his village. Obviously the Forgotten Man went there. He can remember his friend the priest, but he can't seem to remember his name. He doesn't remember the name of his home village either, but he can direct them to it. He has a few fading photographs showing low, stone buildings on a deserted moor. The photographs look like they are almost a hundred years old.

"The place has grown dark the past few years. I thought about returning once, but it was too much bother."

He shows them to the door and points along the driveway which leads from the backyard. It twists and snakes between dark, ruined factories.

"Take that road. Follow it and never stray from it. Ask for the Forgotten Man."

The Village of the Guardians

The driveway leads into a desolate landscape of crumbling factories, low brick walls, and broken asphalt. The sky is gray and heavy, and grows ever darker until the landscape is veiled in an eternal half-light.

Soon the darkness is dense enough to slow their progress. A thick fog moves in and muffles the light from any torches or lanterns. They feel as if the sky has lowered itself on top of them, and that the broken walls surrounding them have been transformed into some kind of labyrinth.

They hear the thundering sound of rushing water or huge machines. The sound grows stronger until they can no longer hear their own voices. Drops of water splatter them, and they realize that the road is following the bank of a mighty river that is cascading downward. They have come to the underground city of Ktonor, near the gate to Achlys, and it has taken the form of an abandoned industrial landscape.



The road narrows to just a path between low brick walls. Eventually even these disappear. Flights of bats swooping low over their heads are the only living creatures they can see. They

hear a distant clamor of church bells, slowly coming closer. When they can no longer see their hands outstretched in front of them in the darkness and the fog, they reach a house of stone. Suddenly they have emerged from Ktonor.

The house is on the edge of a small village of eight farmhouses and a crumbling church. The village almost seems like a relic of the middle ages, except for a bicycle leaning against one of the houses, and paraffin lamps glimpsed through shuttered windows. There is nothing else to suggest anything more modern than the fourteenth century. The PCs see no one outside, but if they knock on the door of any of the houses they will be let inside.

The villagers are dressed in archaic looking black homespun. The houses are medieval or older: stone buildings with slate or thatched roofs. There is barely any furniture, just benches along the walls, and straw on the floors.

They are invited to share the villagers' dinner. The people are quiet but will answer the PCs' questions.

If the PCs don't ask about the forgotten or Achlys, their hosts will behave like ordinary villagers. They say that the village "was called Trilsey before it lost its name." They say that they live by grazing sheep, but they don't visit London often, though they know the city is nearby.

If the PCs ask about the Forgotten Man or Achlys, their hosts fall silent. Women and children retire to the kitchen. The men make the sign of the cross, and look around suspiciously. In a whisper, they explain that they are the guardians of the Forgotten Man. They serve him and keep his secrets.

"Only the worthy may step before the Forgotten Man," they say.

They explain that the PCs must cleanse themselves before they may even hope to see the Forgotten Man. They are escorted out of the house and through the village to the crumbling stone church. It has started to rain, and in the distance wolves are howling. Hundreds of thin wax candles are burning inside the church.

"Kneel and pray," they say, and leave the PCs inside the church.

Three hours later, at midnight, two men return, telling them that the Forgotten Man is ready to see them. They assure the PCs that it is a great honor, and that the PCs must be very special indeed to be allowed an audience with the Forgotten Man.

The men lead them along a narrow path that climbs a steep hill to a large, two-story building made of dressed stone. A gate opens into a yard. At the gate they are met by a short man dressed in black, who asks them to follow him. The villagers slowly return down the hill.

"My lord has decided to see you," the man says, and shows them into the house.

The Forgotten Man

The Forgotten Man is a reflection of the first card of the Tarotica, the Demiurgos. Whether he is also an aspect of the vanished creator is best left undecided. He does have memories and abilities in common with the Demiurge, among them the knowledge about how souls are created.

Like the forgotten servants of the Archons, the Forgotten Man is fading. Only the forgotten can find him. The fact that the PCs can perceive him at all is due to the memories of the Demiurge they have tattooed on their left hands.

The black-robed servant shows them into a sumptuously furnished dwelling with a seemingly endless number of decaying rooms. Half of the exquisite furniture is covered with sheets. Paintings wrapped in paper lean against the walls. The wallpaper is stained by water. Religious objects are everywhere: crucifixes and candlesticks, icons, plaques with the name of God in Hebrew or Arabic, etchings depicting Biblical events. Black-robed servants move like shadows from room to room.

The servant leads the PCs through a long string of rooms, until they finally reach a well-kept drawing room with carved wooden furniture and dark tapestries covering the walls. A white-haired man in a full-length, black coat stands with his back towards the PCs, staring

out through a window. He turns around when they enter the room. They know that they have seen his face somewhere, but they can't place it. The servant leaves.

The Forgotten Man suffers from arthritis and his posture is stooped, but he tries to straighten his back and leans on a cane. He is perhaps in his 70's, with closely cropped hair and round glasses. Beneath the black coat is a clerical collar.

"What do you want?" he asks and looks at them with a stern expression. The Forgotten Man knows much about the cards and is one of the few who possesses knowledge about the creation of new souls. He knows that the Goddess of the Forgotten created the Tarotica out of her own pain, and cut the cards from her own flesh.

Barkley belongs in inferno, but has come to reclaim the cards. The Forgotten Man is linked to one of the fading cards, which is why he is gradually fading away.

He confirms that they must seek Achlys, the nothingness that pre-exists chaos, in order to create a soul. When there is emptiness, a vacant place with potential for a new soul, it creates itself out of the nothingness.

"The nothingness is the potential. Chaos is the creation," he explains.

He can't explain to the PCs how to create a soul. They already have souls and do not need another one.

"But I can explain it to the unborn," he says and picks up the jar holding the foetus.

The homunculus seems to stare out from its lidded eyes for a moment, and stirs within the murky fluid. The man asks them to wait for a moment, and then leaves, taking the jar with him. He returns after a few minutes, putting the jar on the table.

"Now it knows what must be done. You just have to bring it to chaos."

The man can help them to find Achlys. He warns them that they must pass the guardian of the gate, but he does not consider this much of a problem. They are not going there to be destroyed, so they should be allowed through.

"Use your memories to find your way back afterwards."

He pulls a cord and a bell rings somewhere far away. After half a minute the servant appears. The Forgotten Man directs the servant to lead them to the gate of Achlys.

It is still dark and foggy when they are led from the house and walk once more into the shattered landscape. There is no way to orient themselves. Sometime in the fog their watches stopped, so they have no indication of time. When they hear a scream in the distance, as if from a dying animal, the servant stops.

"Just keep on straight ahead, and you will find him," he says. He then turns and disappears back into the fog.

The Blind One

They smell the stench of blood and decay drifting through the fog towards them. The darkness is dense and compact. The ground slopes slightly down, and is littered with stones and gravel. Now and then they stumble over corpses and limbs which have been ripped away. There are more and more of these the further they proceed. The ground is strewn thickly with bones and skulls. Most of them are old, and crumble if touched, but some still have shreds of flesh and skin attached.

Finally, they reach a shallow valley and the ground levels off. They hear a rhythmic, tearing sound, and the darkness is suddenly dispelled. They are looking down at a small farm hidden in a narrow valley. It is almost invisible. An old man with pierced eyes is cutting the grass outside the farm with a scythe. He is wearing old fashioned work clothes, and raises his head when the PCs arrive.

"I can let no one continue. You must return or die."

They see that he is blind from the way he carries his head. Surrounding the farm are simple wooden crosses, marking the graves of those who refused to turn back.

If they explain that they do not seek annihilation, but have brought a child in need of a soul, the man seems puzzled. He touches the glass jar which holds the child, and ponders for a

moment. Then he invites them into the farm house hidden between the hills.

The farm is old fashioned, its furniture seems to date from the previous century. The man explains that he is the guardian of the gate to the labyrinth, and he then asks the PCs about their errand.

"I can let you pass through the gate, as you do not seek your destruction. But why would you search for Achlys?"

When the PCs inform him that they are trying to create a new soul, he shakes his head.

"There is no one who can create a soul, there never has been. Each soul must create itself. Those in need of a soul call out for one. Then it creates itself out of Achlys, and is formed in chaos. The child can call for its soul.

"Achlys is annihilation, and no one returns from it," he warns them. He studies the tattoos on the PCs and says that it might be possible for them to find their way out aided by their memories.

"Your memories disappear when you enter. All the time that has passed between the creation of your souls and the present will disappear. It will never have been. But you have your memories engraved in your flesh. Aided by them, you may be able to recreate your lives and return. Perhaps."

He warns them not to approach too near to his sister, the one humans call She Who Waits Below. She will devour them if they get too close.

He leads them out of the house and up a hill on the other side of the valley. They see a labyrinth etched into the side of the hill, a white spiral in the limestone where it has been exposed.

"This is the gate. Let the child call out for its soul. Maybe your memories will help you to return. Otherwise you will be lost forever."

When they take the first steps towards the center of the labyrinth, they realize what he meant. The maelstrom in the center of the spiral pulls at them with a violent force. It feels stronger with every step, and their will to return to reality is shattered into fragments and

swept away. Only the child is undisturbed in its glass jar.

The Inner Labyrinth

When they walk through the labyrinth, the world dissolves around them. It becomes grainy and black and white, like a photograph in a newspaper. They see how their own bodies dissolve until only the tattoos remain. The glass jar with the homunculus becomes difficult to see, but the child inside remains clear.

The spiral seems immensely deeper than it looked from the outside, but soon they lose all perception of time and distance. Gradually, for every step they take, they forget who they are, where they come from, and what their purpose is. They are dissolved in the gray nothingness until only the foetus and their tattoos are visible. All their memories are erased, unless they concentrate constantly on the tattoos in order to remember who they are and where they come from.

From the maelstrom in the center of the spiral a voice calls out for them to come, to be dissolved. Finally, there are only the memories that they were born out of Achlys and that the nothingness is calling them back. Only by concentrating on the tattoos—the only anchors that remain in the chaos—are they able to resist the temptation to move inwards.

They no longer have any perception of motion or their surroundings, but finally they see something which deviates from the gray nothingness. Far away, in the maelstrom which calls out for them; they can perceive a woman's form. She is surrounded by gray haze, and occasionally she disappears, but they still see her clearly. She is now holding the glass jar with the foetus in her hands. It is She Who Waits Below.

The form, which seems to change its shape continually, and is not always human, reaches out and gives back the glass jar. Something has changed within the foetus. It seems to look at them from its closed, sightless eyes, and utters something which they do not understand. The PCs still are nothing but tattooed memories. By concentrating on the blue spiral on their left hands, and by following it out from the center,

they will be able to find their way out of chaos. Gradually the world takes form around them, until they are back inside the labyrinth once more.

But they are not on the moor in Ktonor any more. They have been brought back to London, and find themselves inside a labyrinth faintly suggested by scattered stones, somewhere in Hyde Park. Some distance further on, they see a blind gardener raking leaves.

Non-Player Characters

The Forgotten Man

The Forgotten Man has been formed by the Demiurgos card of the Tarotica. He has taken on many features of the vanished Demiurge, but is still wholly human. He does not remember who he was before he became the Forgotten Man.

The Forgotten Man is short and bent, holding himself straight with a cane. He has a thinning, short beard on his deeply lined face. He wears a full length black coat on top of his priestly robe. He never leaves his house.

PERSONALITY: A recluse who no longer knows who he is, or what he used to be. He holds great knowledge and remarkable memories, but only fragments remain of his own consciousness.

GAMEMASTERING HINTS: Leave the impression of lost strength. Try to stay upright in spite of the fact that you are bent. Speak with authority, even though your voice occasionally gives out on you.

AGL	7	EGO	49
STR	7	CHA	7
CON	7	PER	7
COM	7	EDU	—

HEIGHT: 160 cm

WEIGHT: 60 kg

NO. OF ACTIONS: 2

MOVEMENT: 4 m/combat round

INITIATIVE BONUS: -1

DAMAGE BONUS: —

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

MENTAL BALANCE: ±0

SKILLS: Innumerable, but half forgotten

HOME: The borderland where time and space dissolve.

The Guardians

The village found by the PCs has existed since the fourteenth century. The villagers call themselves guardians and serve the Forgotten Man. They live in that part of the underground city of Ktonor that the PCs are able to see, a part which lies very close to London. They dress in dark, old fashioned clothes. If they meet the PCs after their visit to Achlys, they will be filled with awe.

PERSONALITY: Fanatical traditionalists. They have changed very little over the centuries, and spend all their strength keeping the secrets of the Forgotten Man.

GAMEMASTERING HINTS: Stare straight ahead with an empty and quietly fanatical gaze.

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

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +1

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -25

ADVANTAGES: Enhanced Awareness

DISADVANTAGES: Fanaticism

SKILLS: Varies

ATTACK MODE: According to weapon

EQUIPMENT: Farming implements

NUMBER: Thirty guardians in the whole village.

HOME: A nameless village in Ktonor.

The Blind One

The blind man the PCs meet on the border to the inner labyrinth is an aspect of the blind bull, the guardian of Achlys. He kills or scares off all those who seek the inner labyrinth. The PCs meet him in a non-threatening guise, as they do not harbor any desire to be destroyed.

If anyone seeks destruction, he will assume the form of a horned being drenched in blood, and the landscape surrounding the PCs will close in to form a dark labyrinth.

The blind one is a tall man dressed in old-fashioned work clothes: jacket, trousers and boots. His eyes have been pierced, and the sockets are empty.

PERSONALITY: His only purpose is to stop those seeking their destruction in Achlys.

GAMEMASTERING HINTS: Play him as an old farmer, quiet and a bit slow. Try to give the impression of hidden power and destructiveness beneath a calm surface.

AGL	80	EGO	50
STR	50	CHA	10
CON	100	PER	30
COM	12	EDU	6

HEIGHT: 180 cm

WEIGHT: 80 kg

NO. OF ACTIONS: 9

MOVEMENT: 40 m/combat round

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

Dies after 10 fatal wounds

SENSES: Acute. Reads thoughts and feelings.

ATTACK MODE: Scythe (scr 1-4, lw 5-9, sw 10-16, fw 17+)

SKILLS: Sword 75, Scythe 75, Dodge 50, Unarmed Combat 30

HOME: The gate to the inner labyrinth.





Dirty Dreams

I was a bloody idiot to help him catch that kid. He was powerful and I wanted to believe him. Then I realized he wanted to take over the whole bloody scene, and I was out. That's when I tried to kill the kid, and then, well, you know..."

Wes tapped his cigarette angrily against the ashtray. His eyes wandered all over the room, and his thin hands clenched and unclenched.

"But of course. We can try to pick it up. We have to get inside and wake it. And then I can kick that bloody bastard out!"

He went into the kitchen and returned with five small plastic bags containing a black powder. He laid the bags on the kitchen table and pulled five disposable syringes from a greasy-looking bag.

"This cost me a bundle. I'm not doing this to help you, don't ever believe that. It's just that I'm really ticked off," he said, and started to mix the powder.

He administers the drug with the practiced skill of a surgeon.

At first, nothing seemed to happen. The drug smothered their brains in a choking fog and their thoughts refused to obey their wills. Slowly, the world cleared around them. They were still in Wes' apartment, but something had changed. Outside the sky was a deeper blue. Wes' yellowish body looked even more like a predator than before. And... among the cigarette ashes and the dirt on the table were hundreds of small, black insects. They cascaded over the table edge and crawled in every direction over the floor:



The PCs have helped create a soul for the Child of Magic. Barkley can no longer master it, but he is still able to prevent it from gaining control over the cards. He can use the power he has gained over the Dreamworld of the junkies, a dark and nightmarish place that has been influenced by the suit of Crescents for a hundred years. This is where Barkley plans to capture the dream soul of the child and imprison it in an eternal nightmare. The PCs must enter the Dreamworld in order to free the child once again. The only one who can take them there is the Lord of the Dreamworld, the drug user who helped Barkley

to catch the soul of the child. He realizes that he has been had, and now seeks revenge. But he is not an ally to be trusted.

Stolen Dreams

When the child has received its soul, Barkley can no longer harm it by physical means. It will instinctively defend itself against all attackers. Despite the fact that it does not have a true consciousness, it can still influence the world around it with the powers of an awakened human. Barkley and his men cannot touch it.

The Black Lictor decides to entrap it. Aided by Wes—a dream prince of the drug users whom he has brought under his control with

the help of the cards—he entices the dream soul of the child and traps it at Sandburn within the dream. As an extra measure, he warps the Dreamworld to make Sandburn impossible to find. Then he sends nightmares to the child in order to bend it to his own will. Wes is expelled from the Dreamworld and warned not to interfere.

The PCs realize that something is amiss when the foetus no longer seems to stare at them through its closed eyelids. It is convulsed into a ball and does not move. They are unable to get any reaction from it. There is no point in them taking it to a doctor, as the foetus should be dead according to all the rules of medicine.

A Failed Murder Attempt

When Wes, the Dream Prince of the drug users, realizes that Barkley has taken over the Dreamworld and plans to expel him, he becomes desperate. The Dreamworld is the only thing that keeps him alive. He can't live outside of it. He can't get at Barkley, so instead he decides to attack the child. He doesn't know that it is almost impossible to injure it in our world.

At a moment when the homunculus is unsupervised, Wes will attack together with two companions. Their aim is to kill the child, and they do not anticipate any difficulties. They have not brought any weapons.

When they enter the room which contains the foetus, Wes senses that something is very wrong. Wes possesses Magical Intuition and perceives a strange aura surrounding the child. He tells one of his companions to smash the foetus' glass jar with a heavy object.

The man picks up something and approaches the jar, but the foetus senses the threat. It reacts instinctively and uses telekinesis to push a bookcase over on top of the man, or drive a pair of scissors into his eyes. Improvise the defense, depending on where the child is being kept.

The man is seriously hurt. Wes and the second man clear out in a panic. When the PCs arrive, they find the wounded junkie on the

floor. He claims to be a burglar. If they pressure him, he will admit that he works for Wes, but knows "nothing about nothing." He will tell them that Wes hangs out in Limehouse, but that is all he will divulge. He seems to be in a state of shock, and is obviously afraid of the foetus.

Threats

Wes decides to threaten the PCs. He sends two large, greasy-haired men—armed with switchblades—for a "chat." The men tell the PCs they want the kid back from the dreams, or else they will suffer the consequences. It will not survive for long if they don't get it out soon. If the PCs try to interrogate them they know nothing; Wes has told them what to say. If effectively threatened, they can tell that they were sent out by Wes in Limehouse.

The Junkies

The PCs can contact the junkies in the city to shed light on what is happening. They are not that cooperative or easy to question. They demand something in return before they will talk. But if the PCs persist, they are told that a lot of people seem to have disappeared permanently into the Dreamworld, and are not able to escape. They can tell of a man the PCs should identify as Barkley, who has taken control of the Dreamworld and has started to change it. If the PCs ask about the junkies' dreams, many talk about Wes as if he is an important person. He is a small-time dealer well known among the junkies of east London, with a flat at Dog's End in Limehouse.

A Flat in Limehouse

Wes lives in a run-down house at Dog's End. It is a house that can be accessed through a gallery, and Wes lives on the second floor at the back, fronting a narrow canal. There is no name on the door, but the junkies in the area know that Wes lives at number 32.

A thin woman wearing a black blouse and too-tight jeans opens the door. The flat is filled with people. It is filthy, with worn furniture, water-stained wallpaper, empty wine bottles and overflowing ashtrays everywhere. It is cold

and damp, and smells of mildew, stale tobacco smoke, and urine.

Wes comes stumbling out to meet them. He is emaciated and jaundiced, with yellowish eyes and clawlike hands. He wears jeans and an open leather jacket. When he realizes who the PCs are, he becomes agitated.

"Oh, you mean that thing. No big deal. Don't be worried. We can talk about it. Step inside."

He tells the PCs to sit down in the kitchen and then kicks all the others out of the apartment. Now they can talk undisturbed. He brings out some bottles of beer and offers them to the PCs. At the same time he is trying to squeeze as much information about the child as he can, trying to discover what it really is, and why Barkley wants to trap its soul in the Dreamworld.

He tries to get this information but offers none himself. If this fails, he will start to give some information of his own. He explains that he used to be the master of the Dreamworld shared by many of the junkies of London.

"It has existed for a long time. I took it over from another guy."

Wes does not know it, but the Dreamworld was created by the Tarotica. The suit of the Crescents has shaped the junkies' dreams for many decades.

When Barkley showed up, he started to bind people to himself and gave away drugs and money to those who obeyed him and promised to support him. Wes says he tried to kick him out, but Barkley was already too powerful.

"So when he wanted to catch the kid, I did it for him. We hid it in the hospital, but afterward he didn't trust me and hid the hospital somewhere. I don't know where it is anymore. He kicked me out and told me he would get me if I ever returned. If you know how to throw him out, I'm with you."

Wes explains that Barkley has hidden Sandburn. It no longer is where it should be in the dream. He may have moved it to his own private Dreamworld. In that case only Barkley knows where the entrance is.

"But it's impossible to keep anything like that hidden forever in the dream. There are people who know."

He can't talk to anyone himself, but he can tell the PCs who they should contact in order to get the information. Everyone, it is true, has sworn faith to Barkley, but loyalties do not count for much in Wes' realm of dreams.

If the PCs agree to try to free the child, Wes leaves the kitchen and returns with five small plastic bags containing a black powder. He puts the bags on the table and begins to mix the powder. If the PCs ask what it is, he just smiles. He provides a syringe for each (he gets them free at the needle exchange).

If the PCs are reluctant to inject an unknown drug, they can get their own, but Wes must take them into the dream from his own apartment. It is his only safe entry to the dream since he was kicked out by Barkley.

At first nothing seems to happen. The drug lowers a choking fog over the PCs' brains and their thoughts seem to refuse to follow their wills. Slowly the world clears around them. They are still in Wes' apartment, but it has changed. Outside the sky is a deeper shade of blue. Wes jaundiced body looks even more like a predator. Hundreds of small, black insects crawl among the cigarette ash and the filth on the table, fall over the edge and start crawling across the floor.

Wes' Dreamworld

The PCs are in the Dreamworld of the junkies. It is not a Dreamworld in the usual sense. They are still bodily in London. Their bodies are not lying dormant somewhere, everything that happens to them does happen to them in reality. They can interact with people outside of the Dreamworld. The only difference between the PCs and those outside the dream is that the PCs can see more of reality.

They have a limited ability to see through the illusions, mixed with a tendency to hallucinate. Things happen in London which normally they could not see. Nightmares take on physical shapes. Walls flow with blood and are suddenly transformed into gaping mouths. Wes' filthy flat

is gradually overrun by crawling insects, forcing them to escape to the street. Everything has changed. (Use your own imagination and the individual disadvantages of the PCs to conjure up a place of dread and fear. They are now in the midst of a communal nightmare. They should never feel safe.)

Before they leave the apartment, Wes assumes a different shape. He transforms himself into some sort of shaggy predator with yellowish, bloodshot eyes.

"We're going to talk to Richie. He knows who's working for Barkley," he says and leads them out through the door.

London is more closed in, dirty and twisted than before, but it is still recognizable. They see more junkies on the streets than usual, and some people seem strangely disfigured or animal-like. The sky is dark, always close to dusk, regardless of the actual time of day.

They take the tube to Leicester Square downtown. The tube train seems to be organic and rotting, like a giant hollow caterpillar. At Leicester Square, they see even more clearly that most people do not appear as they should. Many have the features of insects, or are horribly twisted. A man is sitting on the fence around the grassy plot in the middle of the square, selling little glass jars with dead fetuses inside. The PCs recognize these as simulacra of the Child of Magic.

"He works for Barkley. Watch out for him."

They turn into Chinatown and stop outside a restaurant with dried ducks and sausages hanging in the window. Wes says there is a man inside called Richie. He is a police spy who has sold out to Barkley.

"But I don't think he's sold out completely. If you can offer him something, I think he'll take you to Barkley's servants."

Richie

The restaurant is hot and filled with tobacco smoke. The only people inside are a tall Chinese man, who stands behind the bar wiping glasses. This is Richie. There are also two short fat men sitting at a table, whispering. Each has a glass in front of him. All three look up when the PCs enter.

If the PCs mention Barkley's name or Sandburn aloud the two fat men get up and hurry outside. If they are more discreet, Richie will turn to the men and say that he is just about to close. When they have left, he locks the door and pours glasses of Chinese herb liquor.

Richie is prepared to talk to the PCs if they have anything to offer. He wants to know more about Barkley, the cards, the Goddess of the Forgotten, the Child of Magic, and Sandburn. In exchange for this information, he will tell them that Barkley has bought out almost all the small drug dealers in London. He is collecting protection money and is trying to corner the drug business.

"It's impossible to get at him. He has powerful friends," Richie shrugs. "Even my employers, my legal employers, are protecting him," he adds.

When the PCs mention that Sandburn has disappeared, he nods.



"He got help to do that. He couldn't hide something that large on his own. More people must have been brought into it. I think I have an idea about who is involved."

He says that the two men in the restaurant were spies for Barkley. They often meet at Cards, a private club on Greek Street. Richie says that he can buy memberships for the PCs, but it is expensive. It will cost them £2000 per person. This is all the help he can give them. They can get the membership cards that same evening, if they have the money. Richie will accept any major credit card. If they agree to pay, he will get the memberships for them.

"Ask for Charlotte. She serves at Cards."

Barkley's Agents

The two fat men at the restaurant are agents of Barkley. They become interested in the PCs, especially if Barkley or Sandburn are mentioned aloud. When the PCs leave the restaurant, the spies follow them at a distance. As soon as the PCs and Wes separate, (for example if the PCs are going to visit Cards), the agents try to nab Wes. They threaten to turn him over to Barkley unless he tells them everything he knows about the PCs. Wes will talk and tell everything. The agents kill him and leave his corpse in an alley. Then they follow the PCs, intending to catch them and turn them over to Barkley. If the PCs are smart, they should go to La Parma, a small bar at Old Compton Street, where they can pick up some thugs to help them out.

Cards

Wes says that Cards is a good idea. If they don't want to shell out the money for memberships, they can wait outside until some one comes by that they can pick up for interrogation.

The entrance to Cards is a nondescript, gray door on the first floor of a house on Greek Street. The door is opened by a huge man wearing a black tuxedo. He does not look completely human. When he smiles they notice that his

teeth are sharpened. His nails are black and also sharpened.

"Mr. Barkley's enemies dare to show up here, I see. Don't worry. No one's going to reveal you. Unless you do something stupid, that is," he says and takes their coats.

They enter a large room, larger than seems possible, considering the outside dimensions of the building. There are apparently an unlimited number of rooms, bars, dance floors with soft music, and private rooms. A mix of extremely well-dressed people, and down-and-out junkies move about in the rooms.

They can see Barkley standing at a bar surrounded by a flock of admirers. He frowns inquiringly when he spots the PCs, but makes no sign that he recognizes them. Four large bodyguards—who look more dead than alive—are constantly at his elbow.

Everyone at the club is in Barkley's pay or under his influence, but the PCs are in no danger unless they start making trouble. It is possible to talk discreetly with various people. They hear a lot about how Barkley has picked up junkies and taken them away, no one knows where. The PCs can pick up a lot of information about the Dreamworld of the junkies, and hear speculation about Barkley's plans.

Barkley's closest associates each wear a small tattoo of a snake on the left temple. They helped him move the hospital, and know where it is.

If the PCs ask about Charlotte, they will point to a tall, blonde woman serving drinks. If they try to talk to her, she asks them to follow her and leads them into the kitchen. Unidentifiable objects swirl together with dead insects and human limbs in large cauldrons. A huge, black cook is cutting up a human body.

Charlotte explains that only a few of Barkley's closest followers know where Sandburn has been hidden. Everyone with a snake tattooed



on the left temple belongs to Barkley's inner circle. Some can probably be bribed, but they all fear Barkley.

"Arrange a meeting with somebody later on, somewhere else. The people here believe you must be powerful, because you are Barkley's enemies, yet you showed up here. They think you could have a lot to offer them."

When they return to the club, they notice several men with a snake tattooed on the left temple. Almost everyone clustered about Barkley has these. As long as Barkley is around, nobody seems to want to talk to the PCs.

If they keep looking around they will see a young man with the same tattoo sitting by himself in a side room, nursing a drink. He glances up with a scared look when the PCs approach him.

"We can't talk here," he whispers. "Meet me at the entrance to Victoria Station in an hour, when the tube shuts down."

Hunted

When the PCs have poked around for some time at the club, someone finally notices them and notifies Barkley. If the agents from the Chinese restaurant are looking for them, they will have arrived and reported to Barkley. The PCs can see the bodyguards looking in their direction, and the people around them are clearing the center of the room. The room twists around them and suddenly they are inside a torture chamber. Barkley and his guards are the only ones not nailed to the walls, hanging from the ceiling or lying dismembered on the floor. The walls drip with blood.

"This way," they hear Charlotte say.

When Barkley's guards lunge for them, they can follow Charlotte, who leads them out through the kitchen to the back of the building. She closes the door behind them. They are just in time to avoid their pursuers.

In the alley behind the house they will find Wes' lifeless and maimed body, unless they have managed to prevent the agents from killing him. During the rest of their stay in the Dreamworld they will be pursued. Everyone knows that Barkley will pay well for information about them. They must be extremely care-

ful if they are to slip away. (The GM can allow them to be caught if they are stupid, but the primary purpose of the chase is to create tension.)

Victoria Station

When the tube closes for the night, Barkley gathers about thirty junkies at Victoria Station. He takes them off to Sandburn, where their pain helps to maintain his purgatory. The old prison is hidden in a closed section of the Dreamworld. The only way to get there is by taking the tube train towards Brixton after the night's last train has departed, and then continuing a distance beyond the end of the line.

If the PCs arrive at the station after closing time, they can see well-dressed men, alone or in pairs, entering the closed tube station. The man they spoke to at Cards is waiting for them, hidden behind a closed news stand next to one of the entrances. He whistles to get their attention.

The man doesn't want to tell them his name or who he is. He says that the PCs can call him Raoul. He is short and dark and has a sharp profile and pale, nervous hands. He says that he really doesn't work for Barkley. As proof of this, he wets his finger and smears his tattoo which is just painted on. He asks the PCs who they are and what they want. The only thing he knows about them is that they are enemies of Barkley.

"I've tried to stop this traffic, but my superiors refuse to listen."

He explains that Barkley is picking up people in the dream with the promise of money and drugs. They are carried off somewhere, he does not know where, and then disappear.

"They are always taken away after midnight. Tonight I decided to follow."

The Track to Sandburn

They have no problem getting down to the platform. The iron gates are closed, but a small door is left ajar. There is light on the platform, and they see a number of people boarding a train. Barkley's black-dressed men are shoving the junkies onboard.

The PCs and Raoul can sneak down the escalators and get inside one of the last cars before the train pulls out of the station. Two men are guarding each car, but the PCs can hide behind the seats. Only the emergency lights are on.

The train rolls south towards Brixton. The trip takes only fifteen minutes. Meanwhile, they see the tube car twisting around them and transforming itself into an icy torture chamber. They recognize it from their trip to Inferno. Barkley's guards also twist and change, and gradually transform into razides. Raoul meanwhile is getting paler and paler. He notes everything in a small, black book.

The train rumbles past Brixton, which is the end of the line, and continues some distance further until it stops at a dark platform. The station sign reads: Sandburn.

Barkley's guards shove the junkies off the train and up the escalators towards the turnstiles where they disappear. The train remains at the station and the PCs and Raoul can get off.

Sandburn in the Dream

The escalators lead from the tube directly into the cellars of Sandburn, opening out of the east wall of the old upper basement. When the PCs approach the basement, they hear screams and loud voices. The guards put shackles on their prisoners before they lead them to the solitary confinement cells, where they are locked up. After a few minutes it is quiet again.

Sandburn is closer to Inferno here than in the waking world. Screams of torment can be heard from the torture chambers nearby. The stairs to the prison of the Goddess are like the entrance to an icy cave. There are ice-encased insects everywhere, cockroaches and centipedes, some of them up to four inches long.

Raoul says that he is searching for someone, a colleague, who disappeared during a previous mission. He walks off towards the solitary cells to look for him. The PCs can help him or search for the child.

If they enter the lower basement to talk to the Goddess, she will tell them that the dream soul of the child is in Barkley's old office.

Raoul's colleague disappeared when he was investigating Barkley's drug dealings. He is lying half dead in a cell in the solitary confinement section. The colleague can tell the PCs that Barkley has captured a child that he keeps in his office. Raoul says that he is going to take his colleague back through the tube with him. He doesn't want to risk following the PCs up into the prison.

"Get in touch with me later on. I may have some information. Brennan here has probably found out quite a bit," he says, and quickly scribbles a note, which he gives to the PCs. "Raoul Strapford, Vice Squad, Metropolitan Police."

If they are lucky, they may be able to go up the stairs into Barkley's office without being seen. Barkley is not there. The place has been cleaned up since they were here the last time, and the office is obviously in use. There is a glass jar with a newborn child inside, on the desk. It is the Child of Magic. It is not a partially formed foetus in the dream, but a baby girl. The jar is filled with cockroaches, crawling all over her, and she is beating frantically against the glass with her fists.

The PCs can save the child by lifting her out or by breaking the glass jar, which will then fade away and disappear. Contrary to the PCs' impressions, the child is not bodily present in Sandburn. At the same moment that the child is rescued, the PCs also awaken from their drugged state. The world returns to a more solid form around them.

It is night, and they are in Barkley's office. The wisest course of action is to get out before anyone discovers them. But if they spend a few minutes searching the office they will find some interesting leads.

In the bottom drawer of the desk are three letters from a certain Christopher Walden. They smell of an odd perfume, and are tied with red silk ribbons. These are letters from the conjurer of passion who is the father of the child. Barkley knows that only Christopher can somehow give birth to the child. He has tried to seduce Christopher into Inferno without success. Christopher declines to visit Sandburn,

but suggests instead that he and Barkley meet at Michiko, a restaurant in Soho.

Back to Reality

When the PCs leave Sandburn, they find themselves back in our reality again. But the people they visited in the dream exist also in real life. They can look up Raoul at the Metropolitan Police, or Richie at the Chinese restaurant. Both look more normal in the world of the awake.

Richie is reluctant to talk to the PCs. He is afraid of Barkley, and has been threatened. He asks them to leave immediately, as he can't help them any further.

Raoul works in the Vice Squad at the Metropolitan Police. It will take him a few moments to recognize the PCs when he meets them. He looks a bit embarrassed when he sees them, as if he is ashamed of having been in the Dreamworld of the junkies.

Raoul can tell them that Barkley has excellent connections high up. All the investigations of his activities have been dropped. Raoul is now being subjected to an investigation: he is suspected of corruption and accepting bribes. He looks downcast, and apologizes for not being able to help more.

If they ask him about Christopher Walden, he can discover a lot of information about him. If they give him a couple of hours, he can extract the information from the police files.

The files show a Christopher Walden who seems to work with pornography, and his record shows several arrests and convictions for obscenity. Raoul can't find a current address, but he will give them an old looking photograph of a thirty year old man.

Non-Player Characters

Wesley Sterling

Wesley Sterling was born and raised in the Limehouse district. The apartment he lives in originally belonged to his mother. Wes started to use drugs fifteen years ago, when he was thirteen. Since then he has been drugged every

waking moment. Now he is 28 and dying. The only thing that has kept him going is the Dreamworld, where he was a prince.

He didn't create the Dreamworld of the junkies. He took it over from another junkie, now dead. Unlike other Dreamworlds, this one does not lend immortality to its dreamers. They are physically present in the dream. They do not have dream bodies they can escape to.

Wes has been slowly dying for several years. He has tried to use the Dreamworld to become immortal—it is his sole hope of survival. When Barkley came and kicked him out he became desperate. That is why he is anxious to help the PCs. If the need arises, he will betray them in exchange for Barkley's help.

Wes is emaciated and jaundiced. He is obviously very sick. His hair is long and reddish. His eyes are brown. He is always dressed in jeans and a grimy, brown leather jacket, and carries a Desert Eagle in his pocket.

PERSONALITY: Anguish over his impending death and anger because his world has been taken away from him fills his life. Wes is totally self-centered and doesn't care about anyone else.

GAMEMASTERING HINTS: Pretend to chain-smoke. Peer about anxiously. Your hands shake, and you talk too fast, too nervously.

AGL	14	EGO	15
STR	10	CHA	8
CON	7	PER	10
COM	8	EDU	4

HEIGHT: 180 cm

WEIGHT: 70 kg

NO. OF ACTIONS: 2

MOVEMENT: 7 m/combat round

INITIATIVE BONUS: +2

DAMAGE BONUS: +1

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

MENTAL BALANCE: -45

ADVANTAGES: Magic Intuition

DISADVANTAGES: Mortal Anguish, Drug User, Egotist

SKILLS: Art of Dreaming 32, Hand-gun 12, Dagger 12, Search 12, Poisons and Drugs 16, Burglary 14, Man of the World 16, Net of Contacts: junkies 18, Drive 10

ATTACK MODE: Desert Eagle (scr 1-5, lw 6-9, sw 10-14, fw 15+)

EQUIPMENT: Desert Eagle, stiletto, syringe, drugs

MAGIC: Lore of Dreams 18 (See through Dreams 15, Manipulate Dreams 15, Summon Dream Creature 12, Bind Dream Creature 10, Expel Dream Creature 12, Dream Walk 16)

HOME: Dog's End, Limehouse

Junkies

This description may be used for Wes' assistants and the other junkies the PCs meet. They are all emaciated and grubby, dressed in worn jeans, dirty t-shirts and jackets. Most of them seem to be in their thirties, but are probably prematurely aged.

PERSONALITY: Like many junkies you act selfishly and have a tendency to switch between sentimentality and aggression.

GAMEMASTERING HINTS: Play nervously. Let your hands shake, and talk in a forced, uncertain way.

AGL	12	EGO	12
STR	12	CHA	8
CON	8	PER	12
COM	8	EDU	6

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +1

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

2 serious wounds = 1 fatal wound

MENTAL BALANCE: -30

DISADVANTAGES: Drug User

SKILLS: Hand-gun 12, Dagger 12, Search 12, Poisons and Drugs 10, Burglary 12, Man of the World 16, Net of Contacts: junkies 12, Drive 10

ATTACK MODE: Stiletto (scr 1-12, lw 13-16, sw 17-19, fw 20+)

EQUIPMENT: Stiletto, syringe, drugs

HOME: London

NUMBER: 1-6

Barkley's Agents

The values can be used for all of Barkley's men in the Dreamworld. Their appearance varies depending on who they are and what they do. Most of them wear dark suits and trench coats.

PERSONALITY: Distrustful and corrupt.

GAMEMASTERING HINTS: Play it cool. Don't talk unnecessarily, try to frighten the PCs.

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

NO. OF ACTIONS: 2

MOVEMENT: 6 m/combat round

INITIATIVE BONUS: —

DAMAGE BONUS: +2

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -20

ADVANTAGES: Automatic Weapons 12, Rifle and Crossbow 10, Hand-gun 12, Sneak 12, Dodge 12, Unarmed Combat 12, Hide 14, Search 12, Information Retrieval 10, Man of the World 12, Interrogation 12, Disguise 10, Drive 12, Shadow 12

ATTACK MODE: Glock (scr 1-5, lw 6-9, sw 10-15, fw 16+)

EQUIPMENT: Automatic weapon, notebook, radio

NUMBER: 2-6

Raoul Strapford

Raoul is an undercover agent from the Vice Squad working on drug cases including Barkley's recent dealings. He has been at work in the Dreamworld of the junkies on previous occasions, and is there now to investigate Barkley's activities. He has found out that Barkley is responsible for a number of recent disappearances among the junkies. They are brought to Sandburn in the dream, and are

never seen again. When the PCs meet Raoul, his colleague has been kidnapped by Barkley. He has also discovered a way into Sandburn, and is about to go there.

Raoul is a conscientious civil servant whom the PCs may have use for later in the adventure. He is just temporarily in the Dreamworld of the junkies. When they later meet him outside the Dreamworld, he gives a much less mysterious impression.

He is short, with sharp features and brown, almost black eyes. He wears a non-descript gray suit and a dark trench coat.

PERSONALITY: A conscientious undercover agent, perhaps a little too gun'g-ho, according to his superiors and colleagues. At times he seems to have an fanatical fixation on his work.

GAMEMASTERING HINTS: Play him as objective and matter-of-fact. Occasionally drop a dry, humorous comment to show that he is not quite as boring as he seems.

AGL	15	EGO	15
STR	10	CHA	12
CON	11	PER	16
COM	13	EDU	12

HEIGHT: 170 cm

WEIGHT: 75 kg

NO. OF ACTIONS: 2

MOVEMENT: 8 m/combat round

INITIATIVE BONUS: +3

DAMAGE BONUS: +2

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -10

ADVANTAGES: Altruism, Body Awareness

DISADVANTAGES: Fanatic (justice), Death Wish

SKILLS: Automatic Weapons 12, Rifle and Crossbow 12, Hand-gun 15, Sneak 15, Dodge 15, Unarmed Combat 12, Hide 14, Search 15, Information Retrieval 16, Man of the World 12, Interrogation 12, Disguise 10, Forensics 16, Drive 12, Shadow 14

ATTACK MODE: Walther PPK (scr 1-7, lw 8-11, sw 12-16, fw 17+)

EQUIPMENT: Walther PPK, notebook

HOME: London





The Child of Magic

"Yes, I'm the father of the child, but I still don't know what to do about it,"

Christopher said, and continued to drum his fingers against the glass to provoke some sort of reaction from the foetus.

It smiled at him from its closed and sightless eyes. The child was bound to its mother when the ritual was woven, and this determined how the foetus would develop. It would be useless to put it in an incubator and hope it would start to grow. He put the jar down and poured

another glass of wine. Far away they could hear gunshots, and the blond man rushed into the room once again.

"They've got the police with them. Michiko has been arrested. They threaten to kill him if you don't surrender," he said, excitedly. Christopher drank deeply from his glass.

"Something must be done. Otherwise I will die, and you will all become Barkley's servants forever," he said and put the glass down.

*Don't forget to visit the mystic at the
reaff house often. Briefly, the house has been
at the house of the old king of the house.*

The PCs have saved the Child of Magic from the Dreamworld. But they still don't know what to do with it. Barkley wants to stop it from being born and also wants the cards at any cost. In order to stop it, he will try to kill the only person who can give birth to it, its father. The PCs must find the father, a conjurer of passion, who has hidden himself in a world where Barkley's servants cannot follow. At first, he will say that there is nothing he can do. When the mother of the child died, its only chance to be born died with her. The PCs must convince the conjurer to become a female in order to deliver the child, and they must also discover the magic ritual that makes it possible.

Barkley's Hunt

Christopher Walden is the mightiest conjurer of passion in all of London, with substantial interests in the British sex and pornography business. He has kept himself young with the aid of magic, and doesn't look older than thirty, despite the fact that he was born in the early 1920s.

He has transformed himself into a creature of passion, and is no longer quite human. When Mary Langsbury called for a mate to create a Child of Magic with the aid of the Tarotica, Christopher heard her. He is partly under the influence of the cards, and this forced him to obey when the cards called him. He went to Sandburn and helped conceive the child with Mary. When he tried to contact her a few weeks later she was dead, and Barkley had taken over Sandburn. Walden withdrew and went into hiding. Barkley has managed to discover that Walden is the father. At first he planned to pull the conjurer down into Inferno so that the child could develop inside his body. But that plan was abandoned when the PCs brought the foetus out of Inferno. When Barkley discovered what had happened it was too late to do anything, and the child had already received a soul. He makes a last attempt and captures the dream soul of the child.

When the PCs free the dream soul, Barkley becomes desperate. He fears that they will find a way to give the child birth and allow it to take

control of the Tarotica. To stop this, he tries to murder the only human with a ritual connection to the child, and thus able to give birth to it (besides the dead mother), Christopher Walden. When the PCs have freed the dream soul, Barkley starts hunting for Walden. He will not try to destroy the foetus, since he is afraid that this will also destroy the cards, but instead he pursues the father. His agents are searching through Soho and questioning everyone in the sex business. But Christopher Walden has retired to his own magical place, where the black licitor can't reach him. Barkley has no power over passion, and as long as Christopher stays away, he will survive. But he has begun to worry.

Searching for Chris

The PCs don't know what to do with the child. The Goddess has told them that they must make sure it is born so that it can create the 78th card. She has no idea how this can be done. She says that only its mother can give birth to it. A unique connection was forged during the ritual of creation. Rupert Faraday will confirm the same information: that only its mother can give birth to it.

But the PCs will become aware that Barkley is seeking Christopher Walden. Raoul Strapford, Barkley's men, people in the Dreamworld of the junkies, all can tell of the astronomical price put on Walden's head. The PCs may have also found the letters from Walden to Barkley. The dead in Inferno may also have said that Barkley was looking for a person who could give birth to the child.

They have two definite leads to Walden. He mentions Michiko in his letters, a restaurant in Soho. Raoul Strapford and Scotland Yard also have information about a company owned by Walden called Lovecraft. It has figured in several cases involving sexual offenses. Rupert Faraday also knows Christopher, but they have not seen each other for weeks. He also knows that Walden is the owner of Lovecraft.

Michiko

Michiko is a small restaurant with a bar and a club on the first floor. Despite its name, it does not serve Japanese food, but traditional English dishes. The restaurant is named after its owner, an Anglo-Japanese man named Michiko. It is a well-known hangout for transvestites, but also attracts a rather mixed crowd. It is located on a back street in Soho.

There is a diverse collection of patrons in the restaurant when the PCs arrive, among them four of Barkley's agents. They look up when the PCs arrive. The PCs seem to recognize these gentlemen from somewhere, but they can't place them. (They met the agents in the Dreamworld.)

There are about thirty people in the bar upstairs. It is hot, crowded and noisy. Michiko, a man dressed in black leather and made-up like a geisha, mingles and talks with his guests. Two of Barkley's agents, dressed in dark suits, are sitting at a table. Margie, a stocky English woman in her forties, is behind the bar. She is talking to a young man with notebook and pen in hand. This is Gordon Sherman, a journalist searching for Christopher Walden.

The PCs will discover on talking with anyone that there is a hunt on for Walden. When they ask about him they are hushed up, and the guests nod towards the agents of Barkley.

"They are everywhere. And they have started collaborating with the police. People have gotten in trouble and the police have threatened Michiko."

The only one at the place who knows where Walden is hiding is Michiko. He refuses to say anything if the PCs just ask for Walden. Their only chance of getting anything from him is by talking privately to him and showing him the foetus. He will then take them to a room behind the bar. When he sees the foetus he realizes that there is something special about the PCs. He makes a phone call to check if he can give them Walden's address. When he gets the go-ahead, he tells them that Walden is at a private club at Soho Square.

"First floor, code 3276. And make sure that no one follows you."

If the PCs ask about Walden or try to talk to Michiko in private, Gordon Sherman will be interested. He is writing a feature on the excitement surrounding Walden's disappearance, and is trying to get hold of him for an interview. He confronts the PCs and starts to question them. Unless the players are careful about getting rid of him, he will shadow the PCs, hoping that they will lead him to Walden.

Lovecraft

If the PCs did not discover the letters from Walden to Barkley, they have no lead to Michiko. In that case they will have to ask around Soho. Rupert and Raoul also know where to find him. Everyone points to Lovecraft on Brewer Street, a company which distributes pornographic items. Christopher is listed as the owner of the company.

Lovecraft is located on the first floor of an old run-down house. The entrance leads to a staircase from the ground floor directly to the first (Remember, in England, the 'first' floor is actually the second story, with the 'ground' floor being at street level). A discreet sign informs visitors that Lovecraft Ltd. is located on the premises.

If the PCs ring the bell, a heavily made-up woman in her 30's opens the door. She inquires about their business. If they ask about Christopher Walden she says that he isn't there, and that she does not know where he is. She looks frightened, and they can see that her make-up fails to conceal a large bruise on her temple and a split lip. Barkley's men have already paid a visit to the company and tried to force the employees to reveal Walden's whereabouts. As at Michiko, the PCs must prove that they are not Barkley's henchmen in order to get people to talk. They can mention Rupert Faraday, display the foetus in its glass jar, or reveal what they know of Barkley's plans in order to be admitted.

They enter a modern office with small cubicles separated by glass walls. Four employees work in this office. The company distributes Japanese videos, printed material and sexual aids. Merchandise (some quite bizarre) is scattered on the floor and on tables. Binders and

papers as well are strewn on the floor. Two men and a woman are trying to put the place back in order. Someone has obviously conducted a violent search of the place.

The woman who opened the door introduces herself as Camille Rose. The other employees are named Sandy, Greg and Patricia. If the PCs manage to win Camille's confidence, she explains that four men dressed in black forced entry earlier that morning when she was alone. They tore the place apart and beat her up trying find out where Christopher is hiding. They threatened to burn down the building or kill someone if he did not turn up soon.

"They have threatened other people, too. Michiko is afraid of them."

If they ask, she explains that Michiko is a friend of Chris, and that he owns a restaurant.

Camille can give the address to the club on Soho Square. Like Michiko, she makes a phone call to check first.

Walden's Hideout

Christopher Walden has retired to a private club where he is relatively safe from discovery; his magic protects him from being seen. But Barkley's agents have started collaborating with the police, and they are spreading such terror among Walden's friends and acquaintances that he no longer feels safe, even here. When Barkley starts to kidnap people and threatens to kill them if Walden doesn't show up, his own friends and supporters start to think that he should give himself up to save his friends.

The PCs can't go to the club without leading Barkley's men there. They are watched by a hundred eyes wherever they go, and can't completely shake off those tailing them as long as they stay in Soho. They can't persuade Walden to leave his hideout. He realizes that he is finished if he leaves. The club where he is hiding is an old private apartment dating from the turn of the century. It covers an entire floor. Nothing on the outside suggests that it is here. Three apartment doors lacking name plates lead into the club. If the PCs ring at any of the doors, a young, muscular blond man with no shirt and rings in his nipples will open the door. He is

distrustful and will not let them inside unless they can prove positively who they are.

When he is convinced that he should allow them to meet Christopher, he leads them through a series of dimly lit rooms. The furnishings are a mix of British Imperial and a modern S/M-club: overstuffed chairs and solid furniture combined with chains, steel benches, leather harnesses and black-painted walls. The guests are also a mix of overt sadomasochists and what appear to be ordinary businessmen. No one takes any notice of the PCs.

The young man unlocks a door and shows them into a room with no windows. Christopher Walden is waiting for them. He is a slightly built man, apparently about thirty years of age. He is dressed in a kimono and has waist-long, blond hair. He looks quite nervous, and invites the PCs in and asks them to close the door behind them.

Christopher will want to see the foetus to convince himself that the PCs are who they claim to be. He can tell them that Barkley tried to lure him into a trap earlier, before the PCs rescued the foetus from Inferno. Then he didn't hear anything for a while, but now Barkley seems to have decided that he must die. He is frightened and realizes that his protection isn't going to hold much longer.

Christopher understands that Barkley's fixation is connected to the Child of Magic. He tells the PCs that he is the father. If they ask how that is possible, he explains that he is a conjurer of passion. But he doesn't know what the PCs need to do to make sure that the child is born, or how to stop Barkley.

The child was bound to its mother when it was created. The ritual bound them to each other and determined how the foetus would develop. It is useless to put it in an incubator or anywhere else in hopes that it will start to grow, he explains.

Christopher does not mention the fact that he also was bound to the child during the ritual, and that he can give birth to it by changing his sex. This does not occur to him. If the PCs suggest it, he admits that it could be possible.

"I can change sex for a short moment, at most an hour or so, but that isn't enough."

He says that he has heard about spells that cause a permanent sex change, but he does not know them himself. He would have to do some magical research, something they hardly have time for, as Barkley is barking at their heels.

"But something must be done. Otherwise I will die and you will become Barkley's servants forever."

On the Run

While they are talking, they hear gunshots outside, and the blond man runs in breathlessly.

"They've got the police with them, and they're just outside. They shot at Janice, but I think she got away. Michiko has been arrested. They've threatened to kill him if they can't get you," he says, trying to catch his breath.

Barkley's men have gathered outside the house, along with the local police. They are waiting for a warrant so they can search the house.

"We can't stay here," Christopher says.

He dresses and leads them through the club to a narrow stair, then a very long, dank tunnel. They emerge in an underground garage which Christopher explains is three blocks away. From there they can sneak out on foot to Oxford Street.

Christopher says that they must go to a magically protected place, to make sure that Barkley can't reach them. It also must be a place where his magic can function. The cemetery of the homeless is too destructive a place for passion magic—he refuses even to go near the place. Possible alternatives are the court of fools, or Rupert Faraday's apartment. Unless the PCs have contrary opinions, Christopher thinks they should go to Rupert's, since he is familiar with him. He is more skeptical about the madmen. It is further away, and he does not know any of them. They can make it on foot to Rupert's place if they are careful and lucky.

"And I probably need a second adept of passion if we need to create a new spell. It is difficult to throw it on oneself."

At Rupert's Place

The best choice for the PCs and Christopher is to head for Rupert Faraday's flat. The court of fools is further away and Christopher has no contacts there. The apartments of the PCs, or other possible hideouts lack the magic aura Christopher needs to protect himself.

Rupert Faraday is not especially surprised to see them. He knows that Christopher is pursued, and has tried to find out what is going on through his contacts. As soon as they arrive, he exerts his influence to protect them from Barkley's men. He makes sure that two police officers are posted outside the gate, and will thwart all attempts for a search warrant. Then he strengthens his magical protection to stop Barkley from sending creatures of Inferno into the apartment.

When they are relatively safe, they can start to discuss what to do. They can't get at Barkley directly, as he is far too powerful. The child can't help them until it is born. They can't free the Goddess as long as Barkley holds the cards. The only possible course is for Christopher to change his sex to give birth to the child, and then gain control over the cards.

This is something the players should figure out for themselves. Only if it proves impossible for them to reach this conclusion, should Rupert and Christopher help them out. Rupert is a conjurer of passion himself, and this is old hat to him. Christopher is reluctant to pursue this solution, as he is the one who will be making a permanent sex change. But because of his desperate situation he is ready to try anything.

"Sure. If we have time to discover the ritual before they catch us. I'm ready to try anything. It's better than dying."

Studies of Magic

Christopher knows a spell that can change a person's sex for about an hour, but that is not

enough to allow the child to be born. To permanently change sex is much more radical. They must conduct extensive research to create the proper ritual. Rupert and Christopher are the magicians of the company, but they will need the PCs to help them research the spell as quickly as possible.

The PCs are in a position to learn a little about the Lore of Passion: those with Magic Intuition will receive Lore of Passion up to lore rating 10 and the first three spells to lore rating Ego-5. In addition, they learn the Sex change spell to Ego-5. It looks like Permanent Sex



Change (below), but the ritual takes only fifteen minutes, and the duration is only one hour. Those without Magic Intuition will still learn the Lore of Passion and the spells. If later they acquire Magic Intuition by spending experience points and waking a hidden potential, they will be able to use this knowledge.

While the conjurers lock themselves in Rupert's temple in order to summon various creatures of passion for questioning, they also send the PCs to explore other sources. They must be extremely careful when they leave the house and move around London, otherwise

Barkley's men will pick them up and try to use them to lure Christopher out, and get their hands on the homunculus. They can borrow Rupert's car—a green Bentley—which is kept in a garage at the end of Mount Street.

Rupert and Christopher give them a list of sources they believe might be useful. Some can be found easily: a short subject film by an avant garde filmmaker in the archives at the Museum of Moving Images, and a manuscript at the British Museum. But many of the sources are books, letters and notes they believe are in the private collection of a certain Leonore Carver in Whitechapel. They warn the PCs that she will not be very cooperative.

"She doesn't even talk to me any longer, so there's no use for me to go there. Don't even mention my name," Rupert says.

Leonore Carver

Leonore Carver lives in an old, dilapidated house at the end of an alley off Commercial Road in Whitechapel. The house was originally a brewery, and has only been partially renovated. It also hasn't had any repairs done since the 1960's. A brick staircase leads to an unmarked door on the first floor. People in the vicinity will tell the PCs that Carver lives in the building. They can hear from their tone of voice that she is not very popular in the neighborhood.

Carver is a reclusive Death Magician who possesses one of London's most unusual collections of occult and erotic literature and art. She has quarreled with just about every practitioner of magic in London, and is known as a "difficult" person to deal with. Only a small, select circle, consisting mainly of her disciples, have access to her collection.

If the PCs knock, an unnaturally pale ten year old girl opens the door. She says that her mother isn't in, and shuts the door.

If they contact Leonore by telephone and say the right things they may arouse her interest. She knows that they have the magical foetus, a priceless "object" that she would like to get her hands on. She asks them over to her place at eleven that night to discuss what they can offer her in return for the information they seek. She won't discuss details in advance of the meeting.

Carver opens the door herself when they arrive, and shows them in. The house is a labyrinth of rooms with both floors and walls made of brick. Two large, black dogs follow them and stay close to Carver. PCs with Enhanced Awareness or Schizophrenia will sense that something is wrong with the dogs. (Those who can see through the illusions will recognize them as razides.)

There are overloaded bookcases, art objects and strange collectibles everywhere. The house is cold, around ten degrees centigrade. They sense the same aura as in the basement of Sandburn, the closeness to Inferno.

"These objects do not fare well with too much heat around," she explains.

When she sees the PCs, she shows obvious interest in their tattoos. She asks permission to look closer, and asks if they have considered getting rid of them. She will change the subject if they react negatively, but she is still fascinated by the signs.

She shows them into a room with comfortable chairs placed in front of an open fire. At first she asks them to specify what they are looking for, and will admit that these sources are in her collection. Then she inquires about the reasons for needing them.

At first she says that she will only be able to help if they give her the magical foetus, but will soon realize that this is an impossible demand. Then she asks for patches of skin from one or two of the PCs. After additional bargaining, she agrees to let them copy the sources in exchange for a copy of the finished spell and the right to study their tattoos in detail when they have resolved their current difficulties, and aren't as hurried as they are now. Unless they offer something in return, they will not be given access to the collections at all.

Carver writes the agreement on a piece of paper and asks the PCs to sign. This is a magically binding agreement, she explains. Anyone who does not fulfill his part of the agreement will be dragged down into Inferno. (The GM may decide if this is the truth, or if Carver is only joking.)

It will take Carver half an hour to locate the sources on the list the PCs got from Rupert and Christopher. Meanwhile she asks them to wait in front of the fire, and also offers them a bottle of wine. The pale girl shows up and looks at them, but she will run away if they try to talk to her.

Carver brings them the sources so they can copy the parts they need. They are a mixture of unintelligible diagrams, texts in languages they do not understand, and what looks like tawdry, pornographic stories.

They return late at night to Mayfair. Carver insists that they return within a month to let her study—and possibly copy—the tattoos.

If the PCs get tired of haggling with Carver, and instead try to break in and steal the sources, they are in trouble. The two watchdogs, who in the reality beyond the illusions are razides, continually pace through the house. Burglars are in for a nasty surprise. They also have no chance at all of finding what they are looking for on their own. (GM: you don't need to kill the PCs, but be sure they are seriously mauled.)

Carver will not very willing to negotiate if the PCs are caught burglarizing her house. She may still consider giving them access to her collection in exchange for the spell and their skin. With the aid of the razides it should not be that difficult to get them to sign a binding agreement. If things go this badly, the PCs might be picked up by Carver and skinned alive when the adventure is over. You might, if you feel generous, let them escape this predicament, perhaps by letting the Child of Magic help them.

Beleaguered

It will take the PCs and the two conjurers six days to construct the ritual for Chris' sex change. Meanwhile, Barkley is making more and more desperate attempts to kill Christopher and get control of the foetus. Rupert is using all of his influence and powers to protect them, but it is only effective to a certain degree. After a few days Barkley starts to send creatures of Inferno after them, threaten-

ing to break through the magical protection of the vampire.

Barkley is not supposed to succeed, but the GM should try to make the PCs extremely tense. If they desire, Rupert can supply them with weapons. In that case, the GM may let a creature break in, or let Barkley's men attack them when they are outside the house.

The Ritual

After six days Christopher and Rupert have finished the ritual, which they believe will work. It will take a full 24 hours to perform. Christopher must have a woman as a model for his visualization. Rupert will ask a friend to assist them if there are no women among the PCs. Lillian Willworth arrives at the apartment the same night.

The ritual is performed in Rupert's temple: a square room with bricked-up windows, red walls and signs inlaid with copper, silver and gold thread in the parquet floor. Those PCs with Magic Intuition may meditate in the temple the night before they perform the ritual. If they succeed in a skill throw for Lore of Passion, with a ten or lower, they can help Christopher to cast the spell. Rupert also helps. If nothing unexpected happens, they will succeed. You do not need to make a skill throw for Christopher. They start the ritual at midnight, and they can see how Christopher's body is gradually changed, until after 24 hours he is completely female. By that time, everyone involved in the ritual is totally exhausted. Christopher (Christine?) stumbles out to the couch in the living room, and falls asleep. The woman who modeled for his visualization is also exhausted. Neither one can be roused before dawn.

Permanent Sex Change

Lore of Passion

The conjurer is able to change the sex of him/herself or somebody else. The change is radical enough to affect the future rebirths of the soul. It will now be reborn with its new sex. The one who is changing sex must have a person of the opposite sex present, in order to

have a model to visualize the change. Both stand naked inside a protective circle in the temple. In order to change the sex of a person other than him or herself, the conjurer must overcome the Ego of the subject. The sex change can not be performed unless the subject cooperates.

LORE RATING: 35

ENDURANCE COST: 100

EQUIPMENT: A person of the opposite sex, candles to be lit during the ceremony, a bowl of water.

MAGIC TOOLS: The cup and the ring.

PROTECTIVE CIRCLE: Not really, but a circle to represent the womb and rebirth may be drawn.

INVOCATION: The conjurer describes the sex change in song during extensive parts of the ritual.

GESTURES: Through sexual intercourse and by continuously touching the assistant within the circle the changes are transmitted to the body

VISUALIZATION: One's own body and consciousness changing sex.

DURATION: Permanent

TIME TO PERFORM: 24 hours

The Child of Magic

Only one problem remains. The foetus is still inside the glass jar. There is no obvious way to implant it inside Chris' new womb. The conjurer will refuse any non-professional assistance when she wakes up.

The foetus is smaller than a fist, making it possible for a doctor to implant it in the womb. The doctor closest at hand for both the PCs and Rupert to contact is Ernest Waugh, the slum doctor who investigated the deaths among the homeless. He will come if Rupert or the PCs call him.

At first Waugh will reject the whole idea as impossible. The child will have no chance of survival, there is no placenta to nourish the child, Chris will risk blood poisoning, he says. But when he sees the living foetus in the glass jar he becomes thoughtful, and after some persuasion he agrees to make the attempt.

Actually, Chris' cervix dilates and her womb accepts the foetus, a membrane closing over the opening immediately. Despite this incredible sight, the doctor waits distrustfully for the foetus to die. It does not. Instead it starts to reclaim the lost time it has spent in the glass jar. It grows quickly, and Chris wakes up (ravenous) with a swollen belly the next morning.

It will take three days—with Chris eating constantly—for the child to mature enough to be born, which happens during the night of the fourth day. The act of childbirth all occurs very strangely as well, the cervix softening and dilating again, and the baby emerges with placenta and all. It is a small girl who looks perfectly normal. Chris names her Mary after her dead mother. But the speedy development continues. During the following day the child grows up. She sleeps during most of the day while she grows. At midnight the development seems to slow down, and the child wakes up. She looks like she is about three years old, and she can walk and talk.

The child has magic abilities from birth. Both conjurers say that the girl was probably able to distort time and space in order to grow faster. (She might also use her powers to protect the apartment).

When she wakes up around midnight, she starts to look around the apartment for a piece of stiff paper and something to draw with. She sits down and starts to draw the 78th card of the Tarotica: a sleeping foetus inside an egg, floating above Metropolis. Below the picture she writes "Anthropos" in childish crude letters.

Neither the PCs nor Chris have any real contact with the child. She is totally occupied with her own business. She smiles at them, but refuses to speak more than occasional words.

When the 78th card is finished, she shows it to Chris and says that they are going to the prison to give it to Anthony. She is absolutely insistent about it until the PCs and Chris agree to follow her to Sandburn, where Barkley already realizes that something is fundamentally wrong.

Back to Sandburn

Barkley is aware when the Child of Magic creates the 78th card. He loses all his control over the cards. He is just barely able to retain sufficient control over his employees to prevent Sandburn from falling into chaos. Throughout London his power crumbles and disappears. He tries to flee back to Inferno, but the Tarotica will not allow it. He has bound himself to the cards, and now he cannot leave Sandburn. He is locked inside his old office when the PCs arrive with Christopher and the child.

They notice that something has happened at the hospital. The inmates are screaming and banging on the doors. The attendants and the guards seem confused and are milling about. The child goes directly to Barkley's office and opens the door.

Barkley is frightened out of his wits. He has shrunk to half his former size and meekly hands over the cards when the child stretches out her hand towards him. She hesitates for a moment and studies Barkley, but then she gets up on a chair and lays the cards out on the desk. The ground shakes with each card she deals, and the screams from the hospital grow louder and more intense. The inmates have broken out and are tearing the attendants and the guards to pieces.

The Goddess has been freed from her chains in the basement. She walks from the basement up to the office, followed by the bloodstained, screaming and insane patients. The Goddess walks past both the child and the PCs to Barkley and pulls him into the crowd outside the door, where he is ripped to shreds. She reaches out for the cards, but the child grabs her arm and stops her. Embittered, she turns towards the PCs instead, planning to throw them to the blood-stained mass of people outside. But the child intervenes and stops her. The Goddess mutters something inaudible and leaves through the door. The crowd disappears down the stairs.

The child collects the cards. She thanks the PCs, gives Christopher a kiss on the cheek and

walks out through the door, which for her leads to Metropolis. They never see her again.

London is Burning

Everyone who was bound to the Tarotica rises up when its grip is loosened, and there are violent riots. The homeless, the madmen and the forgotten have risen and gone on a rampage. The forces of law and order are slow to react.

When the PCs look out through the window, they see the lights blink out in several places throughout the city. There is a black-out, and the smoke from burning houses starts to rise towards the sky. They hear the sound of sirens from every direction. The Goddess leads the patients from the hospital, but soon she leaves her wards and returns to Metropolis to create a new artifact. The PCs are able to leave the hospital for a London which becomes more and more chaotic. It will be several days before order is restored.

Non-Player Characters

Christopher Walden

Christopher Walden is London's most competent conjurer of passion. He was born to poor parents in the East End during the 1920's, and worked as a male prostitute during the depression, but learned the Lore of Passion. Finally he even managed to master death. He is a pivotal figure within the British pornographic industry, and has amassed a substantial fortune over the years.

During his trips beyond the illusions, he has acquired features beyond the purely human, features that allowed the cards to call on him to create the Child of Magic. Christopher is a transvestite, and clothes himself provocatively, often as a woman, other times in a more androgynous way. He looks as if he is in his thirties, and has long, blond hair and blue-gray eyes. He never goes out without make-up.

PERSONALITY: Like all conjurers of passion, he has difficulty relating to anything that does not belong to the purely emotional sphere. Facts and details bore him. When he is sexually aroused by somebody, woman or man, he is gripped by a passion which is difficult to control, much like that of vampires. He will be rather trying if he becomes interested in any of the PCs. The cards have influenced him, and in his worse moments, especially when he is jealous, he is reminiscent of Gamaliel, one of the Angels of Death.

GAMEMASTERING HINTS: Employ pronounced feminine body language, and way of expressing yourself.

AGL	15	EGO	15
STR	10	CHA	22
CON	11	PER	10
COM	18	EDU	9

HEIGHT: 180 cm

WEIGHT: 80 kg

NO. OF ACTIONS: 2

MOVEMENT: 8 m/combat round

INITIATIVE BONUS: +3

DAMAGE BONUS: +2

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -25

ADVANTAGES: Magic Intuition, Empathic

POWERS: Eternal Youth

DISADVANTAGES: Fanatic (passion), Phobia (death), Persecuted (transvestite), Egotist

SKILLS: Sneak 12, Dodge 12, Unarmed Combat 12, Swim 10, Hide 15, Search 12, Acrobatics 15, Dance 18, Play Guitar 14, Poisons and Drugs 12, Hypnosis 15, Occultism 20, German 12, French 16, Latin 12, Italian 15, Drawing 12, Estimate Value 12, Man of the World 15, Diplomacy 15, Etiquette 16, Seduction 20, Net of Contacts: transvestites and transsexuals 18, Net of Contacts: the pornography business 18, Disguise 15

ATTACK MODE: according to weapon

MAGIC: Lore of Passion 45 (all spells to 25)

HOME: London

Leonore Carver

Leonore Carver is a reclusive Death Magician living with her daughter and two razides in a remodeled brewery in Whitechapel. She has a bad reputation among the conjurers of London, and spends as much time in Inferno as in London. She is under the influence of the Tarotica and also of Togarini. Those who seek her out do so in order to gain access to her extensive collection of occult literature and art.

Leonore is short and slender, with short, dark hair and green eyes. She wears loose-fitting, black clothes and heavy make-up.

PERSONALITY: Leonore is a fanatic who cares only about her occult studies. The only other human being she cares about is her daughter Sandy, who has started to protest against the life her mother is leading, and who will rebel violently as soon as she reaches puberty.

GAMEMASTERING HINTS: Be coldly businesslike, but at the same time show an almost perverse interest in anything collectible.

AGL	15	EGO	18
STR	9	CHA	8
CON	12	PER	12
COM	12	EDU	20

HEIGHT: 160 cm

WEIGHT: 55 kg

NO. OF ACTIONS: 2

MOVEMENT: 8 m/combat round

INITIATIVE BONUS: +3

DAMAGE BONUS: +1

DAMAGE CAPACITY:

4 scratches = 1 light wound

3 light wounds = 1 serious wound

3 serious wounds = 1 fatal wound

MENTAL BALANCE: -60

ADVANTAGES: Magic Intuition

DISADVANTAGES: Bad Reputation, Death Wish, Fanatic (Lore of Death), Greed, Egotist, Controlled by the Tarotica

SKILLS: Hand-gun 12, Sneak 12, Dodge 12, Dagger 15, Search 15, Poisons and Drugs 15, Information Retrieval 18, Occultism 20, German 15, French 15, Italian 12, Spanish 15, Latin 15, Classical Greek 15, Sanskrit 8,

Hebrew 10, Estimate Value 16, Diplomacy 12,
Net of Contacts: Death Magicians 8,
Humanistic Scholarship 22

ATTACK MODE: according to weapon

MAGIC: Lore of Death 35 (all spells to 20)

HOME: Whitechapel, London

The Child of Magic

The Child of Magic is the first new human being created since the Fall. She is not bound by the illusion like the rest of us, because she has never been imprisoned, but only born into it. One could say that she was born awake, and has powers in common with those who have awakened.

The PCs meet her only as a newborn, whose outer appearance is that of a three-year-old girl, when she studiously creates the 78th card of the Tarotica. The cards have molded her entire mind.

PERSONALITY: An inscrutable child with unusual gifts. She has not yet had time to shape a personality when the PCs meet her. She concentrates on finishing the Tarotica, something she instinctively knows she must do.

GAMEMASTERING HINTS: Smile sweetly and in a friendly way, but be detached, and show no interest in what the adults are doing.

AGL 120	EGO 150
STR 100	CHA 150
CON 110	PER 100
COM 120	EDU —

HEIGHT: 80 cm

WEIGHT: 25 kg

NO. OF ACTIONS: 9

SENSES: Can see the true reality

MOVEMENT: 60 m/combat round (able to manipulate time and space)

INITIATIVE BONUS: +108

DAMAGE BONUS: +23

DAMAGE CAPACITY:

20 scratches = 1 light wound

19 light wounds = 1 serious wound

17 serious wounds = 1 fatal wound

Dies after 11 fatal wound. Starts to regenerate after death and is fully recovered after four hours.

ENDURANCE: unlimited

POWERS: Manipulates time and space like someone with a mental balance of ± 500 .

Invulnerable to fire, electricity and radio activity. Regenerates 1 light wound/combat round, knows all human languages, Telepathy, Telekinesis — 1 ton 50 m/second

SKILLS: none

MAGIC: Master of each Lore and all spells as an awakened human

EQUIPMENT: sketch book, police badge







Appendices

Measurement Conversions

Systems Of Measurement

There are two primary measurement systems: the International System, abbreviated SI (from the French System Internationale), which is used through most of the world, and the U.S. customary system, which was based on the British imperial system.

The United States has occasionally taken measures to switch over to the International System, but to no effect. The Metric system is used and taught in the U.S., but the U.S. system still predominates.

International trade, the scientific community, and **Kult** all use the International System. Any

almanac or dictionary should explain the basics of the International system to readers unfamiliar with it. The following conversion table should also be of assistance in converting between U.S. customary and International:

Temperature

The U.S. customary system uses Fahrenheit: water freezes at 32° and boils at 212°. The International system uses Celcius: water freezes at 0° and boils at 100°. The few times that Kult requires temperature measurements, Celcius will be used.

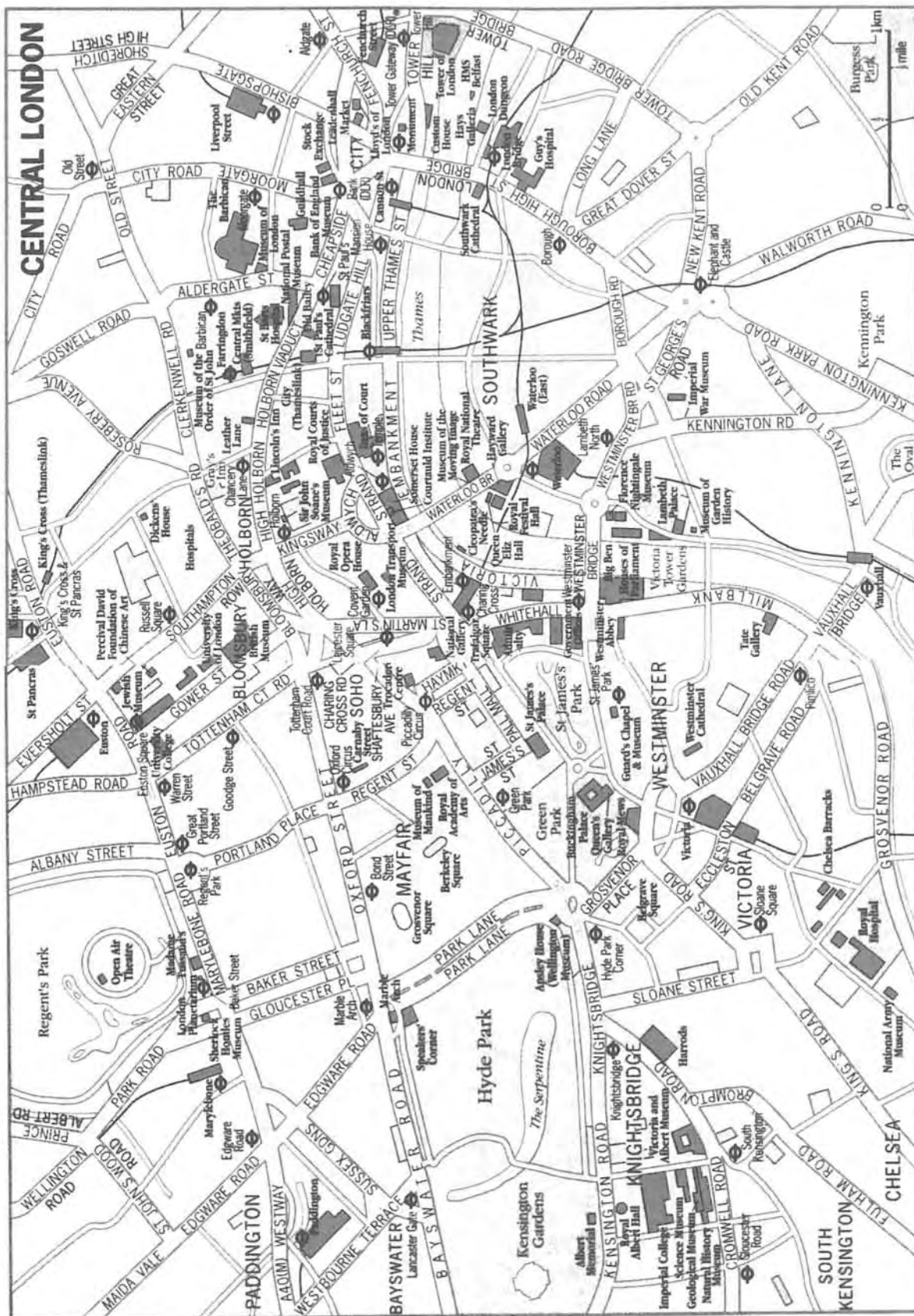
$$\text{Celcius} = [(\text{Fahrenheit} - 32) \times 5] \div 9$$

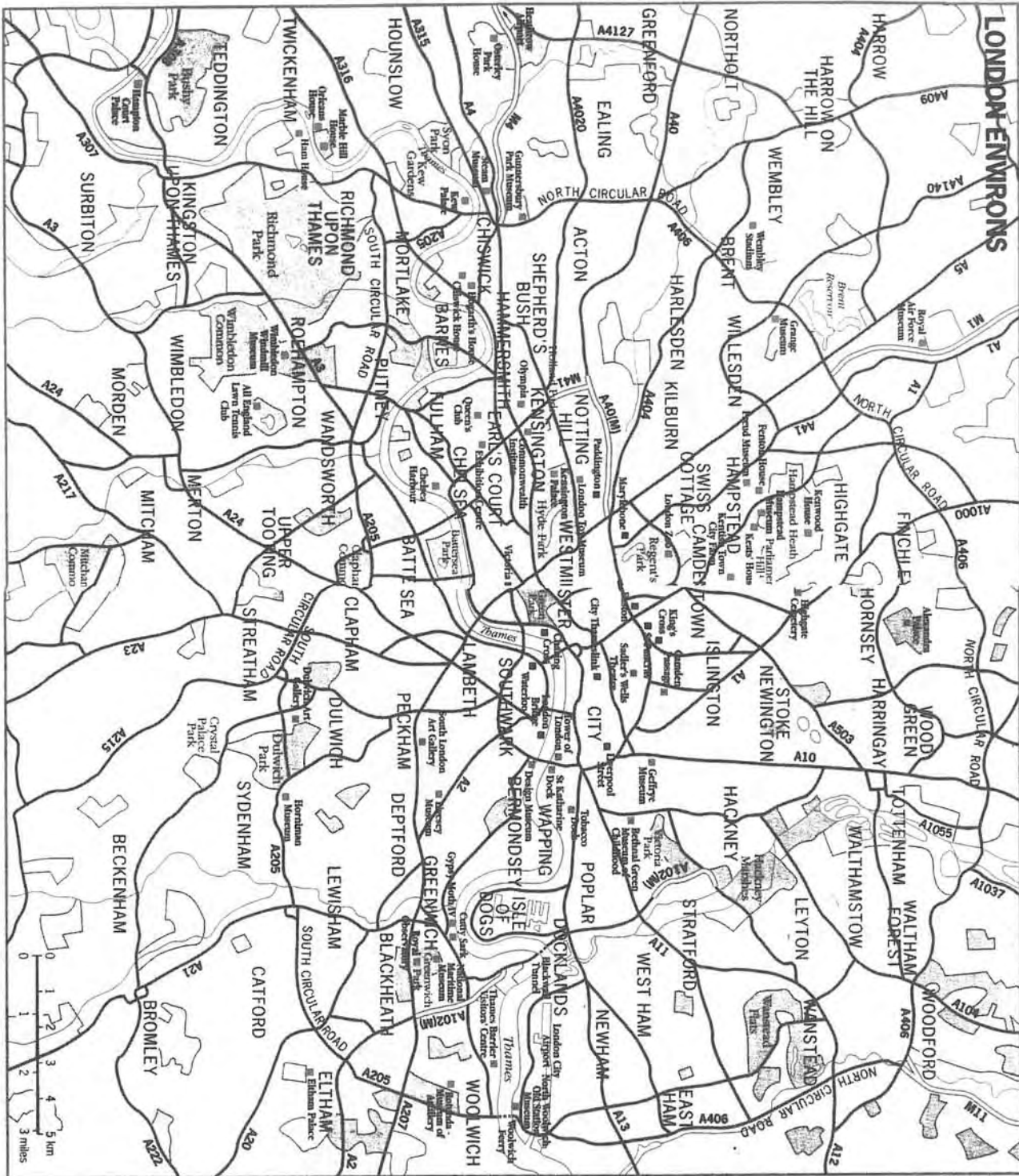
$$\text{Fahrenheit} = (\text{Celcius} \times 1.8) + 32$$

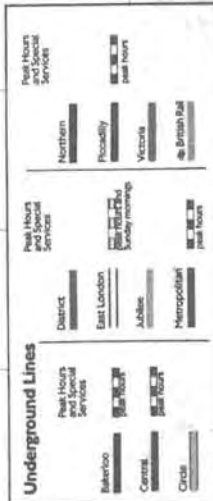
Converting

FROM	TO	MULTIPLY BY
centimeters (cm)	feet	0.0328
centimeters.....	inches	0.3937
cubic cm	cubic inches	0.0610
cubic ft.....	cubic m	0.0283
degrees	radians	0.0175
feet	cm	30.48
feet	meters	0.3048
gallons.....	liters	3.785
gal. water	lb. water	8.3453
grams	ounces	0.0353
inches.....	cm	2.54
kilograms.....	pounds	2.205
kilometers	feet	3280.8
kilometers.....	miles	0.6214
knots	mi./hr.	1.151
liters.....	gallons	0.2642
liters	pints	2.113
meters	feet	3.281
miles.....	km	1.609
ounces	grams	28.3495
pounds	kg	0.4536

Note that abbreviations for customary use a period (ft., lb., etc.) while international do not (m, cm, etc.).









NOTE: In order to be able to play *Taroticum*, you must have access to the role playing game **Kult**.

WARNING:

Kult is a game which explores the dark side of the human soul; some may find this disturbing. **Kult** is not recommended for players under 16.

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Do not step on the black tiles, only the white!"
Waya dances away across the checkered floor. Along the walls of the hall a hundred eyes are riveted on them as they carefully follow her across the white tiles to the stairs. They have only descended a few steps when the lights go out—they must feel their way forward. Voices whisper out of the darkness:

"Left hand. Follow the wall with your left hand. Left foot first. You have lost your glasses and will never find them again. Look with your left eye. Left eye."

With the right eye shut, the darkness gives way to a washed-out, grayish light. They come to the end of a long corridor. The walls and floor are of rough concrete. Waya waits at the foot of the staircase.

"We can walk no further. This is where the path ends. Go to the wall and wait until it talks. It provides memories."

Before they can ask what she means, Waya dances back up the stairs and disappears. The corridor bends this way and that several times, before it ends in a smooth, grayish wall. No doors lead anywhere. They wait...

Taroticum is a series of adventures and encounters which carry the characters from London to Inferno and to the Void at the center of all things.

This is the story of the *Tarotica*, a magical deck of cards created to manipulate the illusion. They have the power to alter our reality, and anyone attempting to use them risks being trapped between worlds. The characters must break the spell which the black lictor Anthony Barkley has cast over London and return the cards to the place they belong.

Floorplans, character statistics, and source information on the London of the Tarotica are all included.



Metropolis Ltd

Distribution: POB 105 • Folsom, PA • 19033

Creative Studio: POB 57083 • Wash., DC • 20037 • INTERNET:Lictor@AOL.com