



# THE BLACK MADONNA

**KULT**  
♦ divinity lost ♦







We wrote *The Black Madonna* in 1990, the year after the fall of the Berlin Wall and with the Soviet Union in rapid disintegration. The adventure is actually written for an agent RPG, but it mutated and became something quite different in the encounter with *KULT*'s reality. The origins can be seen in the scenes at the missile base and in the linear structure – more *Bond* than *Hellraiser*, so to speak. The adaptation to *KULT* ushered in an occult element and placed a historical grid over the adventure. The past is extremely present as the Siege of Leningrad steps into the present. The combination of *KULT* and an agent movie was somewhat unexpectedly very successful. It is fun to see the campaign in print again.

We have often been told that it is hard to write adventures for *KULT*. "Take a peak at *The Black Madonna*," we often say. It is simple, a tad cartoonish, but makes use of historical events to give the story several layers. The player characters are not the only ones with dark secrets. They are woven into actual reality, and using history is a good way of revealing them. On the surface it looks as though Archons and Death Angels manipulate their prisoners, but they are merely reacting to human cruelty and man-made catastrophes. As always in *KULT* it is the humans that are the monsters.

*Gunilla Jonsson and Michael Petersén*



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◊ DIVINITY LOST ◊



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# THE BACKGROUND

**T**HE COLD PIERCED MY EMACIATED body. The wind swirled along the streets, sweeping away the snowy sheets covering countless frozen bodies. A twisted, white-grey hand protruded from the icy mass of corpses, beckoning to me with crumpled fingers. Far away, the artillery thundered. But here, only the wind could be heard. The bitter chill dulled all other sounds. I stepped through the dark doorway, descending the stairs. The stove stood cold when I entered the small cellar. I saw Yury's twisted body on the floor. Dead. I turned him over to confirm. His bony face was grey-white and hollow. Magda lay curled up in his lifeless arms. She glanced up at me with empty eyes. But she was alive. I freed her gently from the deathly embrace and lifted her up. She said nothing.

Two ration cards lay inside Yury's coat. I pocketed Yury's cards for myself, hesitated a moment, and then took Magda's as well.

She saw me do it, staring accusingly, as if she understood I had just signed her death warrant. At first, I thought about leaving her there, but the reproachful gaze made me wrap her in Yury's coat, place her on his sleigh, and take her with me. We crossed the Griboyedov Canal and came up Dekabristov Street. Two people staggered along the wall of the house across the road. A patrol guarded the crossing by the Opera House, its stone steps covered with frozen corpses.

I passed the enclosure, the sentries on the bridge, and then turned left towards Kalenko's house. Two sagging guards stood outside the gate. They barely looked at me when I knocked on the door. An old man opened it. I placed the sleigh with Magda on it in front of the gate and stumbled backwards. Those who entered Kalenko's doors seldom came back out again. The old man gave me a toothless grin, lifted the girl with one arm as if she were a light package, and then shut the gate behind him. I staggered back over the bridge through the snowy drizzle.



The *Black Madonna* begins in the besieged city of Leningrad during the Second World War. Cut off by the German Wehrmacht for over nine hundred days, hundreds of thousands died of starvation and cold. Completely isolated, the population endured ceaseless bombing raids and artillery barrages. The death and suffering throughout Leningrad brought down the boundaries between Inferno and Elysium. This rift in the Illusion allowed Chagidiel, the Death Angel, to incarnate.

Chagidiel planned to physically move himself and his Citadel to Leningrad, thus recreating his Inferno in our reality. In Leningrad 1941, the Death Angel incarnated into three people. The three Incarnates worked to spread insanity and break down the human will in order to change the entire city into a portal to Inferno. Already teetering on the edge of hell, the amount of suffering required to forever transform Leningrad was dangerously low.

The three Incarnates focused on children, as children were the last humans who allowed their dreams and hopes to die. Aided by a former nobleman who had sunk to worshipping Chagidiel, they opened an orphanage in the central part of the city. There, they exposed their victims to diabolic tortures, forcing them to torment each other and engage in acts of cannibalism. The Incarnates raised the dead back to life and turned the children into monsters, which were then released into the besieged city to steal and kill.

Chagidiel could not recreate hell through his own power, so he bestowed his influence onto desperate people. Their insanity spread like a disease, breaking through the barrier of death by will alone.

However, Chagidiel's Incarnates were obstructed by the Black Madonna – the Archon Binah – who had possessed a certain amount of control over Russia for the last two thousand years. She viewed the Death Angel as a threat to Leningrad's stability and undermined Chagidiel's position until he was forced to retreat. However, his Incarnates hid within three of the orphanage's children and remained in our world, in the hope a more opportune moment would arise.

That opportune moment arrives in 1991, as the crumbling Soviet Union is threatened by civil war. The player characters are ensnared in the Death Angel's attempt to once again transform Leningrad (now St. Petersburg) into his personal hell. To stop him, they must return to the past and force him back into Inferno.

## Leningrad in 1941

In 1941, Leningrad is a city of three million inhabitants, and is the center of the Soviet Union's industrial strength. From the splendid architecture and monuments at its heart, the city spreads outward in enormous neighborhoods of industrial complexes and tenement buildings. To the south, the Kirov Works factory complex features the rubber-producing Krasny Treugolnik plant, as well as the city's wharves and docks. Several train stations connecting rail lines from all directions are located on the outskirts of the city.

Founded in 1703 by Peter the Great, St. Petersburg was built at the cost of thousands of conscripted workers' lives, earning it the name, "the city built on bones." By 1709, the city – commonly called Piter – had become the capital of the Russian

Empire and remained so until 1918. It was the central scene for the Russian 'February' Revolution, but eventually lost its role as capital back to Moscow, Russia's traditional capital.

Between the years 1914–24, the city was called Petrograd. It finally received its current name of Leningrad. In the common tongue, it is still called Piter.

## The 900 Days

The Soviet Union in 1941 bears Stalin's mark. The dictator has cleaned out all opposition, imprisoned real and imaginary enemies, and holds the country in the grip of terror. Major changes occurred between 1937 and 1938, as virtually all the city's leaders are exiled to Siberia or killed by firing squad.

On July 22, 1941, Germany invades the Soviet Union. While the attack is not unexpected, the Soviet army remains weak, and the Germans rapidly drive their way deep into Russia. The Luga River forms a demarcation line, 100–150 kilometers south of Leningrad. This stalemate continues until the 8th of August when the Germans cross the river and advance on the city proper. Leningrad's defenders quickly recognize the threat of a prolonged siege. Finnish troops are pressing in from the north, and Soviet supply-lines can easily be cut off. On the 18th of July, food rationing begins in the city and surrounding areas.

On the 30th of August, the Germans cut off any means of resupplying the city. Heavy artillery bombardments and bombings become increasingly common in September. On the 8th of September, German forces encircle Leningrad and the city's central, food warehouses are destroyed. Following this, all remaining food supplies are distributed across the city. The Germans march across the countryside south of Leningrad, where many refugees have fled for shelter, and drive them into the city. On the 17th of September, the Germans occupy the town of Ligovo, located just south of Leningrad. Barbed wire fences, trenches, and defensive lines are constructed, while anti-tank barricades block the streets.

By November, the lack of food becomes an increasing hardship for the people trapped in Leningrad. Rations are reduced to one-quarter kilogram of bread per day for workers and one-eighth kilogram for normal citizens. Soldiers defending the front lines receive twice as much. Famine soon sets in.

On November 19th, an ice-road opens across the frozen Lake Ladoga, allowing food supplies and munitions to be transported into the city. However, these meager supplies aren't enough to relieve the rampant starvation. Over one hundred thousand people are evacuated from Leningrad over the 'Road of Life' that winter.

With food supplies at a minimum, most of the city's pets, rats, and crows are eaten within a few weeks. It is a particularly brutal winter and electricity is reduced to the last reserve generator. People build fires in their small stoves with minimal wood rations. They stay indoors, trying to conserve the little energy remaining to them. Leningrad becomes a dead city. During the coldest winter months, two to three thousand people die each day, rising to as many as ten thousand.

Mass graves are dug at the cemeteries, but few possess the strength to carry the dead. Bodies are piled up in parks, along the streets, and in open fields. The hospitals transform into makeshift morgues. When spring finally arrives, the citizens quickly bury their dead to



avoid widespread illness. Small outbreaks of cholera and other diseases emerge, but never reach epidemic levels. The casualty rate diminishes during the spring and food rations are slightly increased. Although the worst is apparently over, Leningrad's population has been decimated to only a few hundred thousand.

In January of 1943, Soviet forces reclaim the town of Schlüsselburg and open a railway line, allowing limited train movement and supply shipments into Leningrad. The blockade continues until the German forces retreat in January of 1944, but the mass deaths never rise to the levels of the siege's first winter.

## Kalenko's Curse

Originally from Yaroslavl, Josef Kalenko lost his ancestral lands due to a heritage dispute. Using his small fortune, he relocated the Kalenko family to St. Petersburg in the 1740s. For the next three hundred years, the family resided in the then Russian capital.

Since the Middle Ages, the Kalenkos had possessed an old book written in nearly-incomprehensible, Cyrillic text. According to family legend, the book was an antiquity bible written in the early-Armenian language. Whenever the family encountered any kind of danger, the family patriarch would take out the book. While reading chosen passages, he would cut his hand and allow the blood to drip on the book's leather binding, where it would soak in and disappear. Without fail, a few hours later, a stranger appeared at the house and offered his assistance to the family. After the danger passed, the stranger disappeared again. In payment for his support, the family granted the stranger some of their servants, none of whom were seen again.

In truth, the book was an artifact, proof of the Kalenkos' pact made with Chagidiel, the Death Angel, back in the Dark Ages. It was not written in Armenian or Georgian, but rather the language spoken by the condemned in Inferno. The family patriarch taught his eldest son which phrases to read on different occasions, as well as the grim payment Chagidiel demanded for his services. Sometimes, the Death Angel accepted livestock as his tribute, but typically the Death Angel demanded the servants or their children. Occasionally, he required one of the family's own children.

With Chagidiel's support, the Kalenkos maintained their wealth and privilege following the Russian Revolution. Nikolay Kalenko, the family patriarch, received a position in the city's administration. In 1937, he called upon the Death Angel's assistance to avoid Stalin's purges. The razide who protected the family took Nikolay's daughter in compensation. He lost a bit of his mind then, and was never quite the same.

When the famine began in 1941, Nikolay once again desperately turned to the book for help. However, this time the answer came not from one of Chagidiel's lowly servants. Instead, the Death Angel himself manifested, as Leningrad's pain and suffering had severely weakened the border between our world and Inferno. Nikolay was enslaved by the Incarnate and the family slowly destroyed, as his wife and daughters were transformed into nepharites for the Death Angel's pleasure.

## The Death Angel Descends

On September 13, 1941, the German *Luftwaffe* penetrate Leningrad's air defenses and heavily bombard the city. Entire neighborhoods are destroyed, hundreds killed, and starvation draws horribly closer. Desperate, Nikolay Kalenko decides to use family's cursed *Black Bible*. Nikolay's wife and daughters beg him not to use the book, reminding him of how the youngest daughter disappeared a couple of years earlier. Nikolay succumbs to Chagidiel's influence anyway. In secret, he opens the book and reads the passage his father once told him was the most powerful and dangerous. He drenches the book with blood, watching it disappear into the dark, leather binding. That night, the moon turns black over the city.

The following morning, a well-dressed man knocks on the Kalenkos' gate. He introduces himself as Ivan Sergeyevich Pogodin, a distant relative from Yaroslavl. Nikolay greets him with a warm embrace. The rest of the family sense something is wrong. They are correct, as Pogodin is actually the incarnated Death Angel, Chagidiel.

Pogodin integrates himself into the Kalenkos' household. He uses Nikolay's contacts to join the city council and administration. After a couple of weeks, he is assigned as the coordinator of wood supplies for the city's inner areas. He makes contacts everywhere and completely takes control over the Kalenko family. Nikolay's wife, Yelena, is put to work in the black market, while his daughter, Katya, becomes Pogodin's mistress. His father, Leonid, is thrown out of the house and dies of hunger and cold. Over time, Nikolay becomes little more than a whimpering servant.

After a couple of months, Chagidiel – as Pogodin – secures his position in Leningrad's city government. He decides to incarnate into two additional bodies as well, to wield triple the political power during the coming winter crisis. He instructs Kalenko how to perform the required ritual, not hiding his glee at how it would inflict additional pain to the man. Chagidiel chooses to incarnate into and replace Aleksandr Garudin and Yuri Ignatiev, two prominent party members.

On the evening of October 31, Nikolay invites Garudin and Ignatiev to his home and lures them down to the basement, where they are chained and handcuffed. He sacrifices his daughter Katya to sanctify the basement, smearing her blood over the walls and floor. The subsequent ritual involves Garudin and Ignatiev being forced to consume the dismembered girl's intestines.

That evening, Kalenko's basement temple becomes a portal between Chagidiel's Citadel and Leningrad. Razides come forth and drag Garudin and Ignatiev away to be torn apart and remade as purgatides – eternal prisoners of Inferno. Chagidiel himself possesses their bodies, and two new Incarnates are born in Leningrad. From that moment forward, Kalenko's house remains an open portal to Inferno.

Aleksandr Garudin is responsible for the care of Leningrad's orphaned children. He renovates Kalenko's house into one of Leningrad's largest orphanages. Hundreds of children are brought to the old house on Vasilyevsky Island. Although they receive enough food to survive, they are relentlessly tortured by the Incarnates and the surviving Kalenkos, who are now completely insane.



Yelena Kalenko organizes kidnappings to supply and sell human flesh on the black market. Many of the orphanage's children transform into monsters, who nightly stalk Leningrad's streets to steal food, ration cards, and fuel, as well as murder and vandalize.

Chagidiel systematically tracks down and kills all the servants of other Death Angels and Archons he finds in Leningrad. Throughout December, unaligned party members and military officers are murdered. Empowered by the widespread fear, the Incarnates build a strong defense against other entities attempting to enter the city and disturb their work.

## The Night of New Year's Eve

On the night of New Year's Eve, 1941, hope abandons Leningrad. The few remaining lights go out in churches and cathedrals. On the icons, the faces of the saints turn black. Twenty priests are found the following day, dead by their own hands.

Nikolay Kalenko sacrifices his wife, Yelena, to the Death Angel, before summoning his two daughters from Inferno – where they have been tortured for an eternity. The three Incarnates transform the dead women into nepharites, bound to serve Chagidiel.

Chagidiel begins transferring his Citadel, and thus his true physical shape, to Leningrad. He widens the portal in the Kalenko's basement, cracking the Illusion in the central city. The Incarnates raise the dead, allowing them to roam the streets, attacking the Russian troops. They are joined by creatures from Inferno, which pour out from the Kalenkos' basement.

## The Madonna Awakens

Chagidiel can no longer keep his activities secret. The Archon Binah becomes aware Inferno is threatening to break through into Leningrad. However, she cannot penetrate Chagidiel's defenses nor does she have any lictors remaining inside the city. She also instinctively knows children are somehow involved.

Unable to physically affect the city, Binah utilizes her ancient power as a divine figure to mentally control people in Leningrad, sending them dreams and visions. She eventually finds two human agents to serve her purposes; Dimi Nesterov and Ivan Chezenko.

## The Painter

An icon painter prior to the revolution, Dimi Nesterov worked as a doll maker and poster painter for the last twenty years. On New Year's Eve, 1941, Nesterov finds his cousin Yury Solovjev dead in a basement by Sadovaya Street. He also discovers his

cousin's seven-year-old girl Magda, barely alive. He takes her to the orphanage at Kalenko's house and leaves her there. On the way home, he encounters a woman on Lieutenant Schmidt Bridge. Her face is hidden behind a wool mask; commonly used to protect oneself from the bitter cold.

The woman tells Nesterov he must paint one final icon before he dies. "An icon of me," she says, removing the wool mask to reveal obsidian-dark skin. Her face reminds him of the Black Virgin images he saw during his childhood in the Ukraine. An instant later, the woman disappears into the snowy darkness. *Shaken*, Nesterov returns to his small apartment on Kaznacheyeskaya Street and starts working on the icon of a Black Madonna.

## The Man in the Cathedral

Ivan Chezenko, a priest, resides in a 16th-century cathedral dedicated to Our Lady of Kaptyeno, located in Kaptyeno, south of Leningrad. Chezenko refuses to abandon it after the rest of the city's suburbs are evacuated. Soon, he finds himself trapped in the no man's land between the German and Soviet forces. Struck by artillery-fire, the cathedral is partly demolished. Soviet soldiers use its rooms to inter their dead, unable to take them away.

Chezenko prays and waits, helping the medics care for the wounded. More frequently, he finds himself walking among the crypts beneath the cathedral. On one trip, he discovers a small chapel hidden behind rusty, iron bars. It features a black iron Madonna statue – a relic item of 18th-century pilgrims forgotten for more than a century.

It is an image of Binah. The statue allows the Archon to contact Chezenko. While the priest is sitting in the crypt one night, shaking from the cold, the statue comes to life and speaks to him. It instructs him to go to Leningrad and to find "the children." The statue reaches through the rusty bars and touches the priest's eyes, temporarily blinding him. This allows the Archon to see through Chezenko's eyes.

Chezenko staggers from the cathedral and into the city, unsure if he has been dreaming. Making his way through the network of trenches and barbed-wire fences, he eventually reaches Kalenko's orphanage, the largest in Leningrad. He senses something wrong as he approaches, but is driven forward by the Archon, who wants to see what is inside its gates.

Nikolay Kalenko opens the door for him. He usually never admits outsiders, but notices something strange about the priest and invites him inside. Entwined with Chagidiel's Citadel in Inferno, Kalenko's house has transformed into a





maze of torture chambers and prison cells. Chezenko is paralyzed from the shock, unable to resist when servants drag him away. He is thrown in with the children, who are now insane and degenerated, so they can kill him. Fortunately, Binah's protection causes the children to fear touching him.

Pogodin is summoned. The Incarnate immediately becomes afraid. Although, it cannot see the source of Chezenko's power, it realizes the man is a clear and present threat. With a single blow, Pogodin breaks the priest's back and orders him thrown out into the street. Enraged, he punishes Nikolay Kalenko for allowing Chezenko inside the house.

### A Lictor is Born

Ivan Chezenko lies dying in the cold snow outside Kalenko's house. The Archon is pleased, having learned what she needs. But she does not wish to lose Chezenko. She sustains his dying body, forcing him to drag himself across the bridge and to the apartments lining Griboyedova Canal. He eventually collapses in front of Dimi Nesterov's door, begging the Divine for death's blessed release. His pleas go unanswered.

Nesterov opens the door and discovers Chezenko lying outside in the snow. His guilty conscience has gnawed at him since New Year's Eve, after stealing Magda's ration cards and abandoning her at the orphanage. Now, he tries to ease his guilt by taking the wounded man inside and laying him on the couch.

Frost-bitten and suffering a broken back, Chezenko appears to have little hope of surviving. Yet, the Archon desires her new servant to live. Much to Nesterov's amazement, the priest recovers over the next few weeks. Blinded by the Illusion, he remains unaware of the transformation actually taking place before him.

Chezenko, however, is forced to watch as his head and body swell obscenely, his hair falls out in clumps, and the discolored skin stretches. Even his human feelings dull and vanish. After two weeks, his transformation is complete and Binah possesses a new lictor inside Leningrad.

While Chezenko recovers at Nesterov's home, Pogodin's men search the city for the priest. Over two hundred people are arrested, tortured, and killed; officially designated as German spies, but actually because of

their connections to Chezenko. Nesterov explains to the priest what is going on. As soon as he recovers sufficiently enough to walk, Chezenko decides they need to go to the cathedral in Kaptiyeno.

After leaving Nesterov's house, Pogodin's servants catch their scent. They're forced to flee from razides, nepharites, and monstrous children on their way to the church. But, once inside the black cathedral, their pursuers can no longer follow.

Now a lictor, Chezenko begins planning to overcome the Death Angel. He secretly contacts people of authority, slandering Chagidiel's Incarnates and the Kalenko family. It does not work, as Chagidiel hides his activities by erasing all memories of his existence. Party leaders do not understand whom Chezenko is talking about and dismiss him as a fool.

Meanwhile, Chagidiel accelerates the process of transferring his Citadel into our world. Neighborhoods around Kalenko's house become increasingly haunted each night, entire buildings wavering between the borders of Leningrad and Inferno. Citizens are no longer aware the area even exists, blind to its presence. No one remembers Kalenko's orphanage anymore.

Despite the odds against him, Chezenko continues fighting the Death Angel's machinations. However, he cannot approach Kalenko's house without being captured and killed, nor can he move freely in the city without risking apprehension by Chagidiel's agents. The situation appears futile.

### The Madonna Incarnates

Dimi Nesterov stays in the cathedral throughout February. He works on his icon; a task demanding several weeks' worth of work. By March, he has almost finished. He notices something strange with the painting. The icon's black face reminds him of Magda – his cousin's daughter, who he abandoned at the orphanage. Indeed, the longer he gazes at the icon, the more certain he becomes it's the girl's face. He goes to the crypt beneath the cathedral, where he studies the wrought-iron Madonna statue. Indeed, its features are uncannily similar to Magda's.

Ivan Chezenko becomes thoughtful after Nesterov tells him this. He instructs the painter to return to Kalenko's house and get the child back. Nesterov refuses at first, fully aware of the danger this task poses. Chezenko reveals his true Lictor appearance, threatening Nesterov with horrible punishment if he refuses. Terrified, Nesterov obeys and ventures into the city.

Following the deadly winter, the people of Leningrad have emerged from their shelters and are cleaning up the ruined streets. Bodies are collected and taken to ever-growing mass graves at the local cemeteries. Nesterov makes his way to





Bolshaya Neva and crosses the bridge to Kalenko's house. He notices how the cleaning crews unconsciously avoid the area, moving in circles, and behaving as if it did not exist. Nesterov approaches a group of women and soldiers who are clearing along the river, and explains to them there is a house nearby requiring their attention before the temperature rises. Finally, he manages to convince the group to accompany him to Kalenko's house.

They enter the area bordering on Inferno and arrive at Kalenko's house. It is guarded by two men, actually razides in human guise. They try to prevent the group from entering, but are defeated after a brief fight. Inside the house, Nesterov and the others discover Chagidiel's Citadel has started to fully manifest. They are forced into an intense struggle against the house's nightmarish inhabitants. Eventually, Nesterov locates Magda, half-dead and barely recognizable. He manages to escape from the house with her, but barely understands what just happened. Aside from them, only two badly wounded women are able to escape the house while the others are left behind. The survivors say nothing to each other; simply going their separate ways, as if nothing happened.

Nesterov and Magda manage to return to the black cathedral, where Chezenko greets them. Magda has been transformed into a half-human predator. She fails to recognize Nesterov when he tries to calm her. However, she can see through the illusion, allowing her to view Chezenko's true form.

Meanwhile, Chagidiel becomes aware someone has entered his Citadel's inner rooms. He sends his servants out into Leningrad to them hunt down. However, he cannot see the black cathedral, which is hidden by the Archon's power.

Chezenko takes Magda down to the cathedral's crypt, where the black-iron statue waits. He locks the door, leaving her in the crypt for three days and nights. She is not frightened, simply relieved to have escaped from hell. During the next three days, the Archon opens a mental link to the cathedral. Magda's shattered mind allows her to open a portal. On the third night, the wall between worlds collapses and the Archon's presence enters the girl's body. She has become an incarnate of the Black Madonna. She breaks the crypt's door into pieces and walks up into the cathedral.

## The Death Angel's Escape

Binah's Incarnate goes to Kalenko's house, together with Chezenko and Nesterov. When they cross Lieutenant Schmidt Bridge, Chagidiel senses the Archon approaching. It prepares to hide, if it becomes necessary to do so. After they enter the house, the Madonna orders Nesterov and Chezenko to prevent anyone from leaving the house, even the children. The Archon forces the Death Angel's Citadel out of Leningrad, and then searches for the three Incarnates. But she cannot find them. They have hidden themselves inside three children, and suppressed their true natures so Binah cannot detect them.

Dimi Nesterov does not obey the Archon's commands. He discovers rooms filled with children living in terrible conditions. Sympathetic, he leads as many of them as possible out of the house. Among these escapees

are the three children containing Chagidiel's Incarnates: Anatoly, Sasha, and Filip.

When Chagidiel's Citadel fades away from Leningrad, Kalenko's house also disappears. The two adjoining houses sides slide together, as if there'd never been a house between them. Left remaining on the street are Nesterov, Chezenko, and some hundred starved and tortured children. Magda lays nearby, unconscious. Upon awakening, she suffers complete amnesia. The Archon has gone.

The children are transported to a temporary camp at St. John's Church. Chezenko purges Leningrad of razides and other creatures of Inferno. He enlists additional lictors in the city to regain control over the Soviet party. Dimi Nesterov returns to making his figurines, creating a series of dolls with Black Madonna faces.

In January 1943, the railway to Schlußelburg opens. The children are evacuated and end up in a refugee camp outside Moscow.

## Camp S-17

Refugee Camp S-17 in Vladykino is located outside Moscow, built for civilians escaping from the German offensive. The children from Kalenko's house remain here until after the war ends. Most of them are severely psychologically disturbed; several suffer from physical changes, so they barely appear human. The camp administration is frightened by these disfigured, aggressive children, and has no idea how to care for them after what they have endured. As such, the children are locked in cages and treated like animals. Some fall into apathy, while others become aggressive and start abusing their comrades, just as they did at Chagidiel's prompting. This alarms the camp administration even further, and the children are eventually segregated in a guarded barrack on the camp's perimeter.

## The Clinic

Ultimately, the most disturbed children are transferred to a psychiatric clinic in Moscow. Dr. Natalya Tatlina, who specializes in war injuries in children, operates the clinic. The treatment methods are primitive, involving electrical shocks and use of experimental drugs. Patients make very little progress in the years following the war.

In 1951, the East German government invites Dr. Tatlina to start a special mental clinic for the incurably ill in Frankfurt. She accepts the offer and brings most of her current patients to Germany, including forty-four children from Kalenko's house. By now, they are between 12 and 20 years old. Among the transferred patients is Magda, as well as Anatoly, Sasha, and Filip – the three children containing Chagidiel's hidden Incarnates.

In the Frankfurt clinic, some of the children begin exhibiting signs of recovery. Although having lost the Archon's mental strength, Magda manages far better than most of them. Anatoly, Sasha, and Filip are seriously deformed and incurably insane, but their Incarnates remain conscious enough for them to act normally. As such, the four children are discharged in 1958, and then move to Berlin. At first, they meet together regularly. Later, Magda is repelled by the other three, who are becoming increasingly violent as Chagidiel's Incarnates fully awaken.



# FOUR DESTINIES

Anatoly, Sasha and Filip, all carrying the Death Angel's Incarnates within them, never lose contact with each other. Sometimes, they also contact Magda. Their intertwined destinies gradually drag the player characters into the campaign's plot.

## Magda Orlova

- ◆ In 1958, Magda leaves the mental hospital and moves to Berlin. While in her mid-twenties, she settles in the Prenzlauerstraße district and starts working at an antique bookstore specializing in Slavic literature. She often sees Anatoly, Sasha and Filip.
- ◆ In 1961, she begins a brief relationship with Filip. Together with the three friends, Magda participates in the founding of the Slavic Association.
- ◆ By 1962, Magda's relationship with Filip enters a destructive period; she loses her job and they begin drinking heavily. It ends after Filip opens a portal to Inferno, destroying an entire apartment building in a huge conflagration. Both of them are committed to a mental hospital.
- ◆ In 1964, Magda is discharged from the hospital and returns to her former job. She marries Lev Orlov, the bookstore's owner, and moves into a large apartment near Spandauerstraße. Over the next few years, the couple is frequently terrorized by the jealous Filip, who threatens to kill Lev.
- ◆ In 1968, Lev is found dead with black boils all over his body. Magda is institutionalized from the mental shock.
- ◆ In 1971, Magda is discharged and reopens the bookstore. She suspects that Filip may have caused Lev's death, avoiding him – as well as Anatoly and Sasha – at all costs. She becomes active in oppositional circuits and writes a book about reviving Nazism in East Germany, which receives a lot of attention in the West, where it is published.
- ◆ In 1972, she is arrested as a threat to national security.
- ◆ In 1977, Magda is released from prison and deported to West Germany.
- ◆ By 1978, she opens a new antique bookstore in West Berlin. She occasionally works for West Germany's intelligence service, and studies economics and political science.
- ◆ In 1980, she moves to Hamburg. During the 1980s, she earns a living as a freelance journalist and political reporter. She publishes a thesis on the black market economy in East Germany in 1986, which receives some public attention.
- ◆ In 1990, she returns to Berlin following the fall of the Berlin Wall. There she meets Anton, Sasha, and Filip for the first time in fifteen years. They convince her to become active in the Slavic Association again. She renews her relationship with Filip.

## Anton Mahler (Anatoly)

- ◆ In 1958, Anatoly leaves the mental hospital and moves to Berlin, where he assumes the name Anton Mahler. He lives near Alexanderplatz and begins working as a nightshift guard in an industrial area belonging to Spandau Werken. During the day, he studies and acquires a decent education.

- ◆ In 1961, he founds the Slavic Association together with Sasha, Filip, and Magda.
- ◆ By 1965, he becomes an investigator for the Stasi – East Germany's secret police.
- ◆ In 1967, he is investigated on allegations of having tortured and sexually abused prisoners. The case is hushed up and no charges are pressed.
- ◆ In 1969, he is promoted to department chief within the Stasi.
- ◆ In 1972, he arranges for Magda's imprisonment, fearful she will cause trouble for him and the other two. He arranges for her to be murdered in prison, but she miraculously escapes death.
- ◆ In 1978, he is promoted to Chief of Stasi's Internal Affairs. He becomes interested in black magic and studies under Nigel Harcombe, an English death magician living in exile. The Slavic Association gradually becomes an occult organization.
- ◆ In 1984, he begins collaborating with the Germanische Gemeinschaft – a German, neopagan organization. He functions as a link between neo-Nazis in East and West Germany.
- ◆ In 1986, he is warned by the Stasi leadership to keep his occult activities quiet so he does not damage the organization's reputation.
- ◆ By 1989, realizing East Germany is collapsing, he leaves his post in the Stasi and deletes all files regarding his past. He fabricates a new life for himself. Falsified documents list him as having been an investigator for the city's agricultural administration since the 1960s.
- ◆ In 1990, the Incarnate within him fully awakens. Anton suffers from nightmares and his old memories resurface. He contacts Magda Orlova.

## Aleksandr Pogodin (Sasha)

- ◆ In 1958, Sasha leaves the mental hospital. He moves to Berlin where he adopts the surname of Pogodin, the only name he remembers from his childhood. Initially, he makes his living through petty theft and fencing stolen goods.
- ◆ In 1961, he participates in the founding of the Slavic Association.
- ◆ In 1962, he starts fencing on a larger scale for the black market. By year's end, he becomes one of East Berlin's prominent black-marketers. He starts dealing in drugs.
- ◆ In the 1970s, he builds a lucrative, criminal organization with ties to the Russian mafia. With Anton's help, he avoids intervention from the Stasi and local authorities.
- ◆ In 1978, he meets Nigel Harcombe and becomes interested in black magic.
- ◆ In 1990, much of Sasha's criminal enterprise collapses with the fall of the Berlin Wall. The Incarnate awakens, plaguing him with nightmares. Suppressed memories rise to the surface.



## Filip Kramer

- ◆ In 1958, Filip leaves the mental hospital. Assuming the surname Kramer, he moves to East Berlin, where he ends up living in the roughest section of Prenzlauer Berg. He tries to make ends meet through begging and petty theft.
- ◆ In 1961, he participates in the founding of the Slavic Association. He also begins a brief relationship with Magda.
- ◆ In 1962, at the end of his turbulent relationship with Magda, he successfully opens a portal to Inferno. Twenty-two people die in the resulting tenement fire. This tragedy results in Filip's incarceration at a mental hospital. During his hospitalization, he meets an insane death magician and becomes interested in magic.
- ◆ In 1965, after his discharge from the hospital, he discovers Magda has married. He becomes tremendously jealous and begins stalking her. He starts using heroin and frequently experiments with magic rituals.
- ◆ In 1968, he murders Magda's husband, Lev Orlov, with a curse.
- ◆ Between 1968 and 1971, he periodically works as an enforcer for Sasha Pogodin. He visits Magda in the hospital and tries to convince her to forgive him.
- ◆ In 1978, he convinces Anton to provide Nigel Harcombe free haven in East Berlin. The death magician is wanted in connection to several ritualistic murders across Western Europe.
- ◆ During the 1980s, Filip leads a large group of Satanists in East Berlin. His heroin addiction becomes increasingly difficult to control.
- ◆ In 1990, the Incarnate awakens and he begins suffering terrible nightmares. As his suppressed memories resurface, Filip contacts Magda in an attempt to talk her about them. He convinces her to visit him and the others at the Slavic Association.

## THE RETURN OF THE DEATH ANGEL

The Incarnates remain in their dormant hibernation for several years, consciously waiting until the Black Madonna's attention has turned elsewhere. They plan to gradually awaken their consciousness, as to not warn the Madonna. Then, they will engineer events so the bodies hiding them are killed.

Unfortunately, they cannot drive Anton, Sasha, and Filip to suicide without possibly alerting the Madonna. It is more practical to arrange events so someone else kills their hosts for them. This is where the player characters enter the plot. Chagidiel wants to trick them into killing the three host bodies his Incarnates reside within.

As the adventure begins, the three Incarnates have recently awoken to full consciousness. Through the use of dreams and false evidence, they intend to deceive the characters into killing Anton, Sasha, and Filip. They frame the three men for the death of Magda Orlova after killing her through a mystical disease; this is the same illness which soon afflicts the characters. Magda has been infected during a magic ritual at the Slavic

Association. The three Russians do not know they have infected her, unaware of the Incarnates' increasing influence over them. Magda unknowingly transmits the same infection to the characters, as they are chosen by Chagidiel to free his Incarnates.

Over the course of the campaign, the characters become aware the three men are highly immoral and have committed a number of major crimes. Everything directs the characters into fighting back before they end up in serious trouble themselves. At the same time, Chagidiel influences the three men with dreams and visions of the characters trying to kill them. This leads them to believe they must attack the player characters before it is too late. Filip knows the characters through Magda.

A magic ritual exists allowing the three Incarnates to leave their host bodies without alerting the Black Madonna, by utilizing mortal fear and pain. Chagidiel wishes to deceive the player characters into performing this ritual, thus allowing the Incarnates to be released. If the Black Madonna becomes aware of what is transpiring, the ritual's effect deceives her into believing the characters are the Incarnates, so she hunts them instead. The ritual is written within books found at either Magda's home or with the three Russians.

Chagidiel recognizes how potentially dangerous the player characters are to him. He also knows Magda once served as the Archon's tool to foil his plans. Now, he is trying to eliminate both threats – Magda and the characters – while simultaneously freeing his Incarnates. Once the Incarnates have been released, he plans to trick the Black Madonna's lictor into pursuing the player characters. As the characters bear **Chagidiel's Mark**, the lictor will wrongly believe they are the Incarnates' host bodies. Thus, he diverts the lictor and eliminates the player characters simultaneously.

## The Incarnates' Plans

After the Incarnates are set loose through the ritual, they begin working toward the physical manifestation of Chagidiel and his Citadel in Leningrad. They each follow a different path toward achieving this shared goal.

One Incarnate enters the Dream-Inferno, where the dreams of the Leningrad children are held captive. These torturous nightmares continually feed the Death Angel's power.

Another travels to Russia to prepare a military coup, paving the way for Chagidiel's political takeover. Assuming the name Strelkov, he obtains a post as a lieutenant general in the Soviet Air Forces, taking control of considerable military resources.

The last and most powerful Incarnate travels to contemporary Leningrad. He creates a mystic link between 1941, present day, and Inferno. By transporting the war-children from the past into the present, he utilizes their suffering to tear down the Illusion; thus opening the way for his Citadel to enter Elysium.

To prevent Chagidiel's Citadel from physically manifesting in Leningrad, the player characters must defeat his three Incarnates. To stop them, the characters need to free the captive children from both Inferno and Dream, as their physical and spiritual anguish provides the Incarnates with unspeakable power. If they fail, hundreds of thousands of people will be condemned to endless torment – as Hell literally comes to Earth.





# introduction

## The World of 1991

The decade of Ronald Reagan and Margaret Thatcher has ended. We have left behind the big bears, the big hair, and big fashion trends, all of which seemed like a good idea at the time.

The Cold War is in its final stretch. President Mikhail Gorbachev, leader of the Soviet Union, averts a coup d'état attempt by communist party hardliners, known as the August Putsch. Although unsuccessful, the coup ultimately ends Gorbachev's attempt at political reform, beginning the USSR's rapid dissolution. Under President George H. W. Bush, the United States emerges victorious as the only remaining global superpower. Some political scientists, such as Francis Fukuyama, go as far as to proclaim this era as "the end of history," the endpoint of mankind's ideological evolution with liberal democracy as its final, crowning achievement.

The Persian Gulf War dominates the headlines and television; a new kind of war with stealth bombers and computer-guided missiles. The HIV/AIDS epidemic seems impossible to contain and constantly remains in people's minds. Following the Romanian Revolution, the world becomes aware of the suffering and summary mistreatment of children in the country's packed orphanages.

In the United States, the crack epidemic continues ravaging inner-city communities. The beating of Rodney King

creates headlines around the world, raising public concerns about the police's treatment of minorities. Environmental destruction gains media attention with the ozone hole, global warming, nuclear power plant safety, and oil spills in the news. Meanwhile, people try to tune out the world, losing themselves in popular TV shows such as *Beverly Hills 90210* and *The Jerry Springer Show*.

In the laboratories, the mysteries of our DNA are being unlocked. We gaze toward the heavens, launching both the Space Station *Freedom* and the Hubble Telescope into orbit.

Music is enjoyed on CD, cassette tapes, and vinyl. New, edgy styles like alt-rock, grunge, and gangsta rap are moving up the charts. Less avant-garde, but overly popular, eurodance and europop dominate the airwaves and dancefloors in many parts of Europe, gaining international attention. Movies are watched in the cinemas or on rented videotapes, as blockbusters like *Terminator 2: Judgement Day* and *Ghost* capture the world's imagination.

Cell phones exist, but they are rare, prohibitively expensive, and as big as bricks. Mobile coverage is limited. Phone booths are common, and finding someone's number requires searching the phone book. The Internet is still an experiment in its very early stages. Primitive networks using modems and phone lines exist only for the tech savvy and early adopters.



**Movies of 1990–91:** *Ghost*, *Pretty Woman*, *Dances with Wolves*, *Total Recall*, *Die Hard 2*, *Terminator 2: Judgment Day*, *The Silence of the Lambs*.

**Music of 1990–91:** Sinéad O'Connor – *Nothing Compares 2 U*, Madonna – *Vogue*, Roxette – *It Must Have Been Love*, Nirvana – *Smells Like Teen Spirit*, Ice T – *New Jack Hustler*, C & C Music Factory – *Everybody Dance Now*, Depeche Mode – *Violator*.

## Germany in 1991

In the aftermath of the Second World War, Germany became a divided nation. In the East, the German Democratic Republic was a part of the Warsaw Pact, allied with the Soviet Union. In the West, the Federal Republic of Germany was part of the precursor to the European Union (EU), NATO member, and close ally of the United States. Due to social and political change, the East German regime started to falter together with the Soviet Union, dissolving not long after the Berlin Wall fell in 1989.

Despite its reunification in October 1990, the German nation remains torn. The former East Germany is economically on its knees, and people divided by two political systems for more than 40 years must now accept Chancellor Helmut Kohl as their common leader. Citizens are coming to grips with the dramatic changes, as well as struggling with ingrained suspicions, old grudges, and an “Us-versus-Them” mentality. But there is also a growing sense of hope. Long-separated families are reunited, and Germany is becoming a sovereign nation once more.

# PLAYER CHARACTERS IN THE CAMPAIGN

Instead of using the character creation process detailed in the *KULT: Divinity Lost* core rulebook, players should employ the system presented below. This is to tie the player characters to the campaign's setting and theme. A character does not need to be German, but should, at the very least, live and work in Germany.

Proceed through the following steps and allow the player to choose one option from each category. The options under **Family** and **Relationship with Magda Orlova** are unique to the *Black Madonna*, and are detailed later in this chapter. Each of these options has questions the player should answer to further define their character.

- [1] **Dark Secrets:** Choose one Dark Secret from the *Black Madonna* (below).
- [2] **Occupation:** Choose an Occupation from the *Black Madonna* (p. 16). Each Occupation corresponds with an Archetype, as detailed in the core rulebook.
- [3] **Disadvantages:** Select 2 Disadvantages from the core rulebook.
- [4] **Advantages:** Select 3 Advantages according to the character's Archetype.
- [5] **Passive Attributes:** Assign the modifiers +2, +1, and +0 to **Fortitude**, **Reflexes**, and **Willpower**.
- [6] **Active Attributes:** Assign the modifiers +3, +2, +1, +1, +0, -1, and -2 to **Charisma**, **Coolness**, **Intuition**, **Perception**, **Reason**, **Soul**, and **Violence**.

[7] **Features:** Outline the distinguishing features for the character's appearance.

[8] **Name:** Pick a name.

[9] **Family:** Choose a family from the *Black Madonna* (p. 17).

[10] **Relationship with Magda Orlova:** Choose the character's relationship with Magda Orlova from the *Black Madonna* (p. 18).

[11] **Possessions:** Determine what personal property the character owns and their current standard of living.

## Dark Secrets

Each player character should possess one Dark Secret from the following list.

### Broken Childhood

You are the victim of child abuse and suffer from chronic nightmares and periods of melancholy. You are plagued by the recurring memory of your foster parents trapping you inside a dark closet. As the walls closed in, you screamed and screamed, clawing your fingers bloody against the door – but they did not let you out.

- ◆ Have you forgiven your foster parents?
- ◆ What marks of abuse do you still have on your body?

### Mental Illness

You have suffered psychotic episodes, leading to several periods of institutionalization. You now have your regular medication, but still fear losing your grip on the real world. You possess few memories from these mental breakdowns. They're little more than a blur of padded cells, horrible creatures, needles and medication, and an endless cacophony of screams from suffering children.

- ◆ Who knows about your psychotic episodes?
- ◆ You always carry your meds with you. What do you fear might happen should you lose them?

### Secret Past

You were a secret informer for the Stasi and exposed “deserters” trying to flee to the West. Now the Berlin Wall has fallen, you are afraid your secret could come out and people will know you sent entire families to their death.

- ◆ Who were the innocents you condemned?
- ◆ Did anyone you exposed manage to escape? Would they seek revenge?

### Strange Death

Someone close to you died under mysterious circumstances while in Berlin. Your investigations suggest the cause of your friend's death was supernatural. They were found with black boils all over their body, and before dying they told you they were being followed.

- ◆ Why was he/she so important for you?
- ◆ Why do you blame yourself?



### Occult Fascination

You possess a deep fixation with the occult. You have read several books and obscure articles. Thus far, all the rituals you've tried to perform have failed. But this has not quenched your obsession.

- ◆ What sparked your interest in the occult?
- ◆ Who has suffered for your obsession?

### Guilty

You have committed a crime against a child and are haunted by an unbearable guilt.

- ◆ Who was the victim?
- ◆ What did you do and why?

### Addict

You were addicted to heroin, but managed to get clean. You live with the guilt of the broken relationships, lies, and the crimes you committed while sustaining your addiction. Despite your sobriety, the hunger is never silent.

- ◆ Who or what saved you?
- ◆ Which relationship are you trying to mend?

### Flashbacks

Strange memories continually flash before you. They are of people and places you do not know. You have glimpses of a frozen city, the feeling of terrible hunger, the sounds of explosions in the distance, and a haunting, uncontrollable fear.

- ◆ What situations tend to trigger these memories?
- ◆ What frightens you the most about them?

## Occupations

The following Occupations and Archetypes are suitable for the *Black Madonna* campaign. They should all be Aware, rather than Sleepers or Enlightened. Archetypes with strong personal agendas or are living outside of society (such as *The Avenger*, *The Cursed*, *The Broken*, etc.) are not recommended, due to the focus of the campaign. Also, some Advantages associated with the Internet are not available in 1991.

### Former Stasi Officer [The Agent]

You were a low-ranking, intelligence officer for the Stasi, East Germany's notorious secret police. You worked for Administration 12, which was responsible for the surveillance of mail and telephone communications. After your department was dismantled, you silently faded into normal society and no one knows your past.

- ◆ What kind of job do you have now. Do you miss your old job?
- ◆ How do you feel knowing your work resulted in the imprisonment and/or death of the people you monitored?

**Languages:** German (native), English (broken)

### Diplomatic Attaché [The Careerist]

You are a staff member of your country's embassy in Berlin. It has been a busy time since the fall of the Berlin Wall in November 1989. You spend your days typing reports, reading documents, arranging schedules, and organizing meetings.

- ◆ What is your country of origin and where were you stationed before the Berlin posting?
- ◆ What illegal activity were you doing on the side, and why did you stop?

**Languages:** Choose native tongue, German (fluent)

### Professor of History [The Academic]

You teach and research military history at the Humboldt University in former East Berlin. Your focus is the Second World War, and you are revered for your published works regarding the Eastern Front. Your duties include frequent travel and research in local archives and official records.

- ◆ What are you currently working on?
- ◆ How did you acquire secret documents from the Soviet War Ministry, whose content made you known in academic circles?

**Languages:** German (native), Russian (fluent), English (broken), Polish (broken)

### Black Marketeer [The Fixer]

You make sure people get anything they need. During the time of the Berlin Wall, you operated a lucrative business smuggling western contraband into the Eastern Bloc. You could get the latest Michael Jackson album (on cassette or LP), banned literature, fashion magazines, and pornographic photos. However, the political and economic climate has changed and you are adapting to this new reality.

- ◆ How is your illicit business now?
- ◆ Who did you betray to escape imprisonment, and what happened to them?

**Languages:** German (native), Russian (broken), English (broken), Swedish (broken)

### Foreign Legionnaire [The Veteran]

You were a member of the French Foreign Legion (2e REP) between 1983–1988. You participated in peacekeeping operations in Lebanon, as well as several classified missions in North Africa. You have been living as a civilian for several years now.

- ◆ What happened to make you join the French Foreign Legion?
- ◆ What line of work (if any) have you pursued lately?

**Languages:** Choose your native tongue, German (fluent), French (fluent), English (broken)



### Freelance Journalist [The Detective]

You are a freelance, investigative journalist with articles published in several of the major German newspapers and magazines. You have insights into many levels of German society – both high and low.

- ◆ What is the pathos of your journalism?
- ◆ What was your biggest professional mistake?

**Languages:** German (native), English (fluent)

### Horror Writer [The Artist]

You are a writer of horror stories. You strive to reach the heights of Stephen King, Dean Koontz, James Herbert, and Peter Straub. You have had two short stories published and are struggling with your first novel.

- ◆ Why can't you finish your novel?
- ◆ Where do you find your inspiration?

**Languages:** German (native), English (fluent)

### Rare Book Dealer [The Occultist]

You search for rare books in antique shops, used bookstores, estate sales, or on the black market. You then sell these books to private collectors and clients with particular interests. Along the way, you have come across occult texts and gained insight into the hidden world.

- ◆ What are you hoping to discover in these obscure tomes?
- ◆ Why did your last deal go sideways?

**Languages:** German (native), English (fluent), French (broken), Hebrew (broken), Latin (broken), Greek (broken), Arabic (broken)

### Defected KGB Operative [The Ronin]

You had a chance to disappear and took it. When the Berlin Wall fell, you faked your death and assumed a West Berliner's identity. After looking over your shoulder for so long, you have begun to relax and find your stride as a civilian living a normal life.

- ◆ Why did you choose to defect?
- ◆ Who's identity did you assume? What did he/she do? And what did you do to them?

**Languages:** Russian (native), German (fluent), English (fluent)

### Literary Agent [The Deceiver]

You are a literary agent working for Goldmann Arkana, a publishing company which specializes in esoteric and "New Age" literature. You recently started your new position and are eager, some would say desperate, to prove yourself.

- ◆ What did you do to get your position at Goldmann Arkana?
- ◆ What keeps you awake at night?

**Languages:** German (native), English (fluent), French (fluent), Russian (broken)

## Family

Use these rules instead of the ones found in the *KULT: Divinity Lost* core rulebook when establishing **Relations**.

### Alone with Few Friends

You have no family and have always had a hard time making relationships work. What few friends you have remain very dear to you. You have a pet and it gives you some small comfort.

- ◆ Why can't you handle relationships?
- ◆ What kind of pet do you have?

[Create the pet as **meaningful (1) Relation**]

### Fiancé/Fiancée with a Child on the Way

You are engaged to be married and have a child on the way. Your relationship has had its ups and downs, but you both dream of a new future together.

- ◆ Who is your partner?
- ◆ How do you feel about becoming a parent?

[Create your Fiancé/Fiancée as **vital (2) Relation**]

### Divorced, but Feelings Remain

You are divorced, but are still in love with your former partner and have been unable to move on with your life.

- ◆ Who was your spouse?
- ◆ What finally ended your marriage?

[Create your ex as **vital (2) Relation**]

### Family Died in an Accident

You had the perfect life – a happy family and bright future. All of a sudden, everything was stolen from you. A terrible accident left you alone in the world. You still have their things packed in boxes in your home.

- ◆ Who were they?
- ◆ Who was responsible for the accident?

[Create a supportive friend as **meaningful (1) Relation**]

### Single with Lots of Casual Sex

You spend much of your free time in the bars and clubs of Hamburg and Berlin. You frequent the new techno clubs, such as Tresor, as well as far seedier establishments. Accompanied by beats, strobes, and smoke, you constantly prowl for carnal pleasures.

- ◆ What kind of lovers do you wake up next to in the mornings?
- ◆ Who broke your heart?

[Create your favorite party friend as **meaningful (1) Relation**]



### Joyless Marriage

You live in a cold and joyless marriage. You have found an uneasy peace with your spouse, but there are more things separating you than holding you together. It has been months or years since you have been intimate.

- ◆ Why haven't you left?
- ◆ What aspects of your marriage do you loathe the most?

[Create your spouse as a **meaningful (1) Relation**]

### Destructive Relationship

You are in a passionate, yet destructive, relationship. There are endless conflicts, heated arguments, and hurt feelings. Somehow, though, you always wind up together again. Plus, the sex is great.

- ◆ What did you have to give up for the relationship?
- ◆ What was the unlikely place where you met the first time?

[Create your significant other as a **vital (2) Relation**]

### Abusive Marriage

You are in an abusive marriage. Minor disagreements or simply a bad day at work tend to result in physical violence or even hospital visits. Your relationship is fueled by anger and fear.

- ◆ Are you the victim or the perpetrator?
- ◆ You had a child, but it is deceased. What happened?

[Create your spouse as a **vital (2) Relation**]

### Happy Marriage

You live in a happy and giving marriage. It feels like the world is on your side and nothing can go wrong. The only cloud in the sky is you have been unable to have children, but you keep trying. People look at your marriage with great envy.

- ◆ Who is your spouse and what makes her/him so wonderful?
- ◆ What is your favorite thing to do together?

[Create your spouse as a **vital (2) Relation**]

## Relation with Magda Orlova

Magda Orlova plays an essential role at start of the campaign, as meeting with her pulls the player characters into its unfolding events. There are several options for how they know her. The different alternatives also have certain specifications that make them work with Magda's backstory. The same backstory with Magda can be chosen by several characters, if suitable.

### Child of Magda Orlova

Magda is your mother, but you were taken by social services when you were very young, the same time Magda was institutionalized. You never knew your father (likely Lev Orlov or Filip Kramer), and you've only just reconnected with your mother over the last few years.

[**Meaningful (1) Relation**]

**Requirement:** You are between 23 and 29 years old. You were born in East Germany.

### Knows Her through Her Journalism

You got to know Magda Orlova in the 1980s, during her time as a freelance journalist and political reporter in Hamburg. She wrote several articles about the black market in East Germany. Since then, you have kept a friendly, if irregular, correspondence.

[**Neutral (0) Relation**]

**Requirement:** You were in Germany during the 1980s and have a connection to either the black market or the journalism profession.

### Got to Know Her through Her Antique Bookstore

Magda owned an antique bookstore in East Berlin between 1971–72, and then reopened it in West Berlin between 1977–1980. You came to know her during your many visits.

[**Neutral (0) Relation**]

**Requirement:** You were in East or West Berlin at some point during the bookstore's existence.

### Friend of a Friend

Your friend, or partner, knows Magda Orlova and you have met her a number of times, but haven't developed any close personal relationship.

[**Neutral (0) Relation**]

**Requirement:** Have spent a couple of years in Germany.

### Helped You Out

Magda helped you during a bad time of your life. Perhaps she took you in and let you stay with her, she helped you with financial problems, or made a similar gesture of compassion. You have a strong sense of gratitude toward her.

[**Meaningful (1) Relation**]

**Requirement:** Have spent a couple of years in Germany.

### Former Lover

You and Magda were once lovers. It was a troubled affair, but came to an amicable conclusion. You still remember her with great fondness and have kept in touch ever since.

[**Meaningful (1) Relation**]

**Requirement:** You were in East Berlin in between 1958–62 and of appropriate age for a love affair.

### Literary Circles in Berlin and Hamburg

Magda frequents release parties, book signings, and other literary events, and has made many friends among fellow writers and publishers. You have met her several times.

[**Neutral (0) Relation**]

**Requirement:** Either lived in or visited Germany several times.



# TIPS FOR THE GAMESMASTER

## UNDERSTANDING THE BLACK MADONNA

The *Black Madonna* campaign was released in 1991 for *Kult* (1st edition). It has a linear plot and offers numerous opportunities for combat and action. To encourage the right expectations, it is a good idea for the gamemaster (GM) and the players to remember the campaign's unique nature and style of play. This campaign requires the player characters to take direct action, abandon their old lives, and investigate the mysteries that have placed them in ever-growing danger.

## THIS IS A VIOLENT CAMPAIGN

Many scenes are populated with heavily armed adversaries, as well as powerful, supernatural entities. Ensuring at least a few of the characters have high values in **Violence** will make these portions more enjoyable and easier to survive. If the players prefer non-violent solutions and roleplay, the GM may wish to adjust these areas accordingly.

## DO SOME RESEARCH

GM should familiarize themselves with the world of 1991 to gain a sense of the era. Suggested topics are the collapse of the Soviet Union, the German Reunification, and the Siege of Leningrad. Great movies to watch on these topics are *My Perestroika*, *Atomic Blonde*, *Good Bye Lenin!*, and *900 Days: The Myth and Reality of the Leningrad Blockade*. The amount of research time depends on how much backstory the GM feels necessary to effectively run their campaign.

## RECREATING 1991

Providing pictures from 1991 Germany and Russia is an excellent way to inspire the players, reinforcing the impression their characters are in environments quite different from present day. For example, the GM can show them Stalinist architecture, Trabant and Lada cars, statues of Lenin, and early-1990s Soviet fashion. If used properly, the GM can also introduce music from the era in the background to great effect – especially German and Russian music the players may not directly associate with something outside of the campaign. The GM should pick songs that enhance the scene, rather than distracting from it.

## MAKE A DECISION ABOUT CELLPHONES

As discussed in the *World of 1991* section (p. 14), cell-phones did exist during this era, but were generally rare. It's important the GM decide whether or not the characters have access to cellphones, as this can greatly affect their problem-solving capabilities. Should the GM make them available, both they and the players must remember cellular coverage was quite limited – something that can be used for dramatic effect.

## THE DRAMATIC HOOKS

When using the Dramatic Hooks, the GM should adapt them to this style of campaign. Hooks should be connected to the here and now, and can be personal and psychological in nature.

Examples of good Hooks for *Black Madonna* are "I would like you to explore your feelings for the nepharite," or "I would like you to tell [another PC] about your feelings for her." These hooks are easy to fulfill and still create dramatic situations in game. Dramatic hooks connected to the character's family situation and other aspects of their personal life should be avoided, as such hooks can diverge too much from the main plot.



## CHAIN OF EVENTS

Although the player characters' actions and unforeseen circumstances may alter the chain of events, the campaign's general progression is outlined below.

## Chapter 1 – The Killers' Dance

The characters meet up with their old friend, Magda Orlova, who inadvertently passes a curse onto them. They fall ill due to an unusual, parasitic disease. A few days later, Magda succumbs to the disease. The characters have reason to believe three acquaintances of Magda are responsible for her death and their current predicament. They discover a ritual capable of turning the cursed disease back onto those responsible for it. By investigating the Slavic Association, an occult organization of which Magda was a member, the characters uncover where the three men are and how to use the ritual against them. They travel to the home of one of the men, where a dark communion is taking place. After the characters perform the ritual, the Death Angel's three Incarnates are freed and the characters realize they have been misled. The characters who performed the ritual receive **Chagidiel's Mark** and are now bound to the Death Angel.



## Chapter 2 – Shadows from the Past

Chezenko, Archon Binah's lictor in Leningrad, hunts down the player characters and attacks them in the mistaken belief they are Chagidiel's Incarnates. After realizing his error, he backs off and provides the characters with information on the three Incarnates.

The characters visit the Frankfurt Clinic, where Magda and the three Russians once stayed. They obtain a Madonna doll from Pyotr, a patient who came from Leningrad at the same time as Magda and the other three. A doctor tells them Magda and the others arrived from a concentration camp outside Moscow in 1946.

## Chapter 3 – Dark Dreams

Pyotr from the Frankfurt Clinic reveals himself to be a dream wanderer. He contacts the player characters in their dreams, and begins reaching them the *Art of Dreaming*. After they master the *Art of Dreaming*, Pyotr pulls them into his dreams, which verge on Chagidiel's Inferno. They travel backwards through Time into Pyotr's memories of the Frankfurt Clinic, the camp outside Moscow, and finally to Kalenko's dream-house in Leningrad.

One of the freed Incarnates resides in Kalenko's dream-house. The children have been held captive here since the building disappeared into Limbo. The characters defeat the Incarnate and free the children's dream-selves. If they travel to the real Leningrad, the characters discover Kalenko's house has vanished without a trace. They can meet with an icon-painter, Dimi Nesterov, who is working on an image of the Madonna that bears an uncanny resemblance to one of the characters.

## Chapter 4 – German Autumn

The Slavic Association and the three (now dead) Russians had close ties to the far-right, extremist organization Germanische Gemeinschaft. The player characters uncover the organization's relationship with the Russian patriotic coalition, Slava. The Germans buy weapons and drugs from Slava. The characters discover one of Chagidiel's Incarnates is closely connected to Slava.

## Chapter 5 – Mother Russia

The player characters travel to Moscow to investigate Slava. They realize an Incarnate has taken over the organization. A death conjurer who belonged to the Slavic Association also fled to Russia and has allied with Slava. Before the characters can do anything, they are captured by Slava and transported to their base for interrogation. They escape from the base, but not before discovering the Incarnate is located at a missile base north of Moscow.

The missile base is completely distorted by the Incarnate's presence, as well as guarded by legionnaires from Kalenko's house. The characters defeat the Incarnate. They soon discover something peculiar is going on in Leningrad; martial law has been declared and the city is cordoned off by the military.

## Chapter 6 – To Hell and Back

The player characters leave for the black cathedral in Leningrad. Once there, they meet with Dimi Nesterov again. With his assistance, the Black Madonna – an Incarnate of the Archon Binah – inhabits one of the characters. They make their way through the city, which increasingly merges into an amalgamation of 1941 Leningrad and Inferno. Chagidiel's Citadel is manifesting throughout the city. Upon entering Kalenko's house, the Black Madonna emerges from the host character and attacks Chagidiel's Incarnate; the pair becoming locked in a violent battle. The characters must free the captive children so the Death Angel can be banished. Otherwise, they are trapped in Inferno forever. If they succeed, Kalenko's house and Leningrad are restored to their original forms. Everything returns to normal and the world is saved from Inferno.

# ⦿IMELINE FOR ⦿THE PARASITE

The following timeline outlines the progress of the parasitic disease affecting the player characters. No matter what they do, the disease progresses until they kill the three Incarnates and the campaign is completed.

**Night of the Gold Plaque award:** The characters are infected by Magda Orlova.

The two days following infection the characters suffer from high fever, reaching up to 40°C. While in Hamburg, the fever falls slightly, hovering above 37°C. They feel weak and itchy all over. This is the parasite reproducing and spreading throughout their bodies.

They suffer nightmares where they are children trapped in a dark room, lying on a hard floor. It is bitterly cold, the walls are covered in frost and dripping water. An unpleasant, sweet smell hangs in the air. The darkness surrounding them is so dense they can almost touch it. Something moves out there, something they can only vaguely sense. Scraping and hissing noises encircle them, forcing them to crawl into a corner, shaking.

**Night after having found Magda:** Rashes develop and appear on the player characters' bodies. Their nightmares progress: the creature in the darkness stalks closer until the characters sense its shape. Pain ignites within the characters, a sickening, indefinite burning throughout their bodies. They sense how the shape dwelling in the darkness enjoys their pain. Somehow, they know it has tortured them before without ever revealing its face. It draws closer, but they still cannot see its true nature.

**For the remainder of Chapter 1:** The rashes erupt into centimeter-sized boils on the loins, under the arms and armpits, and in the hollows of the knees. The boils are bluish-red and covered with a thin, yellowish membrane, which emit an acrid smell. Only the characters can see the boils or sense the smell. The rashes slowly spread across their bodies.



**During**

**Chapter 2:** Something begins moving inside the boils, especially those located on the loins and armpits. The sensation remains a diffuse tingling or tickle.

**During Chapters 3 and 4:** The boils spread outwardly from their original locations. The rashes now cover most of the characters' bodies. Inside the boils, the sensation of movement intensifies, itching tremendously.

**During Chapter 5:** Some of the boils burst open during the night. Yellow larvae emerge from the wounds, emitting a droning sound, almost like chanting.

**During Chapter 6:** The boils spread until they cover the characters' entire bodies. The larvae burst out each night, and their droning, chanting sounds prevent the characters from sleeping. If the characters succeed in sleeping, their nightmares are truly terrifying – focused on their tormentor. This stage of the disease persists until the campaign's completion. From this point forward, the characters will not die as a direct result of the disease, although they might wish they could...

*Berlin*





## CHAPTER 1

# THE KILLERS' DANCE

**T**HE BLACK MADONNA CAMPAIGN BEGINS in Hamburg, Germany. The player characters (PCs) do not need to live in Hamburg, but they have been there often enough to know Magda Orlova. As the chapter opens, the characters are invited to attend a gala dinner and expect to remain in Hamburg for a week or two.

### Hamburg, 1991

Hamburg is an old merchant city on the water. Hundreds of years ago it was an important part of the Hanseatic League, which dominated trade in northern Europe. Today, the busy port on the Elbe River serves a seemingly endless queue of container ships. The rows of loading cranes stand like colossi in the dim evening light. Located in the city center is St. Michael's Church, named after the Archangel Michael. The church's doorway features a statue depicting the angel, spear in hand, conquering the Devil. Its 132-meter-high, baroque spire rises above the city and reminds the populace God is always watching. But who believes in God anymore?



# AN UNEXPECTED MEETING

The player characters receive an invitation for the German Authors Association's annual award called the *Gold Plaque*:

*The German Author's Association is honored to invite you to the annual Gold Plaque dinner. Awards will be given on September 14, 1991 at 20:00 in the Hamburg Rathaus ballroom.*

*Karl Dietmar will give a keynote speech.*

*Evening dress required.*

RSVP

Characters who are academics and intellectuals, and/or belong to high society, receive the invitation as part of their daily life. Other characters receive the invitation through an acquaintance or as part of their professional life, such as a police officer or a bodyguard required to provide security or tail an attendee. A professional criminal may be sent to scout the building before an attempted heist. If the setting does not logically fit PCs' background, the characters meet Magda Orlova at an illegal gambling club instead.

September 14, 1991 is a rainy summer's evening. The building's main lobby is crowded with prominent Hamburg authors, publishers, and socialites. PCs can freely mingle. If they did not arrive together, they notice each other in the crowd. Characters who do not know each other are introduced by mutual acquaintances.

At eight o'clock, the patrons are directed into an enormous room with domed ceilings and glittering crystal chandeliers. Tables of solid oak are decorated with white, silk tablecloths and candles, filling the entire hall. Livery-clad waiters dart back and forth with trays, serving salmon pate and roast venison, followed by apple tarts with sorbet. A quiet hum of voices fills the room, softly echoing off the arches. The dinner and the awards' ceremony progress pleasantly. A virtually unknown poet, Leon Schütz, is met with polite applause after winning this year's Gold Plaque. The evening passes and the characters enjoy the company of acquaintances and each other. Once the dinner concludes, the gathering spreads out through the Rathaus' smaller public rooms. By the time the dance commences, many of the patrons are content and slightly drunk.

The characters should feel secure, believing everything is under control. Allow them to roleplay with the other patrons and servers, such as the flirty waitress, the overly drunk manager, the debating revolutionary, or the arguing married couple.

By midnight, people have begun leaving the party. Four late arrivals enter the room where the PCs are located; three middle-aged men and a woman. The men are wearing tailcoats with exclusive cuts. The dark-haired woman has a full-length, silken gown with a short white cutaway cape. Two stewards take the gentlemen's coats and the lady's cape. The four are shown to a table near the characters.

When the group enters, the characters think the woman looks familiar, as does one of the men – the most tired-looking of the three. After they've been seated, the characters realize the woman is **Magda Orlova**, an old acquaintance. Characters with artistic backgrounds suspect one of the men is **Filip Kramer**, a

painter of some talent. PCs with the proper contacts or influences know of his sordid reputation for being a practicing Satanist with severe drug problems. Other characters remember meeting him during a West Berlin art show in the early 1980s.

*Gamemaster (GM) Note: This was before Filip started suffering nightmares about the PCs. He does not recall the meeting.*

**Anton (Mahler)**, **Sasha (Pogodin)**, and **Filip** recognize the characters from the dreams and visions of their impending deaths. Now, they find themselves standing face-to-face with their tormentors, who have tortured and murdered them in numerous dreams. Their fear is heightened through Chagidiel's subtle influence. The men continue staring nervously at the characters. They grow pale as corpses, groping for their handkerchiefs or drinks to cover their shocked reactions.

A whispered discussion begins between Magda and the three men, revolving around a half-forgotten meeting. After offering polite goodbyes, the men promptly retreat from the room. Now alone, Magda turns to the PCs, as if noticing them for the first time. Surprise, joy, and anxiety cross her face for a few seconds. If the characters do not approach her, she gets up slowly and deliberately walks over to them.

The characters are surprised upon seeing Magda up close. She appears weary and drained, as if having aged ten years since they last met. She even seems to have shrunk somewhat. Her arms and legs are completely covered by the grey-white dress. She removes her white gloves to shake hands with the characters; immediately putting them back on afterwards. Up this close, the characters notice she's wearing an overly strong perfume.

*GM Note: As the parasite (see Introduction, p. 20) only infects through direct contact, the GM should subtly roleplay Magda touching everybody; for example, acting out shaking hands with the players. If any of the characters refuse to shake hands, Magda touches them later in the conversation, such as placing her hand on their arm or shoulder.*

Characters with **Magical Intuition**, **Enhanced Awareness**, or **Schizophrenia** notice that something is terribly wrong with Magda. A consuming darkness hangs around her, reminiscent of mortal illness or mental instability. If they inquire why Magda looks so tired and sick, she tells them she's been suffering from terrible nightmares. If no one asks directly, the subject eventually comes up in casual conversation.

"It's the nightmares," she admits. "The same terrible dreams, every night since I moved back to Berlin. I can't get rid of them. I think I'm going crazy! How can this be normal?"

She nervously rubs her hands against her dress. If the characters inquire, she says she had been living in Berlin – her old hometown – for the past few months. However, she decided to come back to Hamburg, hoping being away from Berlin might help relieve the bad dreams. "The same thing every night. I don't dare sleep anymore. Do you think I should see someone?"

If the characters ask her about the dreams, she noticeably pales and grows increasingly nervous. She stares down at the table for a long while. When she raises her gaze again, her features are darkened by restrained suffering. "I don't remember them that well. Everything is fuzzy and unclear. But... I'm young, very young, in the dreams. Just a child.



*I'm locked up for being disobedient. It's so dark. Something keeps moving in the darkness. Then... The pain. It cuts right through me, becoming my entire world. The dream becomes endless pain. So, I can't remember anything properly after that. Just pain and vague impressions of things moving in the dark. Until I finally wake up."*

Magda is ghostly pale when she finishes the story, visibly shaking. Her eyes nervously wander, a cold sweat glazes her forehead. She refuses to speak of her dreams again.

If the PCs ask about the three men, Magda explains they were Anton Mahler, Aleksandr "Sasha" Pogodin, and Filip Kramer.

*"We were friends for most of our youth, back in East Germany. I haven't seen them for several years, but Filip contacted me recently, just after the Wall fell."*

After a short while, Magda unsteadily excuses herself and leaves. She graciously, yet firmly, declines all offers for assistance. If the characters decide to follow her, she takes a taxi home to her apartment in Hamburg. None of the lights turn off during the night.

Eventually, the gala dinner concludes and the characters retire for the night. Characters with *Sixth Sense* feel as if they are being watched, but cannot identify the source. In truth, they are being followed by *Alexi Blobel*, who watches the characters from a nearby rooftop with night-vision goggles and an infrared camera. He photographs them as part of an investigation ordered by Anton, Sasha, and Filip. He is methodical in his attempts to obtain any and all information regarding the characters.

Meanwhile, Filip contacts Magda and inquires about the character's names and addresses, under the pretense he recognized them from art-circuits and wants to contact them. She provides him with their names, as well as any addresses she knows.

The deadly game has begun.

## THE DISEASE BREAKS OUT

The night following the Gold Plaque dinner, the PCs slip into stage one of the parasitic infection. Follow the parasite's timeline (see *Introduction*, p. 20) to determine the disease's progression throughout the campaign. If characters go to a doctor, they are diagnosed with influenza. No mundane treatment provides them relief or hinders the disease's advancement.

## ALEXI'S INVESTIGATION

Meanwhile, Alexi Blobel follows his orders from the Russians, conducting a background check on the PCs. If the characters are attentive, they realize they are under surveillance. Although they suspect they are being followed, the characters have little luck determining the perpetrators. Alexi and his men (*Blobel's Henchmen*) immediately disengage if they risk detection.

Mail delivery is delayed for all the characters; Alexi has bribed the mailmen for access to their mail. Some of the letters arrive late, apparently having been opened. The mailmen are well-paid and scared of losing their jobs, so they divulge nothing if interrogated. A metallic Dodge van with black-tinted windows often follows the characters like a predator. *Sixth Sense* warns characters they are being watched whenever the van is nearby. The vehicle's license plate is obscured, painted to resemble dirt. If the characters attempt to break into the van, Alexi calls the police from his mobile phone. Within minutes, *German Police* arrive to intervene.

## THE DISAPPEARANCE

After the first two days, any PCs attempting to contact Magda do so without success. Their mutual friends haven't seen her since the dinner at city hall. Her answering machine in Hamburg says: *"You have reached Magda Orlova's answering machine. Unfortunately, I'm not in right now. If you want, please leave your name, phone number, and a short message. I will get back to you as soon as possible."* She does not call back if the characters leave a message. No one answers if they ring the doorbell at her apartment.

The characters also receive a call from a middle-aged woman – Irene Adler, a friend of Magda's. The characters remember they met her a few days ago. She is a strong, sixty-year-old woman, a retired editor for the *Survey: Germany*, which Magda wrote for. Adler speaks in a frantic voice, stuttering a bit.

*"I'm very worried. We were supposed to have lunch, but Magda never showed up and didn't call me. That's not like her. She mentioned she met you on Saturday at the award ceremony. I thought maybe you had heard something from her? I hope nothing has happened. Magda seemed so upset after she came back from Berlin."*

If the characters ask to meet Irene, she suggests a café, The Crane, in central Hamburg. It is a small, overly-expensive café, furnished with heavy oak tables, vintage armchairs, Turkish rugs, and valuable art on the walls.

Adler is a well-kempt, older woman with bleached-blond hair and expensive clothing. She exhibits an aristocratic attitude, remaining extraordinarily polite. She is obviously worried for her close friend. They have known one another since 1981, after Magda first moved to Hamburg. If the characters ask, Adler tells them quite a bit about Magda's background.

She knows Magda involuntarily left East Germany in 1977, after spending two years in prison. Magda always suffered from psychological issues and had become something of a hypochondriac. Adler ensures the characters none of these issues are serious. After the Wall fell, Magda returned to Berlin. She only moved back to Hamburg a few weeks ago. She appeared completely changed, prematurely aged. She continually washed herself and applied heavy perfume, as well as wore heavy clothes despite the summer heat. She acted extremely



nervous much of the time. Adler does not know where Magda was living in Berlin. She reveals Magda has been previously confined to mental hospitals, including the Johannes Hospital psychiatric clinic and the Frankfurt Clinic in Frankfurt an der Oder.

*"But it wasn't serious. Magda wasn't completely crazy, just a little off-balance, you see,"* Adler tells them.

The characters can trace down Magda quite easily, investigating her apartment in Hamburg. Also, both she and Irene Adler mentioned Magda had been living in Berlin. Inquiries through the telephone company or searching the phonebook allows the PCs to locate the address of Magda's Berlin apartment, located on Leibnizstraße 97. If they use the phone number, no one answers the calls. Magda's mail has not been forwarded, and no one is supposed to pick it up for her.

If the characters ignore Magda's disappearance, another week passes. Irene Adler contacts one of the characters, informing them Magda has been taken to the Max Bürger Hospital in Berlin, severely ill. She asks the characters to go there, as Magda has asked for them specifically. If the characters travel to the hospital, immediately jump to *Magda's Death* (p. 31). Other sections may be returned to later.

## Magda's Hamburg Apartment

The player characters can search Magda's apartment in Hamburg; the address is listed in the phonebook. Irene Adler knows where she lives, and the characters may have already have previously visited the apartment. The five-story tenement building is by Lübecker Straße in the Hohenfeld district, near the center of Hamburg. Facing the street, the apartment itself consists of three rooms on the ground floor. A small, inner garden with one tree and a tiny patch of grass are located in the back. The street entrance can be opened with a key or with a security code. Characters can also use the entry phone, using an excuse to have the neighbors let them in.

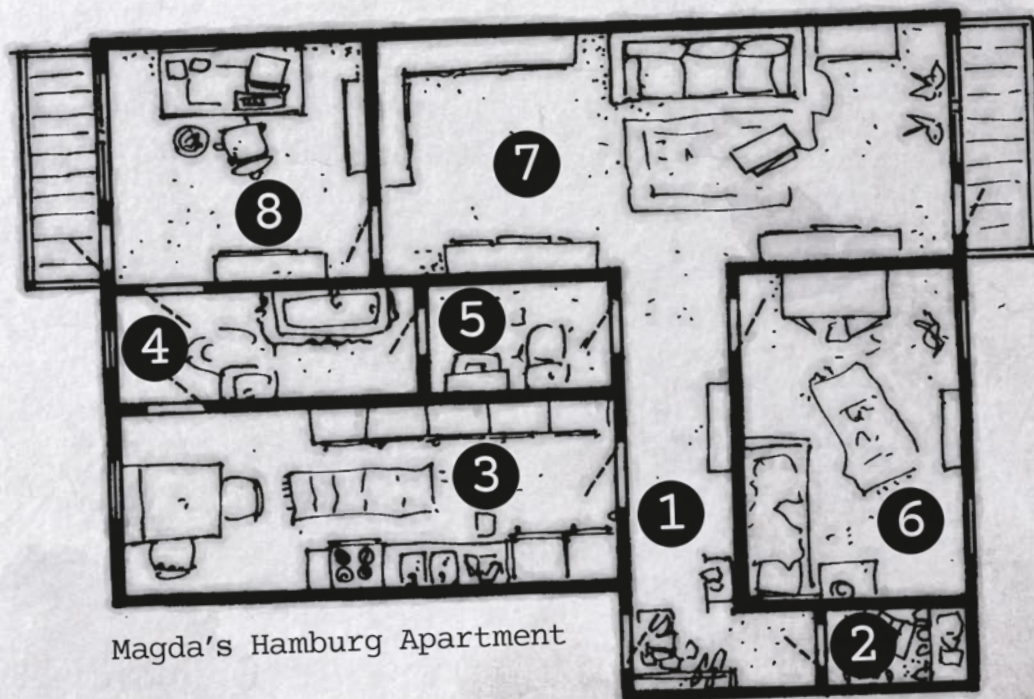
Magda's neighbors have not seen her all week. She has lived in the apartment since 1980. An elderly couple and a young man live on the same floor. The elderly couple say Magda is a bit eccentric but harmless. They know she lived in Berlin for a year, but came back just before the summer. Living illegally in his sublet apartment, the young man does not want to talk to anyone. If pressed, he reveals some woman lives in the adjacent apartment, but does not know anything else.

## Floor Plans for Magda's Hamburg Apartment

[1] **Hall:** Mail and newspapers lie in piles inside the door, dating back to the day the characters met Magda. A coat and jacket hang on the coat hanger. A series of surreal woodcuts decorate the walls, depicting merged half-human/half-fish figures. A pair of gloves and a train timetable rest on a small table.

*The Mail:* Three letters and a postcard have been forwarded from an address in Berlin (Leibnizstraße 97). The first letter is return-addressed "Alberto Mirandola, Barcelona." It contains an inquiry regarding her purchase of a rare Russian dictionary from the 1700s. The second letter is return-addressed "Arnold Weiss, 34 Wiedland Str., Berlin." It is a short, personal letter stating Weiss has recently returned from his trip to Italy. He wonders if Magda plans to stay in Hamburg, as Arnold will be traveling there in a couple a weeks and wants to meet. The third letter is return-addressed "John Masterson, London," and is an invitation to the British Authors Congress' autumn meeting. The postcard has no sender address, but is stamped by the post office in Frankfurt an der Oder, Germany. On the back, sprawling hand-writing in barely legible Russian reads, "I have seen HIM." It is signed, "Pyotr."

*The Timetable:* The timetable is new and turned to the page listing trips between Hamburg and Berlin.



Magda's Hamburg Apartment



[2] **Walk-in Closet:**

Winter clothing hangs here. Scarves and caps fill an old personal computer box. Boots and shoes line the wall. A couple of boxes with books lean against the wall. Twenty-one black notebooks are stacked inside one box; they are Magda's collected diaries since the 1960s. The characters only discover these if they expressly state they search the boxes.

- [3] **Kitchen:** A mouse disappears into the shadows as the characters enter the room. The kitchen counter runs along one wall, while the other has a pantry, fridge, and freezer. A simple folding table and two wicker chairs sit by the window. Piles of dirty dishes are stacked on the kitchen counter and the sink is full of rotting food. Greasy paper is scattered across the floor. Stinking garbage bags are heaped against the wall. Twenty discarded, frozen-dinner boxes are stacked against the microwave oven. The wall almanac is still turned to the previous month.

The key hook on the wall contains four sets of keys. A plain key works for the basement and the garage, while a key-ring with two keys belongs to Magda's Berlin apartment. A car key with alarm control goes to Magda's Opel Vectra, which is parked in the tenements underground garage. Finally, a key marked "Irene" is for Irene Adler's apartment.

- [4] **Bathroom:** There are five, empty valium boxes in the medicine cabinet. Empty packets of Clozapine and Olanzapine lie on the floor. Consulting a medical handbook – there is one on the office bookshelf – reveals these two drugs treat symptoms of schizophrenia. Stacked on the bathroom cabinet and littering the floor are empty packages of liquid soap. A plastic laundry basket is overflowing, dirty clothes are strewn across the floor.
- [5] **Toilet:** The bathroom cabinet contains several packs of soap, different ointments, and numerous perfume bottles. The room hasn't been cleaned.
- [6] **Bedroom:** An unmade bed rests against one wall. The wardrobe door is open and half its contents have been thrown on the floor. Some twenty earplugs lie on the mattress, crumpled as if they have been used. A dead ivy hangs in the flowerpot set in front of the window.
- [7] **Living room:** A TV-set sits in front of the pinkish-red sofa. The remaining walls are lined with bookcases with glass doors. They contain a broad collection of encyclopedias, nonfiction, and fiction books. A graphic print hangs over the sofa, depicting a frozen reaper staring out over a barren landscape. Two half-dead, yucca palms sit on the windowsill. A glass door leads to the balcony outside the apartment.
- [8] **Office:** A desk with an IBM personal computer is against one wall. Two bookshelves are dedicated to medical literature. Another shelf has books related to Russian literature, history, politics, and economics. Dirty glasses cover the desk's surface. A table calendar

is set to September 12th. A phone/answering machine sits beside the computer. The answering machine's light is blinking, one blink for each unheard message. A door leads to an empty balcony, facing the garden.

*The Calendar:* There are no notes in the planner after September 12th. Over the first two weeks of September, there are eight different meetings recorded, detailing names, addresses, and phone numbers.

*The Computer:* The computer contains very little useful information; most files are articles written for various professional journals in Germany. An address book lists 240 people, including the three Russians, with addresses and phone numbers. The same index lists addresses for Arnold Weiss and the Slavic Association. Unobservant characters may miss these amongst the listings for over thirty different unions, associations, and organizations.

*The Answering Machine:* There are four messages recorded on the answering machine, in addition to any messages the player characters have left:

- [1] *"This is Reidar Schönberg from the Welt Zeitung. I'm still waiting for your article about the lobby groups. Have you sent it? Please call me."*
- [2] *"Filip here. Something horrible is going to happen. Call me."* (His voice sounds panicked).
- [3] *"This is Reidar Schönberg here. We have postponed the article until the next issue. Call me once you get home."*
- [4] *"It's Filip. You've got to call me. Soon, it will be too late."* (His voice now verges on terror).

## LEADS IN THE APARTMENT

The apartment offers several potential leads for the PCs to follow.

**The Forwarded Mail** originates from Leibniz Str. 97; Magda's apartment in Berlin. Characters can learn this from either the post offices or Berlin's phone directory.

**The letter from Alberto Mirandola** contains an address, and phone and fax numbers. If the characters call the number, a coarse, male voice answers. It switches to English if the characters do not speak Spanish – Mirandola does not speak German. He is a book dealer specializing in rare volumes. He knows nothing about Magda beyond her correspondence from two weeks ago, inquiring about rare Russian books.

**Arnold Weiss** is an old friend of Magda's, who the characters can contact via phone or meet in Berlin. His name, address, and phone number are in her computer's contact list. For more information, refer to the *Arnold Weiss* section (p. 34).

**John Masterton** lives in London and has no knowledge of Magda. He simply bulk mails everyone on the German Author's Association member list.

**The Postcard from Pyotr** probably only confuses the characters. Through her medical records (p. 34), they can make the connection between Magda and the Frankfurt Clinic. If they call, asking for Pyotr, they're greeted by a harsh voice,



"We don't have the right to give out that kind of information. Who am I speaking to?" With much prodding, the speaker confirms the clinic has a patient by that name. No further information will be provided over the phone. To find out more, they have to visit the hospital themselves.

**The Timerable** suggests Magda has most likely departed for Berlin.

**The Diaries** are written in German. The dated entries are often cryptic and difficult to interpret, ranging from 1960 to the summer of 1990. The characters need to **Investigate** the diaries to glean any important information, requiring several days of reading through the books. However, the characters notice the names Sasha, Anton, and Filip; the latter mentioned frequently over the first three years. The entries between 1962–64, 1968–71, and 1972 are missing. After 1978, the handwritten text becomes more legible, discuss names the characters recognize, and revolve around Magda's work and friends. Her last entry from 1990 contains a long paragraph about Filip turning up at her home, together with Sasha and Anton. "They want me to rejoin the SA again. I wonder what they're after. There's so much we never learned," she writes.

**The Calendar** contains eight handwritten names. If characters investigate these names, they discover six are doctors in Hamburg, while the other two are a chiropractor and a medium. All are listed in the phonebook. All the doctors have spoken to Magda. Two of them, Nathan Schönblum and Camilla Brüggeneer, have treated her as a regular patient. With some convincing, they admit they dismissed her as a patient, citing her as being a hypochondriac and hysteric. The other four have examined her, but never determined any signs of disease. The chiropractor, Karl Essen, is very enthusiastic, talking about chakras, energy streams, nature medicine, and the wonderful progress his treatment made for Magda. He asks the characters if they are interested in treatment, pushing them to do so. The medium, Helena Ackerman, has not met Magda yet. They had a reservation, but Magda never showed up. It happens quite a lot, the bored woman informs the characters.

**The Address Register** in the computer contains some 240 addresses. If the characters systematically sift through the organizations listed there, they notice the Slavic Association's address. The addresses for Pogodin, Mahler, and Kramer are also listed there. Pogodin and Mahler's addresses are current, but Kramer's is no longer correct. Magda's large collection of issues of the *Slavic Forum* newsletter in her Berlin apartment may point the characters in this direction.

## TO BERLIN

Having found Magda's home address, the PCs eventually travel to Berlin. Roughly 300 km from Hamburg, the trip takes two and a half hours by train and considerably longer by car. With no one following them, the trip affords the characters time to rest and collect themselves.

### Berlin 1991

The Brandenburger Gate, a monument to peace, is once again accessible to all Berliners. Lights illuminate the four-horsed chariot against the night sky. The divided city is restored and Germany is whole once more. Yet the scars from the Berlin Wall that once tore the city apart are slow to heal. Many sections of the abomination still stand as grim reminders of the nightmare the city lived through.

Nowhere in the country is the contrast between the former West and East Germanys more evident. The western city features modern facilities, shopping galleries, and luxury boutiques selling Estee Lauder. The eastern city is dominated by Stalinist architecture, crumbling infrastructure, and antiquated factories forced to shutter, unable to compete economically.

Money from the west pours in to revitalize the eastern sections, but the extra taxes instituted to pay for this renewal generate significant resentment among westerners against their eastern brothers and sisters.

Berlin is a microcosm of 1991 Germany; the beginnings of a new future together.

### Magda's Berlin Apartment

Magda's apartment is in a seven-story tenement, originally built in the 1920s with dark, heavy stones. Angular in design, the building has small windows and was recently renovated with a yellowish-grey façade. It was constructed around an inner courtyard with a bicycle shed and laundry room. Its yard is paved over with bridge stones, and has a few poorly tended trees and scattered junk. Small, cast-iron street lights weakly illuminate the yard after twilight.

The main gate is solid and always locked, featuring an entry phone and directory. Nobody answers from the apartment marked "Orlova." The spare key found at Magda's apartment in Hamburg unlocks the door. The characters can also break into the house through a variety of methods, such as breaking a window or picking the lock (see **Open Locked Doors**, in the **Appendix**). Another option is calling one of Magda's neighbors and convincing them to be let in. Characters can also simply slip inside when someone enters or leaves the building.





**Open Locked Doors:** To open locked doors, the character requires tools – like a crowbar or lock-picks – and the appropriate skills. If they can proceed without any pressure or time-constraints, they succeed without rolls. If there are pressures like possible witnesses, guards, or an alarm, the character rolls for **Act Under Pressure** or an appropriate Advantage to open the lock.

Magda's apartment is locked and no one answers the doorbell. If they listen carefully, characters hear someone's weak groans inside the apartment. They can summon the caretaker, or call for an ambulance or the police from a neighbor's apartment. The caretaker is a stout woman in her 60s dressed in a cleaning-robe and boots. She lives on the ground floor. If the characters have Magda's spare keys, they can unlock the door.

## Floor Plans for Magda's Berlin Apartment

- [1] **Hall:** Coats and jackets crowd the hanger next to the entrance. A few days' worth of newspapers, mail, and flyers have collected in front of the door. Dried flowers and a small, porcelain image of the Madonna and Child hang on the wall.
- [2] **Kitchen:** Much like the Hamburg apartment, the room is in complete chaos. A small folding table sits to the right of the door. On the left are the sink, refrigerator, and freezer. Dishes collected over the last few days are stacked by the sink. Empty packaging is scattered on the floor.
- [3] **Living room:** A grey, leather couch sits under the window. A table and two easy-chairs are arranged in front of it. A half-unpacked suitcase rests on an easy-chair, heaps of clothing lie scattered across the sofa. Several glass-front bookcases are filled with leather-bound copies of Russian

and German fiction.

One of the glass doors hangs open. A book has been removed from the collection. In another bookcase, there is a picture of Magda and Filip from 1961. They appear to be in their mid-20s. Beside it is a picture of Lev Orlov, as well as a wedding photo of Magda and Lev.

- [4] **Toilet:** The floor is caked with splatters of vomit, several days old. Two empty soap bar packets are crumpled in the sink.
- [5] **Bathroom:** The bathtub is half-filled with cold water and soap. The floor is damp and wet towels are thrown on the floor. The whole room reeks of perfume.
- [6] **Office:** A desk with an old Apple Macintosh Plus dominates one wall. A cork board with notes dated from six months ago hangs over the desk. Three bookshelves stand along the wall; half of their contents are missing. They mostly contain collected literary or cultural-history magazines. None of these magazines are more recent than half a year ago. In comparison with the rest of the apartment, the office appears relatively clean and tidy, as if no one has used the room for some time. The bookshelves contain the first eleven years of the *Slavic Forum*, the Slavic Association's newsletter. Although the publication's most recent issues are present, the seventeen years in between are missing (1972–1989).
- [7] **Bedroom:** Wrapped in a stained robe, *Magda Orlova* lies unconscious in her bed. She turns, mumbling incomprehensible things, and scratching at her arms with her nails. Her arms, shoulders, and face are covered with scratch marks. Clothes are scattered across the floor. The room stinks of heavy perfume, as well as another smell, which the characters identify as incense – coming from a small burner on the bedside table. A Russian Orthodox icon of the Madonna and Child hangs above the bed.

Magda's Berlin Apartment



A book lies opened on the floor by the bed. The binding lacks a title, but the inlay reads, "*The Power of Dreams* by Filip Kramer." It was printed in 1988 by Black Sun Publishing. The book is opened at the chapter, *The Raising of Curses Created by the Power of Dreams*, and is covered in illegible letters. Characters skilled in occultism may recognize the words. Beneath the bedside table, there is a black notebook: Magda's diary.

Magda's condition is appalling and she appears mortally ill. Much has changed from last time they met, she looks at least eighty years old now. Her hair is completely white, matted against her wrinkled face. She persistently mumbles, violently tossing back and forth. Most of the murmurs are in Russian. They hear Filip's name repeated several times. Upon closer examination, Magda's body appears covered with blue-red boils, which constantly move as if something is alive inside them. On closer inspection, characters notice tiny, black heads peeking out from some of the boils,



retreating

whenever the light hits them. *GM Note:*

*Afflicted by the parasitic infection, the characters can now see its symptoms in others.*

At this point, calling an ambulance and/or the police is advisable. If the caretaker is with them, she calls the ambulance immediately. She cannot see the boils on Magda's body, and does not understand if the characters refer to them. In time, the ambulance personnel arrive, and upon their examination of Magda, they mutter something about atrial fibrillation. They cannot see the boils, dismissing any questions about them as panic. Magda is placed on a stretcher and transported to the Max Bürger Hospital. The paramedics tell the characters where they are taking Magda, asking for one of them to accompany them in the ambulance.

If any of the characters stay behind at Magda's apartment, they have fifteen minutes to search it before the police arrive. However, they must do so under the caretaker's watchful eye. In that time they find some (or all) of the leads listed below.

After the police arrive, the constables ask who they are, what they are doing there, and how well they know Magda. If the characters leave prior to the police arriving, they go to the hospital instead and question them there. For the investigators, this is strictly routine, so unless the characters act suspiciously, the police do not bother them any further. However, if the PCs are very unwilling to talk or act suspiciously, they are escorted to the police station for interrogation – only to be released a few hours later.

### LEADS IN THE APARTMENT

Magda's Berlin apartment proves to be an excellent source of information. Following Magda's death, the apartment remains accessible to the characters. They can enter the same way as earlier, if they come back after Magda's death. After a month's time, the apartment is rented again; its contents sold off and the proceeds donated to an orphan children's fund, as per Magda's will.

The apartment feels cold and lifeless as a tomb. Its silence is oppressive. A weak scent of perfume lingers, despite the caretaker leaving all the windows open.

#### *Leads the characters can find include:*

**The Office Computer** contains old articles and half-completed manuscripts. Chapters from an angst-laden novel set in 1930s Russia completely fill one of the computer's sub-directories.

**The Slavic Forum** is the Slavic Association's newsletter. Issues present are for the current year and contain nothing of interest beyond the Association's address: Kartenau, Str. 31. In issue 4/91, the editor's letter mentions Magda Orlova has been elected Vice President by the board.

**The Bookshelf** contains occult literature dealing mostly with dreams, dream interpretation, and dream magic. Among the collection are copies of *Compendium Somnia* by Phillipp Hönigberg, *Sogni Segreti* by Gaspare Cirelli, and *Somniant ex Inferno* by Andronicus.

### The Diary

details the period from August 12, 1990 to September 5, 1991. Earlier diaries are located in Magda's Hamburg apartment (p. 25). Time is required to interpret the handwritten text, taking half a day to read the entire diary. The characters notice several references to "Filip and the others," interwoven with Magda's concerns over her deteriorating health. A common note is, "We went to Slavic A to meet the others." Further back, the notes become more sporadic; only every second or third day contains entries. While relaying this information, the GM should try to capture Magda's suffering from the nightmares and inner demons dominating the text. Provide the excerpts below to the players and allow them to draw their own conclusions:

- ◆ *15th of July 1990:* Back in Berlin. Nothing seems the same. Though maybe they are. Filip took me to SA. Completely different from when we started. No one wants to dig up the past; Filip least of all. But it's still there, hidden. Like a dark shape lurking beneath the water's surface. Helga was nice. I will invite her over.
- ◆ *20th of October 1990:* Talked to Schröder. Overly confident about economic stabilization. Promised to do an article for Neue G. about it. Filip showed up in the evening. First time in a month. Excited. I think the police are after him. I don't know why I put up with him. Irene's wondering if I'm moving back to Hamburg. I'm considering it.
- ◆ *2nd of February 1991:* Played along with an occult ritual at SA last night. Totally harmless, but I still got nightmares afterwards. Shadows, trapped. Cold. Like something I remember, but I can't picture it. Woke up at four and rose. It's snowing.
- ◆ *24th of March 1991:* Filip's having nightmares about men tying him up and torturing him. Tried telling him the heroin only makes it worse. It's no good. Annual meeting for SA. I made it onto the Board. Didn't really want the role, but it's not a heavy workload. Need to read my dream book.
- ◆ *3rd of May 1991:* Some secrecy over at SA. Again! A journalist called me up with the most absurd accusations of what's going on over there. It feels like I'm losing control of it all. Itching all over my body at night.
- ◆ *7th of July 1991:* The boils are spreading. Doctor Semmelweiss says it's just my imagination. Am I going mad? Filip can see them. The face in the dream. I can almost recognize it. I've got to get out of here.
- ◆ *22nd of July 1991:* I don't dare tell anyone about the worms. Six doctors say I'm delusional. Got a box of Valium. Thought of taking them all at once, but I can't bring myself to do it. Called Irene and told her I'm coming back to Hamburg.
- ◆ *13th of August 1991:* Long message waiting on the answering machine. Filip ranting about curses and nightmares about men cutting him to pieces. I didn't have the energy to listen to him. Too tired. Haven't slept in weeks. This has all got to end soon.



## Breaking Curses Contracted Through the Power of Dreams

The curse spreads after the victim is drawn into the dream. As the parasitic infection is magical in origin, it affects the victim regardless of their physical constitution. During the dream, the magician can continually diminish the victim's consciousness level to a degree comparable to Jabernick's last phase. In turn, the magician gains power equivalent to the victim's drained consciousness. No memory of this procedure remains upon awakening. Once the infection takes hold, it can be quickened through repeated rituals, as described above.

To break the curse, the stolen consciousness must be returned to the victim's dream-body. This is accomplished with a ritual, modified from Yoruba séances to expel evil spirits summoned by enemy dream magicians.

During the New Moon, the dream magician responsible for the curse is sought out. If several magicians are responsible for the curse, they must be gathered together, as the dismissing ritual must be performed on each person in turn.

*The Outer Circle:* Make certain those responsible for your curse are located within their temple, as this shall provide you the greatest power. If not, another location can be utilized, as long as it is within five hundred paces of their temple-stone. Under an open sky, face the moon's darkened visage. Hold a cup of soot in your right hand and a cup of black sand in your left. Begin to walking counter to the sun's orbit, visualizing a circle around the temple while sprinkling two lines from the cups; sand for the outer circumference, and soot for the innermost. While doing so, recite the following summons:

*"Achdarat Chagidiel ferocior Malkuthat,*

*Adnanan oppressior Cirkulo statat,*

*Cirkulo fundat, in Nomine Chagidiel disparat ex carnata  
perdotris achdarat"*

Complete the circle thrice. At the end of each verse, call out the name of the magician who brought you harm. If there are more than one, call out each name. With your third eye, visualize the temple as an abyss into which your tormentors shall fall.

*The Second Circle:* With the new moon's face behind you, place yourself forty paces from the temple. Hold a copper bowl with your blood in your right hand. Hold a bowl of blood from one who does not carry the curse in your left hand. Walk counter to the sun's movement, and visualize a circle as you mix the cursed and pure blood upon the ground. Recite the following summoning:

*"Deorgaath Chagidiel Thaumatorgion*

*Ex cricificio, ex carnation,*

*Ex mondato, ex Homo degrati pardanat.*

*Carnath, Carnath."*

With your third eye, visualize the circle's interior as an abyss into which your pain shall fall. Step into the circle and seek out the magician/s who caused your suffering.

*The Third Circle:* Confront your enemy inside their temple, where their power is at its greatest. Complete three revolutions around your tormentor, thus creating the final circle. If you have several enemies, complete the circle around them all. Recite the following summoning:

*"Chagidiel atharatoth, Chagidiel nekrat,*

*Chagidiel incarnat"*

You shall then witness your tormentors receive punishment, afflicting them with tenfold the pain and suffering they placed upon you; forever freeing you from their curse.

(Kramer, Filip (1988): *The Power of Dreams*,  
Black Sun Publishing, Berlin)

**The Power of Dreams** is opened to a page detailing the ritual for treating cursed diseases. The page has been dog-eared for easy reference. The book is written by Filip Kramer and released through Black Sun Publishing. The publisher's address is listed in the book: Kartenau Str. 31, Berlin. *GM Note: Inspired by Filip, Magda studied the ritual continuously before the parasite ultimately stole her mind.*

If the characters read the entire volume, they find a chapter called *Dream Curses*. It describes how different diseases can be inflicted through dream magic. A disease inducing black boils is described in detail: the same curse Filip used to murder Lev Orlov. Initially, the curses are relatively benign, but are gradually empowered by the conjurer. In addition, the victim's pain and anxiety can be channeled back to the conjurer, who can then utilize it for their own purposes.

Upon reading the dog-eared page, PCs with **Magical Intuition** quickly realize the ritual could free them from the disease they are currently afflicted with. Unbeknownst to them, however, the ritual has been altered by Chagidiel's Incarnate. Rather than providing a cure, its intended purpose is tricking the desperate characters into killing the three Russians, thus freeing the Incarnates from their host bodies. The ritual's simplicity is purposeful, allowing anyone to cast it, regardless of their magical knowledge or ability. Thus, while possessing **Magical Intuition** is an advantage, it is not a requirement. The page detailing the ritual is outlined in the *sidebar*.

*Explanation of the Ritual:* PCs with **Magical Intuition** or knowledge in occultism quickly understand how to perform the ritual. If none of the characters do, they can consult someone with magical knowledge. The ritual requires the cursed subject to walk in three circles around those responsible for inflicting the disease upon them. By doing so, the curse is reverted back to the conjurer who initially cast it. In the characters' case, they must perform the ritual for each of the three Russians.

The ritual consists of creating an outer circle roughly 500 paces from the Russians' temple. Those performing the ritual scatter sand and soot, pronounce the invocation, and visualize a chasm around the Russians' temple. The next circle begins approximately 40 paces from the temple. Blood from the afflicted characters, mixed with uninfected blood, is poured on the ground, the invocation is pronounced, and an abyss is visualized surrounding the temple. The third and last circle is created directly around the three Russians. Completing this sequence transfers the curse back to the original caster.

*GM Note: Dr. Richter, who they meet after Magda's death (see below), can help them obtain uninfected blood from the hospital's blood bank.*



# MAGDA'S DEATH

Magda is transported by ambulance to the Max Bürger Hospital in Schloß Garten, located five minutes by car from her Berlin apartment. Eventually, all the PCs arrive at the emergency room. Whoever travels in the ambulance notices Magda's poor condition continue to worsen. They also detect signs of subtle movements beneath her blanket.

Magda dies only ten minutes after arriving at the hospital, so the characters could miss the actual death struggle if they do not initially find her. Likewise, if the characters were unsuccessful in locating Magda, Irene Adler calls them in Hamburg. If they are in Berlin, the hospital personnel successfully track them through their workplaces and friends. Irene (or the hospital staff) ask them to identify Magda's body. Eventually, the characters meet with the pathologist, Hans Georg Richter, for the identification process. Resume the campaign normally from this point.

Magda is taken into emergency treatment and personnel rush to her aid. A doctor, Maria Kellerman, is paged over the hospital PA-system, and within a couple of minutes a short, slim woman with brown hair and pale skin rushes down the stairs. She is directed to the treatment room and, in her haste, leaves the door open behind her.

The characters can see the events unfolding in the emergency room. The staff attempts CPR, shouting about cardiac arrest, no pulse, and they are losing her. Magda's body remains hidden by the staff around her. A few frantic moments later, Doctor Kellerman straightens up and sadly announces there's nothing more to be done; they've lost her. The personnel grimly withdraw, allowing the characters a glimpse of Magda's exposed body, providing them with a grisly shock.

Magda's body is swollen and disfigured by red-black boils. It continues to convulse and pulsate. Suddenly, her skin splits apart and fat, yellow larvae with black heads burst through her flesh. They are eating her alive as the PCs watch. Magda screams, but is beyond any hope of assistance. The confused staff rush back in, but after ten seconds Magda's screams fall silent. The characters have to **Keep it Together**. If they try helping Magda, they are pushed out of the room by the hospital personnel. "There's nothing you can do. She's gone," they say. Meanwhile, the larvae squirm, turning towards the characters in a hissing mass.

If necessary, the hospital staff prescribes sedatives for characters exhibiting violent or manic behavior. They are held for observation for several hours, providing them the opportunity to calm down. Staff members dismiss any details of Magda's gruesome demise, simply comforting them and saying they were imagining things.

*"It happens under stress. You externalize your feelings while coming to terms with the shock. It is nothing to be ashamed of,"* they say, trying and failing to be comforting.

Exhausted and upset, Doctor Kellerman apologizes and expresses her regret. She inquires about Magda's relatives and friends, as well as practical issues like funeral arrangements. As Doctor Kellerman speaks with them, the characters feel their skin tighten and itch from within. Small spots appear and slowly develop into purple rashes; they have reached the next stage of the infection. Even if the first 5–7 days have not passed

yet, the shock of witnessing Magda's death accelerates the progress. If the characters show the boils to a doctor or nurse, they do not understand what the characters are talking about, unable to see the symptoms. They reassure the characters they are imagining things. *"It is not unusual after a major shock. Would you like some water or a rest?"*

Shortly thereafter, the police arrive to verify Magda died of natural causes. Magda's body, or what is left of it, is transferred to the forensic department. As the elevator door closes, she looks very small beneath the blanket.

## An Understanding Pathologist

Shortly after Magda's body is transported to the forensic department, the pathologist **Hans Georg Richter** comes up, exasperated. Despite what he's been told by the staff, he can see what really happened to Magda. If the PCs attempt to leave the hospital as soon as Magda dies, he catches up with them at the entrance.

Doctor Richter appears nervous, but appears trustworthy after a moment of speaking. He is extremely polite and charming to any female characters. He is incredibly enthusiastic about his discovery and bombards the characters with questions about themselves and Magda: *"Have you seen UFOs? Met demons? Do you believe in the Tarot? Do you see this sort of thing often? Who was Magda? etc..."*

Richter tells them he knows what really happened to Magda, and he has preserved some of the worms in glass jars. He also took bacteriological samples from Magda's body. He invites the characters down to the forensic department to privately discuss what actually occurred. If they seem unwilling, he says he has information about Magda he wishes to share, as long as they accompany him.

## The Morgue

Doctor Richter takes the characters to the elevator, descending into hospital's lower levels. They are led through corridors with flashing fluorescent lights, cracked concrete, and water-damaged ceilings and walls. A painted, red line marks their path on the side wall. Stairs and corridors go up and down in all directions, adding to the characters' disorientation. They eventually arrive at an unassuming, steel door with a sign, "Morgue."

They arrive in a large room with steel slabs, instruments, trays, and powerful lights. The floor and walls are concrete, while the white plaster and flickering, fluorescent lights add to the room's harshness. Around the room, doors lead to a large forensic library, showers, coolers, and a restroom. Down one corridor, there is a small lunchroom, and a cold room with an embalming vat. The lingering stench of formaldehyde is suffocating. Ten stainless steel examination tables line the room. Magda's body lies on one of them. Several worms have been placed in large glass bottles beside the table, alongside an array of surgical equipment. Her body is covered in blood and translucent, yellow fluid trickles from ruptured boils.



If the characters appear uncomfortable, Richter covers Magda's body. He guides them through the morgue, proudly showing off the equipment and telling morbid anecdotes. Finally, he takes the characters to the lunchroom and invites them to take a seat. He offers them coffee and Danish pastries. While the characters eat, he keeps popping small white capsules – prescription medicine for his ulcer.

Richter provides the characters with a fair share of information, talking in an excited voice between mouthfuls of pastry:

*"I first encountered these symptoms in old medical literature, describing Russian soldiers after World War 2. The author – Lyubimov, I think it was – diagnosed these as intestinal worms. But judging from the description, it was something completely different. Wait, I'll see if I still have the book."*

He disappears into the library and returns with two books. The first is Valentin Lyubimov's *The Diseases of the War – A Pathological Overview*, written in Russian. He flips to the pictures of the pox; the characters recognizing the same boils and larvae Magda suffered.

The other book is Antony Toporov's *The Curse of Diseases*, an English book from 1922. Richter shows a page with pictures of bodies covered in boils. *"This is a book about curses. Black magic, as it were. There's a detailed clinical description of the disease's progression. I noticed similarities to Lyubimov's description of the disease. Toporov witnessed the infection in Leningrad before the 1917 revolutions. In his book, he claims it was caused by a curse, which can be dispelled by magic. He claims a witch performed the ritual to inflict these symptoms."*

*"And look here, 'The power acquired from their suffering can later be utilized in other magical rituals.' Be that as it may, this shows the parasite existed in Russia. Your friend was Russian, correct?"*

*"I'm certain this is a rare, parasitic infection, which only afflicts patients who suffer from Herrald's syndrome – a rare immunodeficiency disorder. The immunodeficiency isn't dangerous in of itself, but opens the door for certain parasites. I have to conduct other tests on Mrs. Orlova to be certain."*

*"When do you think she was infected? Judging from the Lyubimov and Toporov documents, the incubation period can vary from two to six months. They didn't know of a remedy, although Toporov suggested magic. He suspected the course of the disease depended on rituals performed against them. I lean toward this explanation, as people with limited perception and intellect cannot see the symptoms."*

His gaze drifts to the characters armpits and necks, where purplish spots have started to appear. *"If I'm not mistaken, you are in the preliminary stage. Can I take some tests?"*

Richter knows the parasite is not contagious unless you suffer the rare immunodeficiency disease, which both the characters and Magda apparently have. He promises to contact them within a week with the test results. The conversation ends and the characters leave the hospital.

A week later, Doctor Richter contacts them, confirming they carry the parasite. Within two to six months, they will succumb to the disease, just as Magda did. Richter expresses his sympathies for the characters; although, he cannot hide his morbid fascination. He asks them to keep in touch, so he can document the course of the disease.

## Magda's Funeral

Magda is laid to rest in a Russian Orthodox funeral on Berlin's outskirts. Fifty people are in attendance; friends and peers from since the 1970s. However, none of the Russians attend the ceremony. Talking with the attendees, the characters learn about Magda's life since the 1960s. The priest, Father Fedorov, is Russian-Orthodox and tells the characters Magda met him some years ago, expressing a renewed interest in iconography. Father Fedorov is very interested in icons himself.

## THE PLAYER CHARACTERS IN BERLIN

While in Berlin, the characters will likely stay at a hotel. There are several located in central Berlin with different price-classes, ranging from 30DM and up. They can also stay with acquaintances or rent an apartment. A rental agency can sublet an apartment – located by the Bahnhof Zoo – to them for up to several weeks. It costs the characters roughly 1500DM each week to rent a centrally-located, three-room apartment.

## Map of Berlin

The locations the PCs are likely to visit are indicated on the Berlin map:

- |  |                                     |
|--|-------------------------------------|
| [1] Bahnhof Zoo                            | [9] Alexanderplatz Main Post Office |
| [2] Magda's apartment                      | [10] Mantra bookshop                |
| [3] Max Bürger Hospital                    | [11] Anton Mahler's Apartment       |
| [4] Johannes Hospital                      | [12] Secure, Mahler's company       |
| [5] Social- and health insurance registers | [13] Filip Kramer's Hideout         |
| [6] The National Registration offices      | [14] Germanische Gemeinschaft       |
| [7] The Motor Vehicle Register             | [15] Harman's Mechanical            |
| [8] The Slavic Association                 | [16] Toxic Cafe                     |
|  | [17] Police Headquarters            |

## EVIL DREAMS

The night following Magda's death, the PCs suffer increasingly intense nightmares. The images darken, preventing them from seeing the faces of their tormentors, which are vague, diffused shapes. They sense they've seen these shapes somewhere, but cannot remember exactly where. Burning pain cuts through them, intensifying until the agony makes everything else disappear.

When they awaken, they can only vaguely recall the dreams. However, they fear falling asleep and suffer continuous exhaustion. No amount of sleep makes them feel rested.



# THE RUSSIANS STRIKE

Immediately after Magda's death, the three Russians begin a thorough investigation of the PCs. Their search is all-inclusive: bank statements, criminal records, medical records, educational transcripts, professional and personal addresses, and so on. The characters notice something odd going on after receiving notices for credit checks from various agencies. The police send a copy of their personal records, which have been requested by Schröder Import – a company they've supposedly applied to work for. Hospitals send out notices their medical records have been requested by family members and so forth.

Obviously, someone is trying to find out more about them, but determining who might be difficult. In each case, the specific authorities were contacted via phone or mail. Individuals and companies identified as inquirers either do not exist or have no knowledge of the requests being made. All responses are sent to an anonymous post box at Alexanderplatz's post office.

The letters offer little information, no fingerprints or other clues. Their presentation, such as postage and zip-codes, appear to be correct. Even paper-types and names seem to be legitimate.

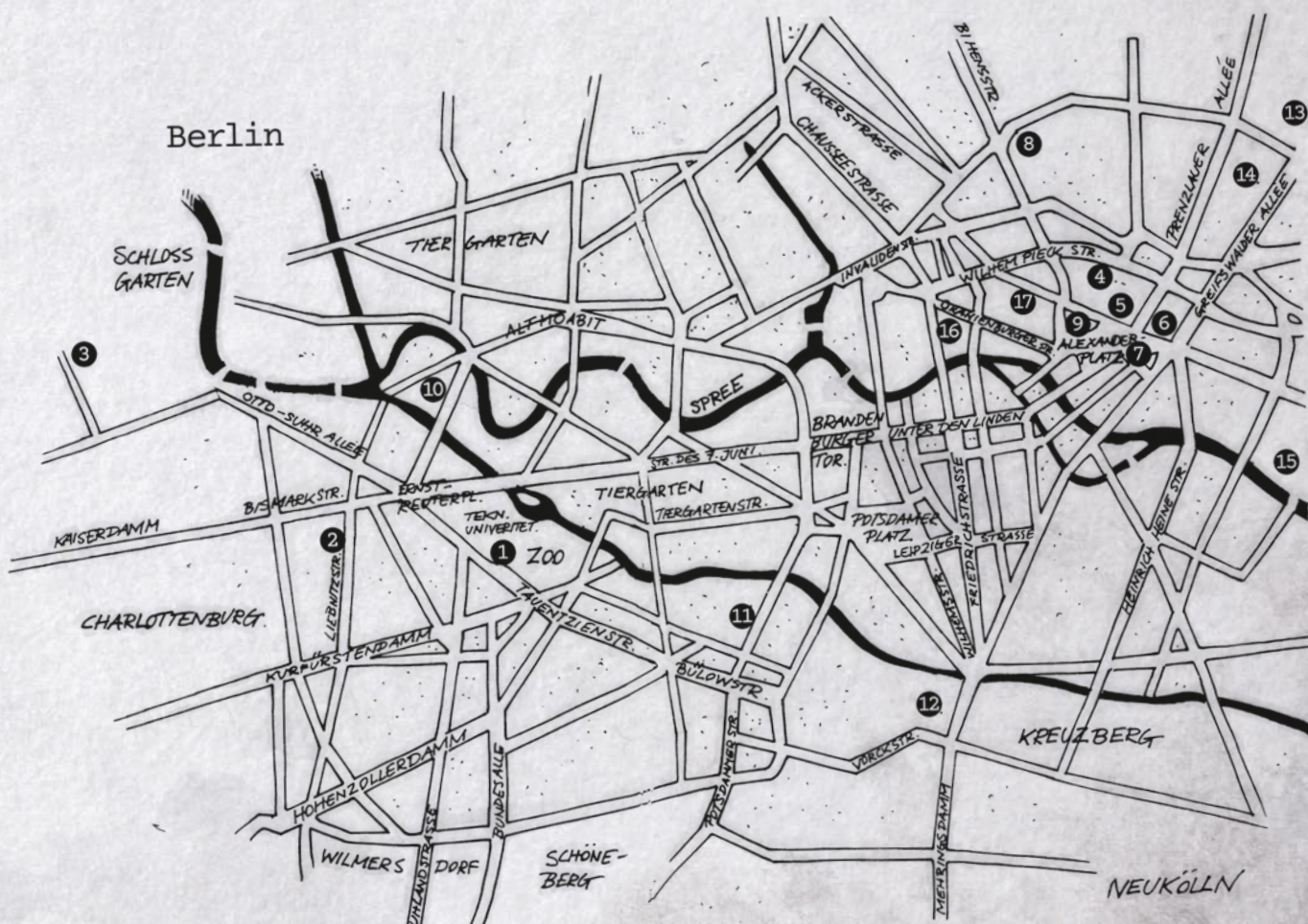
Meanwhile, Anton, Sasha, and Filip's dreams and visions of the characters torturing and killing them intensify. Gradually,

Chagidiel mentally influences them into ordering *Alexi Blobel* and his men (*Blobel's Henchmen*) to attack the characters physically. Alexi is confused by the mission's peculiarity, but obeys their orders nonetheless.

Alexi and his group attack the characters outdoors in a secluded area, preferably at night. They wait until a suitable opportunity presents itself and then attack without warning, preferably when the characters' guard is down. They are quiet and professional, unwilling to negotiate or talk with their victims.

Exactly what happens depends on the PCs. If the characters are violent and well-armed, Alexi and his thugs attack using small arms, such as pistols and revolvers, to incapacitate or kill them. If the characters are weak and unarmed, the minions only give them a sound beating with batons and clubs – enough to require a few days' hospitalization. If Alexi's group are about to lose the battle, they retreat and take their wounded and dead with them.

If the characters are being overwhelmed and likely to be seriously injured, the GM can have someone intervene on their behalf, such as a passing patrol car. Alexi and his men retreat immediately. The saviors, however, inquire about the incident and detain the characters, calling an ambulance, if necessary. The characters are likely escorted to the nearest police station. This could lead to additional difficulties depending on the characters and how they react; the GM should respond accordingly, especially if they are in possession of illegal weapons.





# MAGDA'S BACKGROUND

In addition to the information found at her apartment, the PCs can check into Magda's background through other sources. These include her current medical records and previous records from the mental hospitals in Berlin and Frankfurt an der Oder. If the characters have other avenues they wish to check, the GM can create the appropriate information. With the appropriate skills, they can uncover additional leads to other sections of the campaign. In each case, provide them with the following information.

## Medical Records

Doctor Richter at the Max Bürger Hospital has access to Magda's medical records. He allows the characters to look at them there and even create photocopies. Richter remains very cooperative and only requests an exchange of information for his help. He is very interested in finding out how events unfold.

Magda's medical records are in a large binder containing nearly forty pages, covering the period from 1947 to 1990. Prior to 1951, the documents are written in Russian, and then in German after that. Until 1958, Magda is never referred to by her last name. Between 1958 and 1963, she is listed as Magda Schmidt. From 1964 onward, her last name is recorded as Orlova. Filip Kramer is listed as her next of kin. Excerpts from the medical records are included below (see sidebar).

The characters must interpret the information found in the medical records themselves. Richter can assist them with translating the hospital codes. He does not know what the Kirov Clinic is, but notes the Frankfurt Clinic is a psychiatric hospital in Frankfurt an der Oder. Johannes is short for the Johannes Hospital Psychiatric Clinic in old East Berlin. The documents are all notarized with doctors' signatures. Up to 1958, all the signatures are by "N. Tatlina." Over the subsequent years, more than twenty different names are listed. At the Johannes Hospital Clinic and in Frankfurt an der Oder, doctors confirm Magda has previously been a patient. Berlin cites the professional secrecy laws, making it

impossible to relay any additional information. Schafer, the director at Frankfurt an der Oder, implies he might reveal more information in a personal meeting in the future, hinting at 'compensation.'

## ARNOLD WEISS

If the PCs try contacting mutual acquaintances they shared with Magda, Arnold Weiss' letter found in Hamburg may point them in the right direction. Arnold is a good friend of Magda, who frequently met with her over lunch. Arnold is an older, pleasant lecturer in Asian languages at the Free University of Berlin.

If they contact him, he becomes shocked and upset upon learning of her demise. They can talk to him via phone or visit him at his terrace house in the western outskirts of Berlin. Arnold is in his mid-60s, looks fit, and sports a mop of white hair. He lives alone with three cats in the house, which is filled with books in Japanese and Chinese. He associated with Magda until New Year's Eve, 1990. "She changed completely after rejoining that society, the Slavic Association. She became wistful and unhappy. It scared me somewhat. Did you know that she founded the society sometime back in the sixties?"

## THE THREE RUSSIANS

By this point, the characters should have enough information to begin investigating Anton Mahler, Sasha Pogodin, and Filip Kramer. Of particular interest is Magda's connection to Filip. If they only know about Filip, the other two names frequently appear in relation to him. If they should succeed in capturing Alexi Blobel and/or one of his men, the prisoner only says he works for Alexi. He knows Alexi receives his orders from an office in Kartenaustraße, "It's called Slavic something," the man says.

### Excerpts from the Medical Records

Date	Location	Diagnosis	Action Taken
22.02.46	Kirov Clinic	Nervous hysteria	Isolation
12.07.47	Kirov Clinic	Refuses to eat	Force feeding
03.05.49	Kirov Clinic	Aggressive outbursts	Isolation
10.02.51	Frankfurt Clinic	Apathy	No action taken
25.09.54	Frankfurt Clinic	Significant improvement	Discharged on trial basis
07.11.54	Frankfurt Clinic	Hysterical outbursts	Restraintment
03.03.58	Frankfurt Clinic	Positive improvement	Discharged on trial basis
16.06.62	Johannes	Catatonic	Lorazepam
18.09.63	Johannes	Aggressive outbursts	Restraintment
23.04.64	Johannes	Positive improvement	Discharged on trial basis
12.07.68	Johannes	Shock	Dobutamine
28.05.70	Johannes	Aggressive	Isolation
14.05.71	Johannes	Positive improvement	Discharged



## Government Records

The PCs can find information on the three Russians via the civic authorities. The three Russians reside in what was formerly East Berlin. The characters must visit a number of government offices in former East Berlin, where old records are still stored. Everything is filed in the basement; nothing is computerized. The staff is careless and unpleasant. While the information is private, characters can pose as journalists, police, or other positions of authority. Bribery is an easy solution, the underpaid staff are more than willing to make copies of the files for compensation.

More recent documents are stored in computer-based registries. Characters must be more inventive in acquiring access to these materials. The characters can also break in with *Open Locked Doors*. They can also use the *Hacker Advantage* provided they obtain the phone number for the registry's node.

Unfortunately, the information is not entirely accurate. Anton Mahler has forged parts of the registry to hide his past. By searching through the National Registration, Health Insurance Registry, Social Insurance Registry, Motor Vehicle Registry, and/or the Criminal Records, the characters can uncover the following:

### National Registration

#### Filip Kramer

Origin of Birth: unknown

Birth Date: (1937)

Registered: Berlin

Address: unknown

#### Anton Mahler

Origin of Birth: Berlin

Birth Date: 13.03.1938

Registered: Berlin

Address: Rösslinger Str. 134

#### Aleksandr Pogodin

Origin of Birth: unknown

Birth Date: (1935)

Registered: Berlin

Address: Müggel Str. 16

### Medical Insurance Registry

#### Filip Kramer

Employer: information missing

Income last year: information missing

#### Anton Mahler

Employer: Self-employed

Income last year: 96,000 DM

Employer until 1990: Ministry of Agriculture

#### Aleksandr Pogodin

Employer: Self-employed

Income last year: 12,000 DM

Employer until 1990: Vortsberg Mechanical

### Social Insurance Registry

#### Filip Kramer

Social district: Mitte Süd

Case handler: Beate Dittinger

Injunction: Enrolled for detoxification

#### Anton Mahler

Information missing

#### Aleksandr Pogodin

Information missing

### The Motor Vehicle Registry

#### Filip Kramer

Information missing

#### Anton Mahler

B-DV 1234 9 (Mercedes 500 E)

#### Aleksandr Pogodin

B-FD 5487 (BMW 850I)

### Criminal Records

#### Filip Kramer

Conviction 13.09.62 Arson, closed psychiatric care

Conviction 12.05.72 Murder, closed psychiatric care

Conviction 17.11.78 Drugs, conditional sentence

Wanted nationwide.

Under investigation for kidnapping and murder.

#### Anton Mahler

Information missing

#### Aleksandr Pogodin

Convictions 1965-69 12 convictions for black market trade, all conditional

Conviction 12.07.73 Drugs, conditional sentence

Conviction 30.11.90 Embezzlement, conditional sentence

Conviction 14.05.91 Accounting fraud, conditional sentence

Under investigation on five separate charges.



## Medical Journals

The PCs can also acquire the medical records for the three Russians through Hans Georg Richter. They reveal Anton, Sasha, and Filip Kramer were interred at the Kirov Clinic and the Frankfurt Clinic together with Magda. Filip and Magda were also together at the Johannes Hospital Psychiatric Clinic in the 1960s. All three Russians share common traits in their medical profiles.

By contacting the Frankfurt Clinic, the characters can verify this information with Doctor Schafer. He implies he can provide additional details, if he met them face-to-face. If the characters travel there, they receive the information detailed in *Chapter 2 – Shadows from the Past*. More importantly, they will also encounter Pyotr and receive his doll (see *Chapter 2*).

## Police Information

If the PCs have police contacts, they can obtain additional information without much prodding. Filip Kramer and the other two are known suspects in Satanic ritual style murders. However, there is not enough evidence to arrest them or start the judicial process. It appears someone high up in the justice system is protecting them. Detectives at the homicide squad tell stories about closed investigations, missing evidence, and witnesses 'mysteriously' dying of overdoses.

If the characters assure confidentiality, the officers are more open with their comments. Many express their fear and frustration with the situation. Filip Kramer is listed by the police as one of Europe's most prominent and powerful Satanists. He has never been convicted, but is currently connected to at least two murders and one disappearance. He was seen together with two Romanian gypsy boys, whose dismembered bodies were later found in plastic bags in the River Spree. The investigation was closed, due to lack of evidence. The witness who saw Filip and the two boys has vanished without a trace.

The police also know that Pogodin was a mafia leader in East Berlin. Detectives know the three Russians meet regularly, and suspect that all three are connected to organized crime. They also suspect the Slavic Association functions as a cover for their illicit activities, but cannot find any evidence proving the link.

Contacts with the German Intelligence Services say Anton Mahler is considered a security risk. His entire background appears to be fabricated.

## Newspapers

If the PCs contact Berlin newspapers and research their articles, they find several retracted articles about disappearances, organized crime, and ritualistic murder. The information is very similar to that held by the police. All the articles have been stopped by the respective publishers. The journalists shrug and mumble something about "friendly corruption."

## The Mantra Bookshop

The PCs can contact occultists in Berlin and learn about the three Russians. Inquiries will show that the best place to start is the bookshop, Mantra. It also has a small, Yellow Pages ad under the Bookshops section.

Located on an alley adjacent to Franklin Street, Mantra, the bookshop is half-a-stair down and has a small, insignificant sign. The interior is much larger, consisting of two floors with a maze of bookshelves.

The owner, Erica Holler, is a short, thin woman with a dark crewcut and heavy make-up.

Erica tells them about the three Russians' bad reputation, specifically their involvement in black magic, Satanism, and blood sacrifice. They are widely known for being dangerous, and sensible people wisely avoid getting in their way. She describes Filip Kramer as a 'monster' with contacts within European Satanism.

She knows Filip Kramer wrote *The Power of Dreams* and that Black Sun Publishing is owned by the Slavic Association. She also knows the Slavic Association is actually a front for an occult organization, involved in destructive dream-magic.

"Beware of them. Kramer and that Pogodin are dangerous people. They have contacts everywhere and they know how to use them."

Mantra has a copy of *The Power of Dreams* for sale (70DM). If the characters inquire about the ritual, Erica Holler confirms it is meant for dispelling curses and should work, in her opinion. Other occult-

ists confirm the same, if asked by the characters. If asked about the incantations, the occultists explain they are meaningless words, solely meant to focus the caster's energies.

If the characters look for books about curses, they find Arthur Schöenberg's *The Physiology of Curses* from 1934. It states curses often take the form of diseases. The diseases worsen as the conjurer performs additional rituals. A curse can only be broken if returned to its original source – the responsible conjurer – preferably when they are where the curse was originally cast.





# THE DISEASE PROGRESSES

Over the following nights, the characters' nightmares continue as before. Nothing improves, but they also do not worsen. Even so, they still feel tired and weak. At an appropriate – and inconvenient – moment, something terrifying happens to the characters. It begins with the vague sensation of something moving within their small boils, which have spread at this point. If the characters examine the boils carefully, for example, cutting one open or allowing Dr. Richter to examine them, they discover small yellow, larvae indolently eating away at their flesh.

## THE SLAVIC ASSOCIATION

Eventually, the PCs follow their many leads to the Slavic Association: Magda's diary, Arnold Weiss, the Mantra bookshop, and Filip Kramer's background should point them in this direction. If they do not make the connection, the GM can provide them with further information pointing to the Slavic Association. Contacts within the police mention they suspect the Slavic Association are responsible for the recent attack on the characters, but any lack solid evidence. However, their descriptions match Alexi Blobel, a man employed by the Association.

A cursory investigation of the Slavic Association reveals it is a cultural society for Russian-born Germans. Their address and phone number are listed in the phonebook. They are located on Kartenaustraße 31, a small alley off Bernauer Straße, where the Berlin Wall once stood. The characters can acquire official information through Berlin's union council or by visiting their offices.

The Slavic Association was founded in 1961, in what was then East Germany. Its purpose was to assist German citizens born in the Soviet Union trace relatives and locate documents regarding their family history.

The Association's activities expanded, and it became a broad, cultural union of Russian-born Germans and Russians residing in East Germany. An office on Kartenaustraße was provided by Berlin's local authorities.

In 1978, the publisher, Black Sun Publishing (Chernoye Solntse) was founded in conjunction with the Slavic Association. The company published materials produced within the Association, as well as Russian-language literature of particular interest to its membership.

Since the fall of the Berlin Wall, the Association broadened its membership to include citizens of the former West Germany. Currently, there are some 840 members.

Its activities are mostly cultural events, lectures, study circles, and meetings with an emphasis on the Russian language and culture.

*The Slavic Association Board has the following composition:*

- ◆ *President:* Anton Mahler
- ◆ *Vice President:* Magda Orlova
- ◆ *Secretary:* Helga Krausst
- ◆ *Member:* Aleksandr Pogodin
- ◆ *Member:* Erich Karpov
- ◆ *Substitute:* Dorotea Boronina

Characters conferring with journalists and searching newspaper records find connections between the Slavic Association and Saranic activity related to Filip Kramer. The Association has been suspected of practicing an unusual form of occultism. However, all articles about the Association have been stopped by publishers and editors prior to public release.

The Slavic Association is also suspected of having connections to right-wing extremists, such as Germanische Gemeinschaft. It is an open secret that money passes between the two organizations. However, articles about these transactions have also been quashed -- in one case due to the reporter dying in a car accident.

### Gamemaster's Background

In 1961, the Slavic Association was founded by Anton Mahler, Sasha Pogodin, Filip Kramer, and Magda Orlova. Living in Berlin, the four met one night to talk about old times – four years after their release from the mental institution. During the course of the evening, they realized all of them possessed only vague memories from their previous years. Indeed, everything prior to the mental hospitals was almost completely blank. They decided to closely examine their personal history, but quickly encountered extreme difficulties accessing their personal documents in Russia.

Undeterred, they formed the Slavic Association. Its intended purpose was to assist Russian exiles in tracing their backgrounds after World War 2. In its earliest mission statement, the Association's goal was "to work in agreement with Soviet officials and members of the Communist Party to aid German citizens born within the borders of the Soviet Union to trace relatives and documents regarding their childhood."

Filip, the Association's president and most outspoken member, succeeded in obtaining documents showing the group had been in the Kirov Clinic in Moscow between 1946 and 1951. Prior to 1946, they had been in a concentration camp listed only as S-17. This discovery awoke Filip's suppressed memories, the shock driving him insane. In his madness, he opened a portal to Inferno – destroying part of his neighborhood. As a result, both he and Magda were confined to a psychiatric hospital facility in Berlin.

In their absence, Anton and Sasha started using the Slavic Association as a cover for their criminal activities. Anton became the new president and evolved the Association into an exclusive federation for prominent Russians living in East Germany. The Association's statutes were rewritten and its original purpose completely abandoned.

After Anton started his Stasi career, the Slavic Association became an increasingly secretive club, which served as a bridge between its members and illegal organizations.

Upon Filip's release from the hospital, he was demoted to messenger and enforcer. Magda began avoiding the three friends.



From the late-1970s to early-1980s, the Slavic Association adopted more occult leanings, as Filip gradually introduced his two friends to magic. The Association remained an exclusive society club, but with an occult focus. Members uninterested in the occult disappeared and new members were added. Filip slowly regained his status in the Association.

Nigel Harcombe, an English death magician, became a prominent member after 1978. He helped reorganize the Association into cells and ranks, as well as instituting complicated initiation rituals. In 1983, he caught the police's attention and fled to the Soviet Union.

In 1984, the Association started cooperating with Germanische Gemeinschaft, whose leader, Ernst Vogel, had a keen interest in the Lore of Death. Vogel and Filip Kramer became friends, and drew the two organizations closer to each other. Anton and Sasha were delegated lesser roles, falling under Filip's shadow. Aided by contacts within the Communist Party, Anton devoted more of his energy to protecting the Association and his friends from the authorities.

During the 1990 reunification, the Association competed with western Satanic and occult movements that threatened to destroy the Slavic Association's and Germanische Gemeinschaft's shared monopoly in East Germany. Investigations by Interpol forced Filip underground, and his involvement in the Association was stricken from its official records. The Slavic Association assumed a new facade to fool the authorities, its occult activities continuing in secret.

## The Slavic Association 1991

**Purpose and Ideology:** The official principles of the Slavic Association state it is a society club reserved for German citizens who speak Russian. The Association's goal is to sustain and evolve the Russian culture and language, as well as establish contacts to the motherland.

The Association's heavy involvement with occult studies is commonly known among its close contacts. After Nigel Harcombe joined the organization in 1978, the Slavic Association has maintained close contact with Berlin's Satanists, with whom Filip Kramer assumes a lead role.

The three Russians – Filip, in particular – use the Association to find new and obedient disciples, who can help broaden their magical knowledge. They also wish to expand the influence of occult circles over Berlin's criminal community.

Anton Mahler and Sasha Pogodin are using the Association to strengthen their own tenuous positions. Mostly, they want access to magical tools to help them maintain their power. The lesser members are drawn to the Association by the opportunity to learn ritual magic and engage in exciting discoveries. However, Kramer's emphasis on the Lore of Death has made more sensible trainees abandon the Association.

**Size:** The Association has 840 registered members, of which only 350 are directly involved in its occult activities. The rest are passive or partake in the Association's public activities.

**Organization:** The description of initiation requirements and social ranking hint at an occult connection. The current ranking system is as follows:

*The three leaders:* Mahler, Pogodin, and Kramer. Kramer is not an official member and has gone underground.

*The public organization:* The most common members, who are active in genealogy and Slavic literature research – making up nearly half the Association's membership. They take part in study group activities and meetings at night. They're aware the Association's leadership are interested in religious mysticism, but little else.

*1st to 3rd grade:* The three lowest ranked members hold occult study groups two nights a week. Even members with no magic abilities take part. The meetings are led by Erich Karpov, who belongs to the 4th grade, but is unaware of the Inner Circle's activities.

*4th to 6th grade:* Members belonging to the three mid-grades are taught practical magic, but at a very basic level. Their study groups meet nightly in the Association's premises. The leader is Dorotea Boronina. She is aware of the Inner Circle's activities, but does not take part in them herself.

*7th to 9th grade:* The Inner Circle. Only influential members and members with **Magical Intuition** are allowed here. All members are men, aged from 35 to 60 years. The Inner Circle recruits members from the Association, but this tendency has declined after the Association abandoned its focus on being a high-society club for Russian powerbrokers and heirs. The Inner Circles meet approximately once a month at Sasha Pogodin's mansion outside Berlin. They engage in death magic and advanced dream magic.

**Members:** Members are still largely recruited from the former East Germany's upper-class. Seventy-five percent of the Association's membership have Russian ancestries.

**Resources:** The Association's leaders lost a substantial amount of their powerbase in the German Reunification, but still possess significant financial resources from the trafficking of drugs and weapons. Sasha Pogodin's contacts in the underworld make them capable of acquiring military equipment.

**Geographic distribution:** Although headquartered in Berlin, the Association has contacts with occult and criminal groups throughout Germany, as well as in the former Soviet Union.

**Premises:** The official offices are enclosed in a small courtyard on Kartenaustraße. The shady part of the business is concentrated at Sasha Pogodin's estate and random locations in abandoned industries and similar.

**Openness:** To the outside world, the Slavic Association's main focus is studying the Russian culture and language. The Association's occult activity is also well known, but is presented as harmless and playing a minor role in their public activities.

**Connection with other groups:** From the outside, the Association appears to collaborate with groups related to the Soviet military in Germany, as well as other national cultural Associations. Unofficially, it maintains strong connections to Germanische Gemeinschaft, Slava in Russia, and Satanists in Berlin.

**Enemies:** West German Satanists are discontent with the Association's activities. They are prepared to remove Pogodin and Kramer, if they become a threat.



## The Slavic Association's Headquarters

The Slavic Association's offices are located on Kartenaustraße 31, a narrow alleyway situated between old houses. The publishing house, Black Sun Publishing, shares the same address. Their offices are inside a rundown factory building. A rusted gate leads into the front courtyard, which is filled with junk and overflowing trash containers. An old truck is parked here. There are three entrances off of the courtyard: one for Berlin's Nature Conservation Association, another for the Höder's Furniture workshop, and the third for the Slavic Association's offices. A plaque on the gate states that Black Sun Publishing is located in the same building. A short staircase leads to the first floor.

The characters can investigate the Association using three different approaches. They can visit the premises, infiltrate the Association, or break in at night. They can also surveil the building to see who comes and goes. These approaches are outlined below.

### A visit to the Association

During the day, the player characters can openly go to the Slavic Association's offices and acquire information about it. The lower level is open to the public, and they have little risk of encountering someone who knows them.

The Association's day-to-day business is overseen by **Helga Krausst**, the organization's office manager. She gives them a brochure describing the Slavic Association's history and public activities. She is overwhelmingly friendly and frequently talks about five things at once. During a confusing and long-winded conversation, she relays the following information to the characters:

- ◆ Magda Orlova helped founding the Slavic Association in 1961.
- ◆ Magda knew the three Russians personally.
- ◆ Magda was elected onto the Board last May.
- ◆ Helga believes Magda became increasingly erratic last summer. She washed herself constantly and frequently slept in the Association's premises. Helga once heard Magda singing or muttering softly for an entire evening. She suddenly moved to Hamburg in July.

If the characters remain diplomatic and express an occult interest, Helga confirms that the Slavic Association is an occult society; giggling throughout the explanation. Should they ask about *The Power of Dreams*, she recognizes the book, but confesses she does not understand much of it. She quickly abandons the subject and excuses herself to work on more exciting duties.

### Infiltration

If they wish to infiltrate the Slavic Association, the characters should assume new identities with enough information to stand up to cursory inspection. These identities do not need to be completely thorough, as it is unlikely anyone will scrutinize them. Enrollment itself is quite easy; Helga Krausst notes their contact information and provides them with a calendar outlining the group's autumnal activities.

If they blow their covers, the characters find themselves in serious trouble. During the next meeting, the three Russians lure them into a trap, knock them out, and take them to Pogodin's

mansion for interrogation and termination. Of course, the GM is free to let them escape, in which case the plot continues normally from that point. If, by some chance, the characters kill the three Russians, the Incarnates are freed and the campaign continues normally thereafter. The GM should avoid this chain of events, if at all possible.

If the characters remain unnoticed, they gradually gather viral information about the Association. On the surface, the Slavic Association is a cultural society offering study groups and meetings. However, after their initial meeting, the characters are discretely approached by Erich Karpov, who inquires if they are interested in hidden knowledge and secret lore. Karpov is a slightly overweight man in his mid-40s. Anyone expressing interest is invited into a serious study group focused on occultism and ritualistic magic. There are biweekly meetings on Tuesdays and Thursdays. In attendance are roughly twenty Association members, most of whom are recent additions. Erich Karpov supervises everything.

In time, Karpov indicates the characters possess potential, and invites them to take part in a meeting of a different kind. "*It's far more serious. We actually enage with the ritual magic, not merely study it. There are more things in heaven and on Earth than you could dream of,*" Erich Karpov says smugly.

These more studious meetings are led by Dorotea Boronina, a short woman in her 30s. The meetings are held at the Association's café every Tuesday and Thursday, after midnight. Real, functioning magic is discussed and practiced openly. A player character with **Magical Intuition** who really wishes to learn can acquire the Advantage **Dabbler in the Occult**.

After three months, **Filip Kramer** and the other two Russians become interested in characters exhibiting genuine magical talent (i.e., **Magical Intuition**). Filip shows up during one of the meetings, asking to speak with each character in private. During their conversation, he tries to ascertain what attitude the character holds towards magic. Hopefully, the character's disguise is good enough to prevent being exposed under this scrutiny. If the characters successfully handles Filip's interrogation, they are offered a chance to study in the Inner Circle, along with Filip and Sasha Pogodin. They study the *Lores of Death* and *Dream* here. However, it is unlikely the players remain in the organization for such an extended time, as the disease will continue to progress.

### Breaking into the Premises

The PCs can break into the Slavic Association's premises at night. In the evening, the offices are empty and there are no guards or alarms. (Common criminals avoid the building, aware that Pogodin and Mahler protect the Association). The outer door can be jimmed with a crowbar. They can also pick the lock, if they have the tools (**Open Locked Doors**). Similarly, the interior doors can be broken into or lock-picked.



## Floor Plans for the Slavic Association

### BOTTOM FLOOR

- [1] **Hall:** A cold, shabby hall with stone floors and brick walls. A stairwell leads to the next floor. To the right, there is a solid, steel door with the words, "Black Sun Publishing." To the left is an old, glass door marked, "The Slavic Association: Exhibition."
- [2] **Passenger elevator:** Old-fashioned with a bar gate to pull across.
- [3] **Modern freight elevator:** Full of graffiti and an acrid stench of urine.
- [4] **Hall:** Red, upholstered sofas sit along the walls. Travel-agency posters of Moscow and Leningrad hang on the walls. A huge monstera (Swiss cheese) plant fills most of the room's right corner. Straight ahead, there is a sliding door, which stands slightly ajar.
- [5] **Wardrobe:** Two women's coats hang here.
- [6] **Toilets.**
- [7] **Secretariat:** If the characters arrive during the day, a woman in her 20s sits behind the desk; Helga Krausst, the Association's secretary. The office furniture seems to be from the 1950s. Helga busily works on an electric typewriter. The walls are lined with filing cabinets. Behind Helga, a bulletin board is covered with more than twenty postcards and children's drawings. Green plants are everywhere and three flowerpots with lily-like plants hang by the windows. A fat black and white cat lounges in one of the document boxes.

*The archives:* The filing cabinets only contain 'official' documents for the Association: member lists, activity protocols, and applications for subsidies. Nothing about the occult connection can be found in these archives. However, a successful

*Investigate* reveals the organization's ranking system holds some occult significance.

- [8] **Resting room:** The room is furnished with a bunk bed and blanket, a long table beside a worn sofa, and a tiny medicine cabinet containing painkillers, Band-Aids, and valium.
- [9] **Meeting room:** Worn benches stand in several rows, leading up to a speaker's platform and podium. An old DIA slide projector rests on a table in the middle of the hall. Grey-brown curtains cover most of the windows. A huge, palm plant stands in one corner, where the curtains are pulled aside.
- [10] **Café:** Coffee is served here during the meetings. A coffee-brewer has been set up on a counter. There is a mini-refrigerator behind the counter, and some tables and chairs scattered around the room; each table featuring a colorful pelargonium.

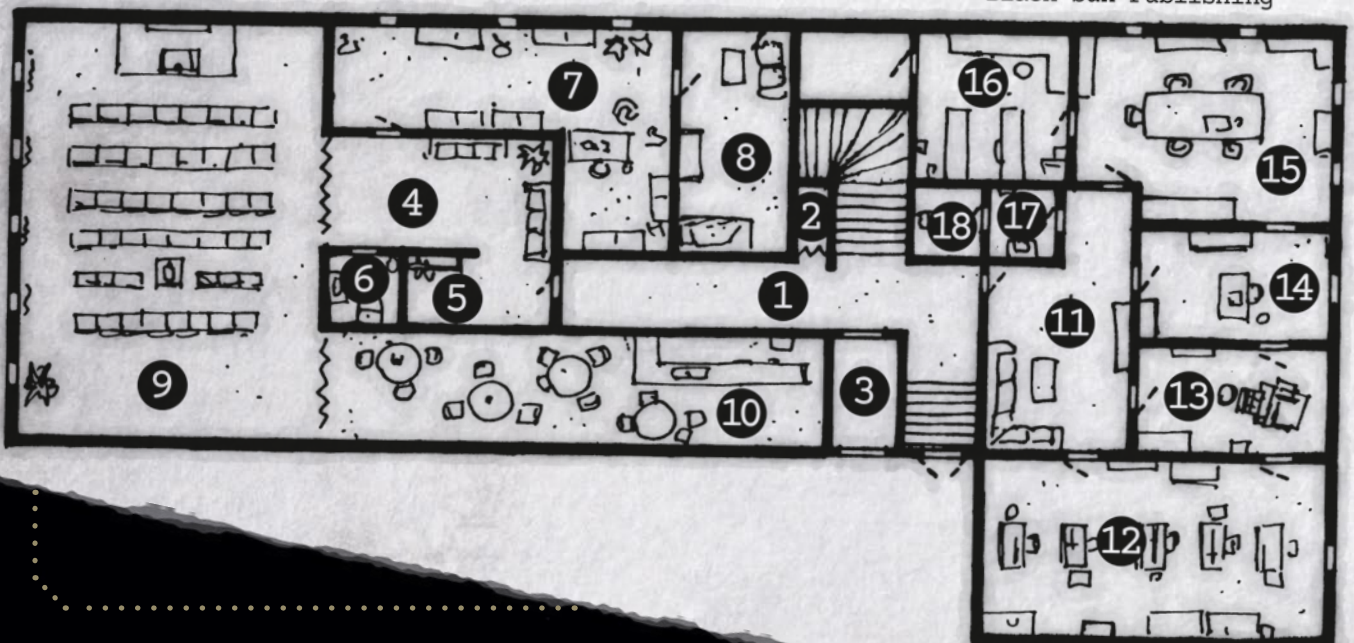
### BLACK SUN PUBLISHING

Black Sun Publishing is owned and operated by the Slavic Association. They publish the Association's newsletter and books about occultism, magic, and eastern European politics. For members and others who do not know of the Association's occult activities, the publication of magic-related scripts is justified with the argument it brings in enough steady money to finance the other publications.

- [11] **Hall:** A sofa and a coffee table stand against one wall. A painting depicts a black sun sinking towards a desolate cityscape. A bookcase contains this year's releases, as well as issues from the Association's journal. Of the ten new books, eight have titles like *Through the Heart of Darkness*, *A Journey through Death*, and *Angels of Pain: Messengers from the Underworld*. The other two releases are political and economic analyses of the current situation in the former Soviet Union.
- [12] **Production Room:** Five light-tables for typesetting stand in the room. The blinds are pulled over the windows. Against one wall stands a large table that contains out-of-date

The Slavic Association, bottom floor

Black Sun Publishing





graphic

equipment. An elderly man is here, working on a book. He refers visitors to Herr Kochner, if anyone comes in asking questions.

[13] **Composition Room:** An old photo-setter dominates the room. Black Sun Publishing typesets and constructs their own books, but prints them at a formerly government-owned printer.

[14] **Secretary:** Maria Schwarzkopf, Kochner's secretary, is a middle-aged woman, dressed in a practical wool suit. She handles all administrative paperwork at the publisher. The room contains a desk, a new electrical typewriter, and two filing cabinets.

[15] **Office:** A large table occupies the room, used both as a desk and for conferences. The walls are decorated with watercolor paintings, which feature obscure gods from the Hindu pantheon. Bookcases line every wall, laden with Black Sun's complete production line since its 1978 founding. A copy of *The Power of Dreams* by Filip Kramer can be found here. Nigel Harcombe's books from 1978 to 1983 are also featured. They consist of nine different titles. The photo on the book jacket's back displays a smiling man with dark hair and black eyes. The inlay outlines how Harcombe has been a "leading member of the Slavic Association, including several years on the Board."

Ernst Kochner, the editor of Black Sun Publishing, is usually found here. He is close friends with Filip, and knows Anton and Sasha well. He regularly participates in the Association's occult activities. There is a notation in his almanac to "Pogodin's at 10" for tomorrow night.

[16] **Storeroom:** There are some office supplies and boxes filled with advertising materials and book catalogues.

[17] **Washing room.**

[18] **Toilet.**

## TOP FLOOR

[1] **Hall:** On the left when coming up the stairs there is a door with the words, Seidelmann Advertising, crossed out and replaced with a handwritten note, "Slavic Archive." To the right, there is a door with marked "The Slavic Association."

[2] **Passenger Elevator.**

[3] **Freight Elevator.**

[4] **Reception and Waiting Room:** An olive-green couch and glass table sit in the middle of the room. Magazines are scattered across the table. Abstract art hangs on the walls. The room gives off a modern and sterile vibe, completely different from the secretariat one floor below.

[5] **Toilet.**

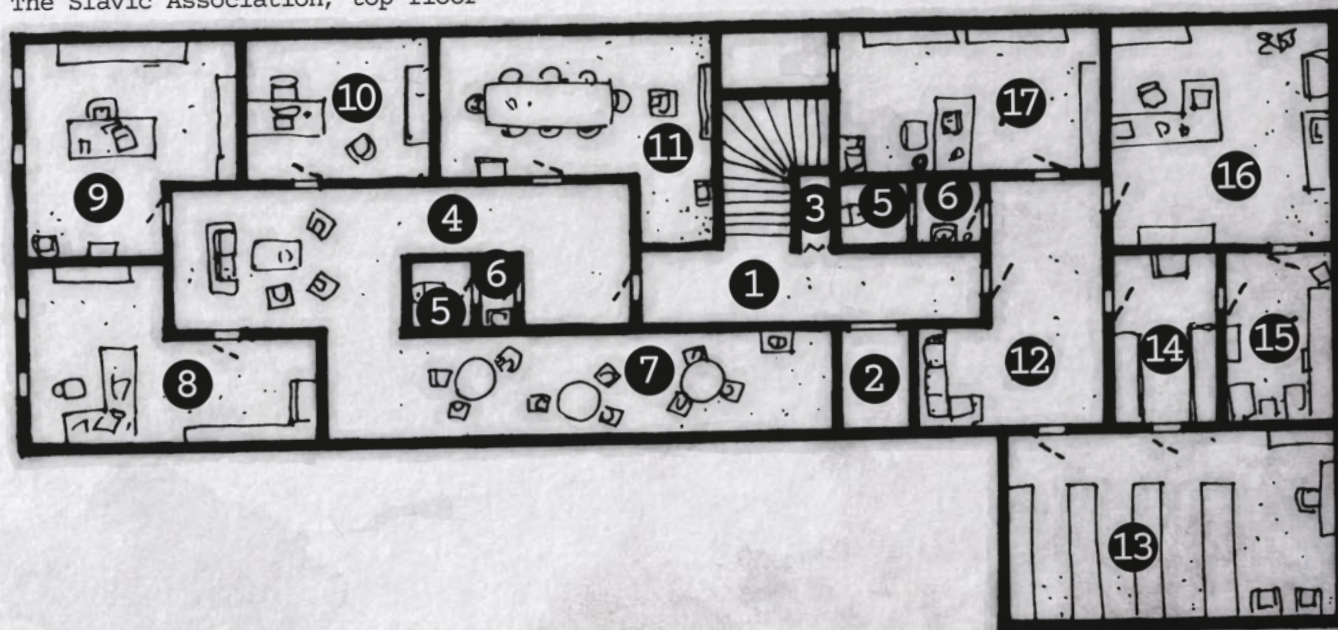
[6] **Sink.**

[7] **Coffee Room:** The office employees have their lunches here. Nonfigurative art decorates the walls, which characters with an insight in occultism recognize as containing magical images and symbols. Three coffee tables are placed around the room and a coffee-brewer stands on a small table. Characters entering during the day encounter Lena Blühme, sitting here reading a magazine. An office-worker hired on a substitute basis, she knows nothing about the Association or its activities. She is assisting Ada Lohman (see below).

[8] **Office:** The sign on the door reads "Aleksandr Pogodin". The office is empty. Stacks of paper are piled on the desk. The walls are completely white and undecorated. There are two bookcases filled with binders of occult magazines published over the last five years.

*The Papers:* On the desk, there is a few days' worth of mail and piles of paperwork. The papers have been printed on a dot-matrix printer and their perforated edges are still connected together in a single length. Most of the pages are schematic printouts of magic rituals. Characters with occult knowledge realize they are rough drafts for summoning rituals.

The Slavic Association, top floor





*The Almanac:* There is a tabletop almanac on the desk. It is filled with notes; the entries abruptly stopping a few weeks ago. The last entry is for tomorrow night. It says "Meeting, 22:00. The Mansion."

*The key:* Characters searching through the desk find a key to the archive room [14] hidden in a secret compartment, which has been poorly closed. The key appears new and is marked "Archive."

[9] **Office:** It says "Filip Kramer" on the door. The office is empty. An Apple Macintosh sits on a desk against the wall. The bookcases are empty. The almanac has not been used the last six months.

[10] **Office:** There is an old personal computer on the desk. Under normal circumstances, Ada Lohman, the Association's secretary, can be found working here. However, she has taken ill and has been temporarily replaced by Lena Blühme. Lena is currently typing a copy of a handwritten letter from Anton Mahler. The original is on the desk:

Dear Herr Treuber, Berlin [this day's date]

We recently discussed your willingness to intervene with persons who I fear may threaten our current operations. I have collected additional evidence showing these people intend to damage our association's reputation, possibly by contacting the press. My associate, Mr. Kramer, has investigated the matter and concluded they likely belong to rivaling factions, whose interests conflict with our own. I beg you to reconsider your opinion on the matter and write back to me. As per our normal arrangement, I will meet you at Herr Pogodin's on [tomorrow].

Your friend

Anton

*The Computer:* There is an address database for all the Association's membership, as well as additional contacts saved in the computer. One of them is Harold Treuber, chief of police in East Berlin's Friedrichshain.

*The Almanac:* Ada Lohman's almanac contains several entries with "At Pogodin's," timed late in the evening. The next appointment is tomorrow night at 22:00.

[11] **Conference Room:** A simple conference table dominates the room, surrounded by eight chairs. A blackboard and an overhead screen are hung on the far wall. An overhead-projector sits on the table, containing a few sheets. They show accounting diagrams and graphs accounting for the Association's financials. Characters with any accounting knowledge are amazed by the vast sums this small organization apparently moves around.

[12] **Hall:** A grey hall with a couch pressed against one wall. A vivid painting depicting a human being turned inside-out hangs in the soft shadows above the couch. The painting is signed by Filip Kramer.

[13] **Library:** The books are secured in locked filing cabinets. There are roughly 3,000 volumes of exclusive occult literature kept here, most written in the German and Russian languages. Some volumes are extremely rare with only a few copies still in existence. A book-case contains more modern works. There are two books by Filip Kramer, *The Power of Dreams* and *Death's Messenger*. The first book

discusses ritualistic magic, while the other details demons hunting humans and dragging them into tailor-made bells. In this copy of *The Power of Dreams*, the pages containing the chapter *About The Breaking of Curses Contracted by Means of the Power of Dreams*, are marked (p. 25).

During the day, there are always a couple of members of the Slavic Association studying here. These somber young men and women, dressed in black, ignore the characters unless directly spoken to and treat all outsiders with suspicion.

[14] **Archive Room:** Locked metallic doors capable of absorbing the heaviest of force lead to the archive room. The locks are more complex than anywhere else in the building, but can be opened using the key in Pogodin's office [8] or by using lock-picks and some force (the latter method is extremely noisy). The Association's real documents and bookkeeping records are kept here. The contents of the archive are discussed in *Leads on the Premises of the Association* (see below).

[15] **Supply-room:** In addition to standard office supplies, the room contains boxes of incense, copper and silver threads, marker-pens of various kinds, cartons of colored powders marked in Hindi text, and a human skeleton neatly packed in a cardboard box.

[16] **Office:** A modernized office with machines and filing cabinets situated along the walls. A painting rests against the far wall, turned around to hide its subject. It's one of Filip Kramer's works, depicting two children crouched in a pool of mud, cutting a third, bound, child with broken glass.

Rosa Treutiger, the Association's financial manager, works here. Treutiger is an old friend of Anton Mahler, and reluctantly agreed to take care of the Association's accounting after the previous manager was imprisoned on drug-related charges. She knows about most of the Association's activities, except for the murders and disappearances connected to the rituals performed at Sasha Pogodin's mansion. Treutiger is only in the offices on Tuesday and Thursday.

[17] **Office:** The words "Anton Mahler" are printed on the door. Anton Mahler works here in the mornings. The office is well-kept and furnished with a desk, a small Macintosh, and a manual typewriter on the tabletop. Along the walls, there are bookshelves containing journals, occult writings, and financial manuals. In the desk-almanac, the note "At Sasha's 22:00" is dated for tomorrow night. There is a post-it note on the computer monitor, reading "F.345 678 009." *GM Note: This is a phone number for Filip Kramer.*

## LEADS ON THE PREMISES OF THE ASSOCIATION

**Black Sun Publishing:** A few interesting leads are available here. The PCs can acquire yet another copy of *The Power of Dreams* at Black Sun Publishing if they want to. The ritual dealing with dispelling their curse is bookmarked. If they look through the published material, they find Nigel Harcombe was frequently published between 1978 and 1983. Biographical information in the book jackets describe him as being a board member for the Slavic Association. However, the Slavic Association's records do not mention anyone named Nigel Harcombe. His name is also missing from Berlin's phonebook. If the characters inquire with the police or sample old newspaper archives, they discover Harcombe is an Englishman, who has been sought by international



authorities in connection to several ritual murders since the 1970s. Nobody knows where he is today.

If they look through Kochner's almanac thoroughly, they find the reference to the meeting at Pogodin's mansion tomorrow night.

**Lohmans Office:** The letter in Ada Lohman's office also references the meeting at Pogodin's home.

**Almanacs:** The three Russians' almanacs mention the meeting tomorrow night.

**Mahler's Letter:** The letter refers to the characters. However, if the characters have taken more than a month to reach this point in the campaign, the letter has already been sent. In this case, a copy may be available.

**Pogodin's Office:** There are notes written down in Pogodin's office detailing a ritual that opens a gateway to the realm of the dead. The notes are incomplete. They cannot be used to cast the ritual.

**Archive Room:** A thorough search reveals the following:

- ◆ A large amount of money has been paid to the Germanische Gemeinschaft as a "consulting fee." Leonard Freude is the listed contact.
- ◆ An envelope containing a photograph of a gang of young men in Wehrmacht military jackets, who stand defiantly in front of a building that looks like it's about to be demolished. Characters who know something about far-right extremists in Germany suspects these are members of Germanische Gemeinschaft. Three people stand closer to the camera, two of whom the characters recognize as Filip Kramer and Alexi Blobel. The third man is dressed in simple uniform pants, a black shirt with folded arms, and black gloves. He has short-cut, dark hair and dark eyes. This is Leonard Freude. On the back of the picture someone has written "Remember this first day when we achieve the *endsieg* (the ultimate victory) – Leo."
- ◆ The Slavic Association owns a small press called Black Sun Publishing and receives several hundred thousand Deutsche marks each year.
- ◆ Filip Kramer has been regularly withdrawing money from the Association's funds over the past few years.

**Mahler's Office:** The post-it note on Anton Mahler's computer monitor provides one of Filip Kramer's phone numbers. Judging by the area code, the address is located somewhere near the Hauptbahnhof. If they dial it, a female voice answers, identifying herself as "Chrissie." If the characters mention about meeting with Filip, she asks who they are. If they don't sound plausible, she hangs up immediately. If they can produce a reasonable lie, she tells them to leave a phone number, promising Filip will call back later.

## Surveillance from the Outside

The PCs can keep the Slavic Association under surveillance from an empty building that is marked for demolition on the other side of Kartenaustraße. Sitting in a car near the offices attracts unwanted attention. Characters can also set up in either the Berlin Nature Preservation Society or Höder's Furniture for the cost of a small bribe, providing them an overview of the building's courtyard.

**Helga Krausst,** Ada Lohman, and Rosa Treuriger arrive at 8 a.m. Shortly thereafter, other people begin turning up. **Anton Mahler** appears by 10 a.m. and leaves just before lunch. If followed, Anton goes to his own company – the security consultant-firm, Secure,

located on Obentrautstraße. He stays there until 7 p.m., and then finally heads home. He is the only one of the three Russians who comes to the Slavic Association on a daily basis.

One or two mornings each week, **Sasha Pogodin** arrives at the Association to meet with Mahler for an hour or so, and leaving immediately thereafter. He usually returns home or spends the day meeting with business contacts. In contrast, Filip Kramer never shows up at the offices.

Each weeknight, people attend meetings on the premises between 7 p.m. and 11 p.m. On Tuesdays and Thursdays, several members arrive around midnight, leaving between two and three in the morning.

## THE HOMES OF THE RUSSIANS

The PCs can try to locate the three Russians somewhere other than the Slavic Association. Mahler and Pogodin's addresses are found in Magda's address book and in the phonebook; there is only one Pogodin, but three Mahlers listed. Filip Kramer's address is not listed in any public registry. The address found in Magda's book is apparently incorrect. An elderly woman found there claims to have been living in the apartment for the past twenty years.

*GM Note: She has been bribed to lie.*





## Pogodin's Home

Pogodin lives in a luxurious mansion located in a secluded forest outside Berlin. The estate is surrounded by a high wall, crowned with razor-wire and broken glass. State-of-the-art sensors and an extensive alarm system makes the mansion extremely difficult to approach unnoticed. Pogodin also employs twenty bodyguards (*Sasha Pogodin's Bodyguards*), who are loyal unto death.

In the case of violence, sixteen of them engage the intruders while the others help Pogodin and his secretary escape in his helicopter, located behind the house. If the characters succeed in getting into the house to investigate it, they find papers in the living room fireplace, many of which remain unburnt or slightly damaged. The surviving documents contain significant information on Pogodin's criminal empire, enough for a warrant to be issued. Pogodin has brought all the valuable paperwork with him. Also, his secretary possesses a photograph-memory. If they are going to be caught, Pogodin shoots her, rather than risk her talking. In the basement, the characters find the temple from the pictures in Mahler's apartment (see below).

Pogodin stays at the mansion approximately every second day and night. The characters can see him coming and going with his bodyguards. If they keep the mansion under surveillance, they see twenty men arrive in expensive cars around 10 p.m., as detailed in the almanacs found at the Slavic Association. They leave again after 4 a.m. It is the meeting of the Inner Circle, and the only time all three Russians are found in the same location. They do not have a regular schedule for these meetings, but arrange the meetings as required. Generally, the meetings take place once per month. As such, if the characters do not strike during the first meeting, they're forced to wait until the disease progresses to an unpleasant level or find an alternative plan for gathering the three Russians together.

Prior to the meeting, four of Pogodin's guards arrive in a nondescript, grey van, parking it in the garage. Inside the van, they have the night's ritual victim. After the meeting, the same four guards load the body into the van and drive it to the local garbage station, disposing of it in the rubbish incinerator.

If the characters enter Pogodin's mansion while the Inner Circle is gathered, the events described in the *Pogodin's Mansion* section below take place. In this case, the characters receive a vision (as detailed in *Chagidiel's Dream*, p. 45), encouraging them to perform the ritual.



## Anton's Home

One of the three Anton Mahler's listed in the phonebook is a 20-year-old computer salesman, and can be dismissed immediately. The other two are of interest to the characters. They must visit each personally to determine which one is the Mahler they're looking for. They both own nice apartments in central Berlin. The phony Mahler often walks his three dachshunds, so the characters can see that he is the wrong person. The only one left is the true **Anton Mahler**. His apartment is guarded by four former Stasi members. They protect Mahler's apartment because he has provided them with new identities and well-paying jobs in Secure, Mahler's business. They do not fight until death, and flee if they are injured. Meanwhile, Mahler escapes over the rooftops and slips away. Mahler is a professional in all things, so he keeps nothing compromising at the apartment. The characters notice few personal items.

A bureau in the living room contains a pack of blurry, color photographs apparently taken in a cellar. The series of photographs shows Filip Kramer killing a tied-up woman with a knife and draining her body of blood. Mahler's pocket almanac lies on the kitchen counter. The meeting at Pogodin's tomorrow night is noted there.

If they capture one of Mahler's guards, he tells them everything he knows, namely that Mahler was a Stasi agent and his new company seems shady. The man knows nothing about the Slavic Association or Satanism and will probably be shocked if the characters expose Mahler as a ritualistic murderer.

## Filip's Apartment

Filip Kramer is far more difficult to track down. No one in local occult circuits or the Slavic Association is willing to reveal his whereabouts, or even admit to knowing him. The characters can find him in three different ways: infiltrating the Association and waiting until he chooses to personally meet them, tracing the phone number written on a post-it note in Mahler's office at the Association, or following him back from one of the meetings at Pogodin's mansion.

Filip is hiding with an old acquaintance. She is called Christine Schloßinger and lives in an abandoned apartment building on Duckenstraße 43. It has seven rooms. Christine Schloßinger lives in two sparsely-furnished rooms close to the exterior door. She opens the door if someone rings the doorbell. Beyond her rooms, there are three rooms filled with junk. A narrow corridor leads through the mess to two smaller rooms, which are facing the yard. **Filip Kramer** is found here. The furnishings consist of an electric stove, hot plates, and a dirty mattress on the floor. The walls there are lined with painting canvases, while a half-complete painting rests on an easel in the center of the room. The air smells rotten.



Filip has turned the previous tenants – a man and woman in their 30s – into *Living Dead*. They are dressed in soiled clothes, covering everything except for their heads. Their mouths are sewn shut with coarse stitches. Their flesh is swollen, emitting the strong scent of rot. They attack anyone entering Filip's section of the apartment, trying to drive the intruders out. Meanwhile, Filip escapes out the window and down the fire-escape. He chooses his next hideout more carefully, so the characters cannot find him from this point forward.

## CHAGIDIEL'S DREAM

The Death Angel, Chagidiel, takes no chances now his plans are so close to fruition. Prior to the player characters confronting the Inner Circle at Pogodin's mansion, they suffer another shared dream. If they are awake, the characters share a vision instead. The dream directs the characters to Pogodin's mansion and the three Russians' night meeting. This is the only time and place they can encounter the three Russians simultaneously, and perform the ritual to dispel the curse.

The characters share the same dream, remembering every detail when they awaken. It begins with them walking through infinite streets and suburbs with looming buildings. Dark shadows move behind the windows of every house. Behind them, the road is devoured by a vast darkness, forcing them to move ever forward. The buildings thin out until they find themselves on a forest road, which leads up to a solitary house. Even if they have never seen it before, they instinctively know this home belongs to Sasha Pogodin. They feel themselves drawn toward the estate, floating through its high walls. Guard dogs dance around the characters, but cannot reach them. They approach the house, passing through the walls.

Suddenly, an abyss opens beneath them, and they fall and fall. After a terrifying plunge, they land in Sasha Pogodin's lounge; the ante-room to his temple. The temple's door hangs open, the three Russians standing inside. They do not notice the characters enter, talking amongst themselves.

*"They may have stumbled across my book on dream-magic. If so, they'll try to break the curse. I think Magda suspected what could break it too,"* Filip Kramer says. The characters realize they are holding a copy of *The Power of Dreams* in their hands. By itself, the book opens, turning itself until landing on the page with the ritual.

Instinctively, the characters start performing the ritual, first making a circle around the entire estate, then around the house, and finally around the three Russians. As the ritual progresses, they notice how the boils gradually disappear from their bodies. When the ritual is complete, the three Russians roar in anger. Everything fades and the characters awaken.

## POGODIN'S MANSION

The PCs head to Pogodin's mansion, south of Berlin, to investigate the Inner Circle's meeting, and perform the ritual they believe will free them from their curse. The house is 20 kilometers south-east of Berlin, amidst idyllic lakes, forested mountains, and open grazing land. From

central Berlin, the house is a forty-five minute drive. A winding road cuts through kilometers of forest before reaching the house. The estate and surroundings are meticulously cared for by local nature conservationists. Pogodin does not care about the area himself, he is only interested in the status it provides him.

A gate blocks the only entrance from the road. Beside the gate stands a guard booth, manned by a sentry who greets visitors. A 4-meter tall wall surrounds the entire estate, its top covered with glass shards and razor-wire. In addition, the wall is alarmed. Armed guards (*Sasha Pogodin's Bodyguards*) with dogs (*Dobermans*) patrol the area. They always work in pairs, each controlling a dog. The security measures are rigorous. Pogodin only hires professionals and can afford the best and most loyal guards.

The house is a one-story mansion, built in the Germanic style with log walls and rustic trim. There is a huge turnabout in front of the house, as well as manicured gardens. In the backyard, there is a sprawling lawn and swimming pool. Hidden behind a copse of trees, there is a helicopter hangar with a small Huey-chopper.

The night of the Inner Circle's meeting, Mercedeses and limousines drive up to the house, one after another. A total of seventeen middle-aged men in dark suits step out. The cars are then parked outside the wall where bodyguards and chauffeurs stand talking and smoking in the graveled lot. They're familiar with each other and are suspicious of outsiders arriving at the estate. All trespassers are taken into custody and kept locked up until the Inner Circle men emerge in the morning.

Pogodin wants as few witnesses as possible during the nighttime ceremonies. As such, the Inner Circle's staff and his personal guards are ordered to remain outside the wall and make sure no one enters. The five guards allowed to remain in the house are divided up: one maintains the alarm central in the guard room, two patrol the bottom floor together, and the last two guards protect Pogodin personally.

The characters can enter in various ways. The shortest path is climbing the outer wall, without setting off the alarms or hurting themselves. If the sensors detect them, two patrolling guards go to investigate. False alarms are common, so they aren't as attentive as they should be. The dogs remain locked up in their pens as they're driven crazy by the sacrificing rituals. The characters hear them howling and barking at a distance. Once inside the compound, the characters can find their way into the house and descend to the basement temple. There are few problems going through the house, as the interior alarms are turned off during the meeting. The characters may even be invited to the Inner Circle's meeting, if they have been members of the Slavic Association for at least three months. By this time, they are probably very ill due to the parasitic infection and likely desperate for a cure.



## Floor Plans for Pogodin's Mansion

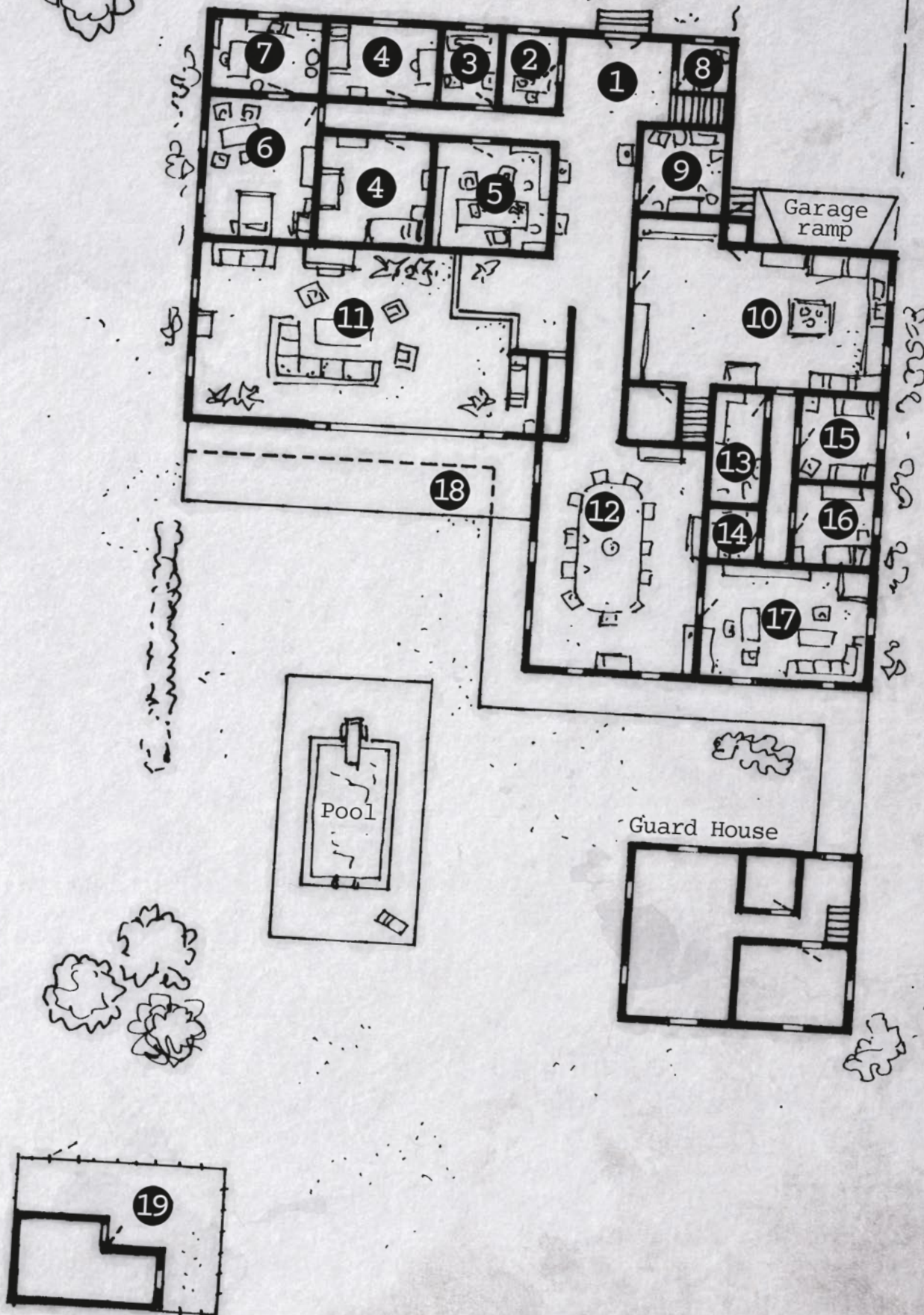
The main entrance is secured with three locks. Professional lockpicks are required to open it. All windows are connected to the alarm system at night, as well as when the house is empty. At those times, motion detectors are active near the main entrance, kitchen door, and the garden door. The security system is deactivated when people are in the house.

### GROUND FLOOR

- [1] **Hall:** A hall with impersonal furnishings. It is apparent the house is mostly used for meetings. Three Japanese-lacquered tables with twisted glass sculptures are positioned along the wall. Surrealist copper engravings hang on the walls. When the house is empty, a motion-detector covers the area around the front door.
- [2] **Guard Room:** There is a table with two monitors switching between security cameras at the front gate, the rear veranda, the main entrance, and from inside the two servants' rooms. A screen displays a map of the premises, indicating all the security systems. An audio- and light-signal tells them when and where an alarm has been triggered. One of the guards (*Sasha Pogodin's Bodyguards*) remains here at all times. The air is full of smoke from cigarettes.
- [3] **Barbroom.**
- [4] **Guest Rooms:** A room with a wide bed, an empty desk, and nonsensical graphic images on the walls.
- [5] **Office:** A huge desk dominates the room, along with three easy chairs. The walls are lined with bookshelves, which contain reference literature and binders. Pogodin meets important business contacts here; otherwise, he rarely uses the room. His secretary, Lorena Frühling, works here between 8 a.m. and 5 p.m. on weekdays. She lives in the city and comes to the house when Pogodin resides there. Otherwise, she accompanies him for his work. Frühling is a tall, dark-haired woman in her 30s. She has a photographic memory and complete knowledge of Pogodin's business. If he believes she'll be apprehended, he has her killed.
- [6] **Sasha Pogodin's Bedroom:** This room provides only the barest impression of being inhabited. There is a broad bed with low, leather armchairs around it. In a corner, there is a worn reading chair and table next to it. The Turkish rug is damaged with cigarette burns, and the five ashtrays are overflowing. Heavy oil paintings from the 15th century decorate the walls. By the reading chair is a well-stocked bar cabinet, which contains different kinds of vodka and whiskey.
- [7] **Work Room:** A large oak desk dominates the room. Stacks of paper are piled on the desk, pouring onto the floor. A manual typewriter is buried under the piles. Along the wall, there are waste paper baskets filled to the brim with dirty drinking glasses and empty bottles. On the windowsill, there is a 12-inch TV perpetually tuned to CNN. The room smells heavily of cigarette smoke. The blinds are shut and dark curtains are pulled across the window. A single metal lamp lights the room. This is where Sasha works when he is at home.
- [8] **Toilet.**
- [9] **Storage:** Various furnishings are stacked against the wall. Linen and broom closets are found to the right.
- [10] **Kitchen:** A large modern kitchen with a gas-wood stove fills the middle of the room. The walls are lined with cupboards and shelves. At the farthest end, there is a large pantry. A door leads to the garage driveway, while stairs lead down to the basement. Prayut Chaiprasit, Sasha's Thai cook, works here. He is a man of few words and completely loyal to his employer.
- [11] **Living Room:** This functions purely as a conference room, and was built in split-levels. A small stairwell leads to the lower level. The furniture is made of glass and leather. Various prints decorate the walls. Large plants sit under ultraviolet lights, adding a naturalistic flair to the room's presentation. An open fireplace is built into the north wall. Below the stairs, there is a well-stocked bar, which the cook tends during formal receptions. Sliding glass doors open onto the veranda and the yard.
- [12] **Dining Room:** An old-fashioned dining room featuring a huge table and chairs with high backs. Cabinets containing porcelain dishes and crystal glasses line the walls. A crystal chandelier hangs from the ceiling.
- [13] **Storage:** Linen, porcelain, and other household items are stored here.
- [14] **Bathroom:** The servants' bathroom. Definitely of lower standard compared to Sasha's.
- [15] **Servants' Room:** Two beds, a small bureau, and two different easy chairs. The cook, Prayut, lives here with his cousin, Seoyong, who is the gardener and chauffeur.
- [16] **Eliza's Room:** A bed, a bureau, and a desk are in the room. This is where Sasha's maid, Eliza, lives.
- [17] **Lounge:** Low easy chairs and couches are grouped around two low tables. The walls are covered by bookcases with splendid works and rare volumes of various sorts. Among them are all four volumes of the Ybarra translation of "Don Quixote" from 1780. In one corner, there is an open fireplace.
- [18] **The Veranda:** On the veranda, there are three tables with stacked chairs (put away until summer). A sloping roof protects the veranda from sun and rain. The roof continues around the house and forms a covered path to the guardhouse.
- [19] **Dog Pen:** Ten *Dobermans* live in the pen. The dogs are cared for by one of Sasha's bodyguards, Richard Streber.



Pogodin's Mansion, ground floor

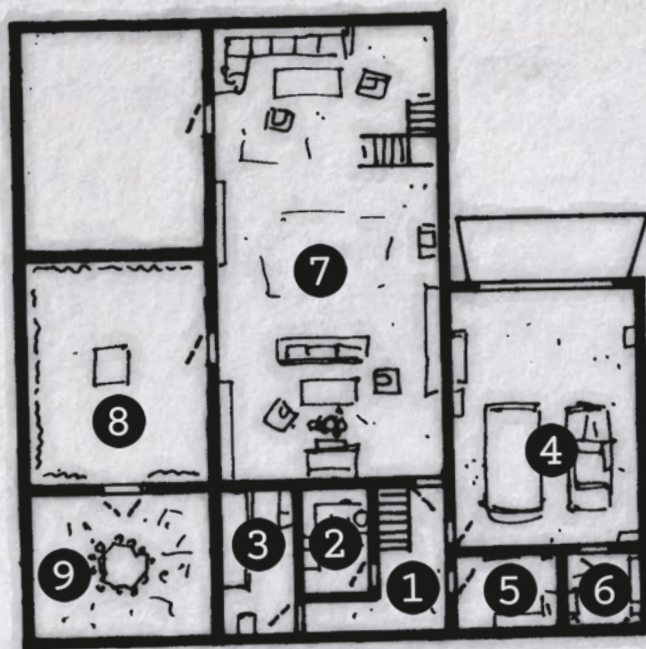




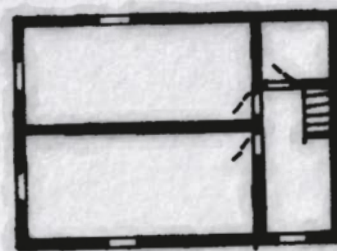
## BASEMENT LEVEL

- [1] **Stairs:** The stairs lead up to the kitchen.
- [2] **Food storage.**
- [3] **Boiler Room.**
- [4] **Garage:** Has room for two cars. Sasha's metallic-grey BMW 850i is parked here when he is at home. Next to the BMW, there is a grey VW van. In a wall closet, there are some twenty different license plates.
- [5] **Workshop:** A carpenter's bench and tools.
- [6] **Storage:** Tools and spare parts for the cars, as well as gardening equipment.
- [7] **Recreation Room/Anteroom:** The stairs lead up to the hall on the floor above. The room is furnished with two sofa tables, arranged around low glass tables. Colored light bulbs give the room a bluish sheen. On one of the short walls, there is an open fireplace. There are no mats in front of the fireplace; the red stone floor is exposed, with signs carved in the bricks. In front of the fireplace, there are ten polished skulls, nearly piled on top of each other. The skulls are painted with pentagrams and random symbols. A bowl of soot sits in front of them, containing several sweet-smelling, incense sticks.
- [8] **The Temple:** The temple has been sanctified by the Slavic Association's Inner Circle, according to Filip Kramer's instructions. In the middle of the floor, there is an altar with sides made of smoke-colored glass, painted with red and white signs. The altar can be opened like a cabinet. The magical tools are kept inside it. Thick, black pieces of cloth hang on the walls. The wooden floor has inlaid signs of silver and copper wire. A steel door painted with black signs leads further to the inner room. The walls and ceiling are insulated, so no sounds made in the room can be heard elsewhere in the house.
- [9] **The Inner Sanctuary:** Beyond the temple is the inner sanctuary, where only Sasha, Anton, and Filip have access. This temple completely lacks in design-refinement. There has been significantly more magic performed here. A character with **Magical Intuition** sees a black aura radiating from the room itself. In the middle of the floor, there is an altar built from concrete blocks, mortared with white glue, and stained brown with blood. More than fifty polished skulls are arranged around the altar. Some still have skin and meat hanging off the bone, while others are completely clean. A swarm of rats disappears into the darkness as the light is turned on. Crude signs and symbols are carved into the concrete floor and discolored with blood and ash. At first sight, the carvings appear to be magical symbols, but upon closer examination, PCs realize they depict the floor plans of a building. This is a primitive etching of Kalenko's house in Leningrad, but the three Russians are unaware of this. They only know the carvings trigger strong, aggressive energies within them, which they then use for magic purposes. Woven in and around the drawing are numerous signs of large letter C's with lines crossed through them. This is a symbol for Chagidiel, but again the three Russians are ignorant of this. A wooden box propped against one wall contains their magic tools, coarse objects of black iron, which radiate a shadowy aura to those who can see.

## Pogodin's Mansion, basement level



## Guard House, top floor



# THE KILLERS' DANCE

If the characters perform the ritual while the Inner Circle members meet in the house, they must begin forming the outer circle around the entire estate, outside its exterior walls. This process takes nearly two hours. The middle circle is preferably placed around the house itself. The innermost circle must then be placed around the three Russians. To achieve this, the characters need to enter the basement, where the men are located.

The mansion is filled with members of the Inner Circle, including some of Berlin's most powerful men. There are politicians, two high-ranking chiefs of police, some union VIPs, and several prominent business leaders here. They meet approximately once a month to engage in sadistic pleasure and bloody rituals, which have helped them obtain the positions they hold today. All the practitioners are effectively untouchable by the juridical systems. No one can convict



them without compelling evidence, such as video tapes, sound recordings, and credible witnesses. If the characters kill any of the participants, they encounter severe repercussions from the police.

Also present are tonight's sacrificial victims. The three Russians obtain their magical power from pain and death. The rituals demand bloody sacrifices and torture. Five prisoners are trapped in the basement. They were picked up by Pogodin's men in Poland and smuggled here to prevent investigations and make identifications more difficult if the bodies are found. There are three women and two teenage boys. After prolonged torture, they are killed around 3 a.m. This night's ceremony begins around midnight and is completed just before 5 a.m. Everyone in the Inner Circle remains inside the temple during this time.

What happens depends on the characters. With the exception of the third circle, they can perform the entire ritual outside the house. However, the final circle must be drawn around the three Russians. No one from the inside of the house interferes with the characters during the three hours required to complete the two outer circles.

They can enter the anteroom without being discovered. No sounds from the temple can be heard, not even the tortured screams. Both the temple and the inner chamber are sound-proofed. The door is closed, but not locked. When they're prepared, the characters can rush into the temple and create chaos among the participants. If they're armed with guns and use them (even if only by firing into the ceiling), everyone devolves into blind panic. Taken by surprise, the participants try to escape, convinced this is a police raid. Only two bodyguards remain, attacking the characters immediately and engaging in a frantic gun-battle until incapacitated or killed.

The five horribly tortured prisoners are barely clinging to life. When the characters see the victims and the bloodstained room, they must succeed a roll for **Keep it Together** to avoid becoming violently sick.

Finally, they can proceed into the inner sanctum. Inside, **Anton**, **Sasha**, and **Filip** are working on their sacrificial ceremony. They are so focused on the ritual, they have not noticed the events unfolding in the other room. When the characters enter, they freeze in horror. As the characters complete the final ritual circle, the men shriek in terrible pain, falling to the ground and writhing uncontrollably. Their thrashing intensifies as the characters invoke the last sentences of the incantation.

Suddenly, the ground trembles with a low vibration, intensifying into a small earthquake.

A distant rumble is heard, as fluorescent bulbs on the ceiling explode and scatter glass shards everywhere. At the same time, the room's four walls crumble away with a hideous crash. The characters are blinded in a cloud of dust. An ice-cold wind rushes forward, swirling in front of each of the characters, as if inspecting them.

A bluish light sparkles in the air, illuminating a large hall, which stretches out around them in all directions. Rough pillars support the ceiling. A rhythmic rumbling as that of machinery can be heard. The basement walls lie in rubble over the hall's stone floor. Nothing remains of Pogodin's mansion, or anything vaguely resembling it. The three Russians continue wailing and spasming on the floors.

Slowly, in the distance, three dark shapes approach from different directions. As they draw closer, the characters are probably shocked – roll for **Keep it Together**. The figures are three nepharites: the tormented creatures Chagidiel created from Yelena Kalenko and her two daughters (see

**Appendix**). The obvious leader appears to have once been a frail, adolescent girl. Now, her long black-braided hair ends in rusted hooks. Her jaw has been torn from her face, and she is wrapped in a blood-soaked ceremonial robe. The other two are an emaciated, elderly woman with dried blood flecked around her mouth and a young woman whose body has been butchered and sewn back together. The latter's stomach and internal organs are all gone, the only thing holding up her body is her spine.

The nepharites ignore the characters and form a circle around the three Russians. Without warning, the three Russians are turned inside out. Blood and entrails rain down over the nepharites and characters. To avoid shock, the PCs have to roll once again for

**Keep it Together**. Three identical men rise from the still-living and screaming bodies of the three Russians. They appear in their 40s and slightly overweight with black hair and burning eyes: doppelgangers of the Pogodin that Nikolay Kalenko summoned back in 1941. They are naked and covered in blood and viscera. Smiling, the Incarnates slowly approach the characters who performed the ritual, filling them with discomfort and dread. The Incarnates each reach out a finger, still dripping with gore, and lightly touch the characters on their forehead. A burning sensation rushes through their bodies, racing from the point the Incarnates touch and down to the genitals. They are thrown back and helplessly collapse. Slowly, still smiling, the three men fade and disappear.





The characters lie on the floor. They feel defiled, as if they have been dipped in dung. Something inside them has changed for the worse, yet they do not know what. They've received **Chagidiel's Mark** (p. 53). *GM Note: The Incarnates are trying to trick the lictor they know is now on the way. By placing **Chagidiel's Mark** on the three characters, they hope to lure the lictor into hunting the characters instead of themselves.*

If the characters try shooting or attacking the Incarnates, bullets and blades simply pass straight through them, inflicting no damage at all. They do not even react. The three do not entirely exist in reality yet, so nothing can harm them. From this point forward, all the characters recognize Chagidiel's Incarnates whenever they encounter them.

After the Incarnates vanish, the three nepharites drive rusted meat-hooks into the eviscerated bodies. They drag the impossibly alive Russians into the darkness without further ceremony. As they reach the room's edge, they turn and pin their gaze on the three 'marked' characters. Even bereft of a lower jaw, the youngest of them speaks in a gurgling, wet voice, "You have summoned us. We have come. Your pain belongs to us. We shall meet again."

### The Three Nepharites

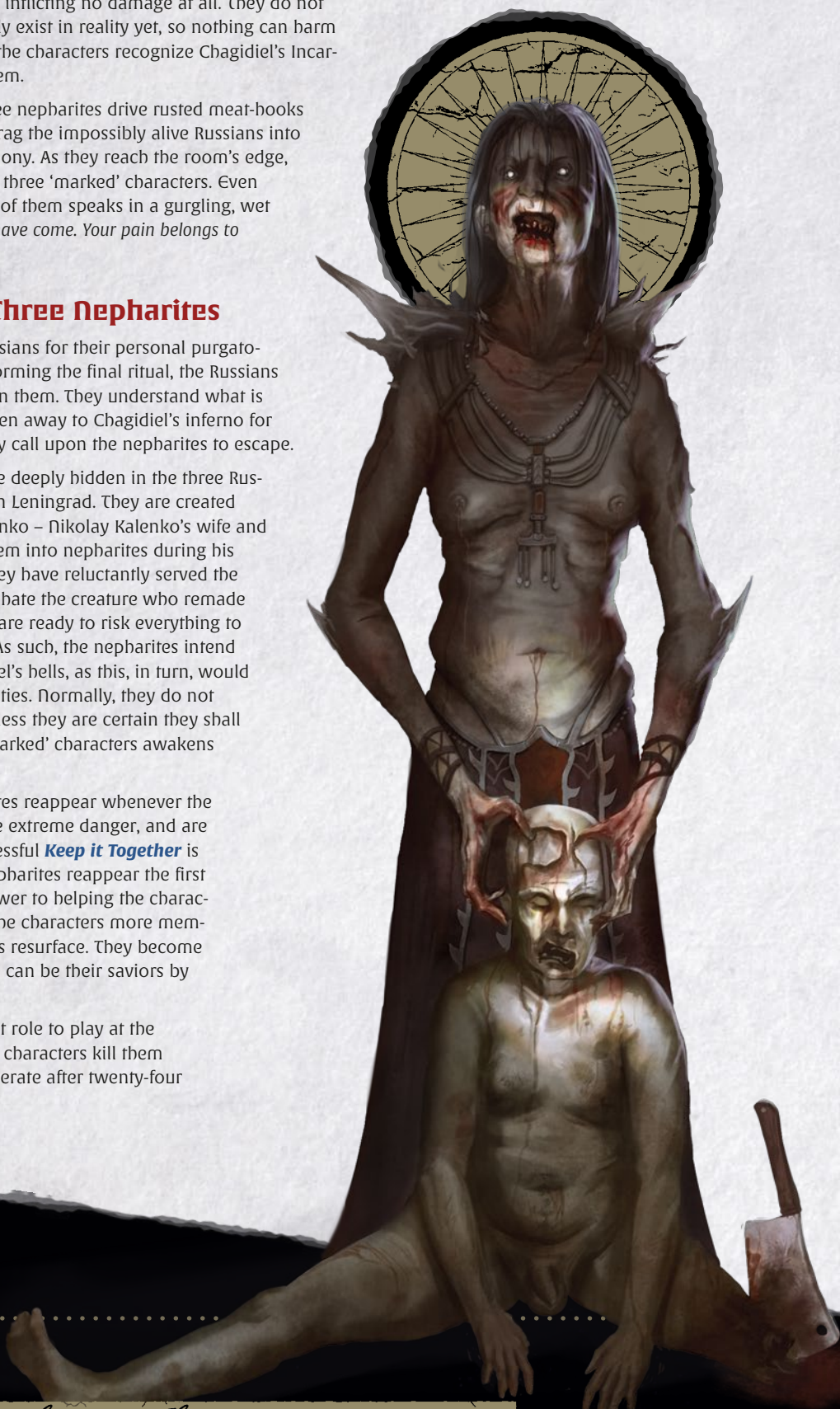
The three nepharites collect the Russians for their personal purgatories. When the characters start performing the final ritual, the Russians feel the Incarnates awakening within them. They understand what is about to transpire – they will be taken away to Chagidiel's inferno for eternal torment. In desperation, they call upon the nepharites to escape.

Memories of the three nepharites are deeply hidden in the three Russians. They met them the first time in Leningrad. They are created from Yelena, Katya, and Alyona Kalenko – Nikolay Kalenko's wife and daughters. Chagidiel transformed them into nepharites during his first time in Leningrad. Since then they have reluctantly served the Death Angel. However, they actually hate the creature who remade them into these living horrors. They are ready to risk everything to break free from Chagidiel's control. As such, the nepharites intend to liberate the children from Chagidiel's hells, as this, in turn, would release them from the Death Angel's ties. Normally, they do not risk working against their master unless they are certain they shall succeed. But something about the 'marked' characters awakens their sense of rebellion.

From this point forward, the nepharites reappear whenever the characters with **Chagidiel's Mark** face extreme danger, and are where the Illusion is weakest. A successful **Keep it Together** is required to avoid shock when the nepharites reappear the first time. They turn their considerable power to helping the characters. Each time the nepharites assist the characters more memories and feelings from their past lives resurface. They become increasingly convinced the characters can be their saviors by stopping the Incarnates.

The nepharites also have an important role to play at the campaign's conclusion. As such, if the characters kill them they simply disappear, only to regenerate after twenty-four hours.

*Yelena*





# EPILOGUE

The walls reform and rise around the room. The PCs are back in Pogodin's mansion. The three Russians' mutilated bodies have not disappeared, and are still lying at their bloody feet. The bodies are truly dead and silent now. Every inch of the room is drenched in their blood. The characters hear the last hint of distant footsteps and muffled screams before silence truly reigns. The Illusion has been fully restored.

The characters would be wise to leave as soon as possible. The horrible events at the mansion are blamed solely on them, and there are plenty of witnesses around to say the characters murdered the three Russians. If the five prisoners aren't freed, they are liquidated by the Inner Circle and disappear without a trace to avoid troublesome witnesses. If the characters take the five prisoners to the police, they send a squad car to the mansion, but all traces of ritualistic torture are gone. No one pays any attention to what the five captives and the characters have to say. If the characters do not get them out of Berlin and hide them, the prisoners disappear within a day. The characters are deemed wanted by the police, accused of murdering the three Russians. Their only chance to avoid incarceration is presenting photographic evidence, in addition to witnesses (i.e., the five prisoners). In this case, they can go to the press, but are still sought for questioning. If the characters leave Germany or go underground, Interpol opens a case on them.

## Interpol on the Trail

Immediately following the events in Pogodin's mansion, the cogs of justice start turning – but not in the characters' favor. If they have not involved any prominent newspapers, radio, or TV, the authorities distribute their description as people sought in connection to the murders. If the characters didn't hide their identities during the events above, the description matches them accurately.

They are identified via the Slavic Association, hotels, and any other contacts they may have. Within 24 hours, their names are made public, unless they used false identities after arriving in Berlin. If they become wanted, Interpol is contacted due to Pogodin's background within organized crime and Kramer's suspicious activities. It is suggested some competitor in Germany or elsewhere in Europe decided to liquidate Pogodin, and the characters are actually professional hitmen. Even if they do not have criminal records and seem impeccable, they're still branded as hired assassins. The Interpol forensic officers complete a thorough search of Pogodin's house, looking for footprints, fibers, and other clues as well as dusting for fingerprints. If the characters left any clues behind, the technicians find it. If the PCs can be identified from these traces, this takes another ten hours.

They are wanted under their own identities. All the characters receive the Disadvantage **Wanted**. While the characters are **Wanted**, their pictures are shown as suspects on TV and in newspapers. If the police know who they are, they stake out characters' homes and hotel rooms. Their phones are bugged. People stare at them on the street, hurrying away.

Friends refuse to talk with them. The police visit friends and family

and put them in custody, interrogating everyone from their personal sphere. If the police do not know who they are, they trace them through witnesses who saw them traveling to Pogodin's house. If the characters were members of the Slavic Association and disappeared without a trace, the police are notified and within 72 hours they are wanted for questioning.

The characters should change identities to avoid the threat of being revealed or arrested. *The Fixer* (or similar Archetypes) can always locate a suitable contact, even if he or she does not know Berlin's underworld personally. If they lack the contacts or skills, they may still make the attempt, succeeding if they behave reasonably.

Through underworld contacts, the characters can obtain a "safe" apartment in Belziger Straße, located in the city's Schöneberg neighborhood. It is in an old apartment house and has an entrance from the yard. The apartment belongs to an illegal art dealer, who spends most of his time abroad. It says "Höder" on the door. All the blinds are shut and pale yellow curtains cover the windows.

## IN CUSTODY

If the PCs do not succeed in getting away, they are brought into custody for questioning. If possible, the GM should try to avoid this outcome. Provide the players ample warning signs when the police are on their way, affording the characters an opportunity to escape. If they still get caught, they are taken to Berlin's police station and placed in separate cells. They are cross-examined and interrogated one-by-one for three days in a row.

Members of the Inner Circle of the Slavic Association frame the characters to avoid being caught themselves, fabricating evidence pointing towards them. If the five prisoners from Pogodin's mansion have been killed, the Inner Circle's members provide fake evidence linking the characters to the disappearances. If the characters have involved the press, they fare much better, as the Inner Circle's higher-ups do not want to draw any unnecessary attention to themselves. They dispose of any evidence pointing to their involvement. The evidence against the characters is considered insufficient, and they are released after three days of interrogation.

They are instructed to stay in Berlin and check in with the police every week for as long as the investigation continues. If the characters attempt to implicate anyone at Pogodin's mansion in the investigation, they find themselves in serious trouble. In this case, the Inner Circle wants them dead, arranging for an unfortunate suicide in their prison cells. If things progress this poorly, or the characters are likely of being convicted for the murders, the GM can introduce Ivan Chezenko (see *Chapter 2*), who attacks them while they are in custody. They are thrown into Inferno, where Chezenko (eventually) discovers they are not the Incarnates he seeks. He leaves them in an alley outside the police station, providing them with 10,000DM to make their escape. For full details about Chezenko's attack refer to *Chapter 2 – Shadows from the Past*.



# THE SLAVIC ASSOCIATION STRIKES BACK

*Alyona*

After the PCs stop the Inner Circle's meeting at Pogodin's mansion, they perpetually have the Slavic Association on their necks. The Association cannot tolerate such an insult, nor the security risk. The murders of the three leaders must be avenged. However, the characters may have successfully hidden their identities. If Interpol and local authorities cannot determine who they are, the Slavic Association cannot obtain any useful information from their police sources. If the characters attended the Association's meetings, they must continue attending regularly as to not arouse suspicions.

The Slavic Association hunt them using both magic and ordinary methods. With help from the police and the mafia, the characters are tracked down and their habits mapped. The characters begin noticing singular items of clothing missing: hair brushes cleaned, electric razors emptied, etc. The Inner Circle's magicians gather these personal items for use in ceremonies targeted at them.

Alexi and his men also hunt them, but rely on guns and other weapons. They eventually locate the characters if they have not gone underground. The GM should evaluate the characters' physical condition. If they are too badly injured, the GM can ignore the encounter with Alexi.

If the Slavic Association successfully steal the characters' personal items, and the group is strong enough to handle the attack, they employ magical means to dispose of the characters. After a couple of days, the Slavic Association's magicians summon creatures from Inferno or dream-creatures to destroy them.

*GM Note: The magicians summon Ichtyrians and Psyfagi from Limbo. They send **Living Dead** and **purgatides** from Inferno. In a worst-case scenario, they summon a **razide** and send it to the PCs, but only if the characters can survive. If the PCs are purely academics and without weapons and/or magic, the GM should not employ these attacks.*



# CHAGIDIEL'S MARK

A few days after the events at Pogodin's mansion, the PCs 'blessed' by Chagidiel's Incarnates develop creeping, persistent migraines. No matter how much they clean, they feel perpetually soiled. This sensation and the headaches continue, worsening over three days, before finally diminishing.

If they examine their necks, the characters feel a small, pulsating lump at the base of their skull. If the characters seek medical attention for the outgrowth, the doctor does not understand what they are talking about and cannot see it. The bump grows rapidly, becoming a meaty tumor of cartilage and blood by the next day. The headache disappears. The tumor feels moist and uncomfortable, exuding a faint, rotten stench. The characters are compelled to eat larger portions, feeling endlessly hungry. Despite this, they feel more physically present and mentally aware than usual. **Chagidiel's Mark** raises the 'blessed' character's **Soul** to +1, if it's value is +0 or lower, and persists while the Incarnates remain in Elysium.

The Mark also provides the characters with a limited variation of the **Enhanced Awareness** Advantage. In critical situations, such as during combat, they have visions of Inferno around them: brief glimpses of heavy machinery, creatures from Inferno, and so on. This enhanced perception does not affect the campaign's plot significantly, but the GM can use it to build atmosphere, create suspense, or provide the characters with information. These glimpses of Inferno should be used infrequently, to avoid losing their effect.







## CHAPTER 2

# SHADOWS FROM THE PAST

**S**

EVERAL LEADS POINT THE PLAYER CHARACTERS (PCs) in two different directions. On one side, a series of clues refer to Magda and the three Russians' shared background, specifically the mental hospitals in Germany and Russia, Leningrad, and World War 2. These events are outlined in this chapter – *Shadows from the Past* – and continue in *Chapter 2 – Dark Dreams*. On the other side, clues direct them toward the Slavic Association, as well as its involvement with right-wing extremists in Germany. These events are outlined in *Chapter 4 – German Autumn*.



While these chapters can be played in any order, beginning with the mental hospital in Frankfurt an der Oder might offer a more natural progression. It is also possible to interweave *Chapter 3* and *Chapter 4* together, running them in parallel. In this case, *Chapter 3* occurs each night – during the dreams – and *Chapter 4* takes place during the daytime. Running the chapters in unison can generate the tense and ever-present feeling reality is falling apart.

## THE LICTOR ATTACKS

After Chagidiel's Incarnates are set loose, lictors across Elysium sense something terrible has happened. They also become aware of *Chagidiel's Mark*, which draws more attention than the Incarnates' unnatural presence. By cursing the characters with *Chagidiel's Mark*, the Incarnates hope to deceive the lictors into hunting the characters instead. This affords the Incarnates enough time to create human bodies they can hide inside.

Binah sends *Ivan Chezenko* to investigate the disturbance. Three days after the Incarnates are freed, he tracks down the characters afflicted with *Chagidiel's Mark*. Upon locating each marked character, Chezenko immediately attacks them, believing they are Chagidiel's Incarnates.

Chezenko attacks at a time and place of the gamemaster's (GM's) choosing. A crowded restaurant or a moving train are suitable locations for creating dramatic effect. If the characters have been taken into police custody, the lictor attacks them in their cells, literally crashing through the wall.

The characters have little time to react when the lictor attacks. The marked characters see Chezenko's true shape and must roll for *Keep it Together* to avoid shock. Unmarked PCs only see a short priest in his mid-50s. Furthermore, all characters present are thrown into Inferno as reality is torn asunder by the lictor's rage (see *A Glimpse of Inferno* sidebar).

Chezenko attacks the characters with his bare hands, intent on killing them as quickly as possible. Initially, he assumes these 'Incarnates' have not regained their full strength. However, he quickly realizes something is wrong. The characters are simply not powerful enough, not even to be weakened Incarnates. He aborts his assault and attempts to defuse the situation. The GM should ensure that the PCs remain alive during the encounter, even if they are seriously injured.

While the group deals with Chezenko, three shapes emerge from the darkness. When they draw closer, the characters recognize them as *The Three Nepharites* from Pogodin's mansion. The horrific women walk slowly and deliberately towards them, their gaze locked on the characters with *Chagidiel's Mark*. Their ragged faces radiate with an unholy hunger and anticipation. Before they can capture their appointed victims,

As the lictor attacks, the world falls apart around the player characters. The area's walls and the ceiling literally crumble away. Everything made of glass, crystal, and porcelain shatters, while wood and paper burst into flame. In mere moments, everything is reduced into piles of detritus, leaving behind only fragments of the previous world. They find themselves surrounded by a twisting labyrinth of chambers, stairs, corridors, and open shafts stretching away into the darkness. A foul breeze sweeps over the ruins.

The floor is slippery, coated in viscous slime. Masses of fist-sized insects scuttle aimlessly on the floor and walls. They possess humanlike features, as if people trapped within chitin and cartilage, mumbling softly. A wasp-like insect lies some distance away, its body man-sized. It ceaselessly lays eggs, which quickly hatch into new insects. This swarm of smaller creatures hungrily burrow into their parent's body, which is already half-eaten. Its human face silently pleads for

mercy, deformed from endless torment. The player characters vaguely recognize its features, but do not know from where. Out in the darkness, they glimpse other insect-like creatures being devoured by their offspring.



*Chezenko's human form*



Chezenko recognizes the threat and transports the group back to Elysium. Their last glimpse of Inferno is the nepharites' mad rage, denied their prey.

Chezenko takes them back to the location where the attack began, and the Illusion is again whole. No one present at the time of the attack appears to have noticed the encounter. Characters realize that the facial features of people they see around them resemble those of the infernal insects. The lictor ushers the group into a private place, and begins to harshly interrogate them. Each failed attempt at deception (**Act Under Pressure**) is punished by physical violence, equivalent to a **Serious Wound**. Chezenko is willing to kill them if they do not answer his questions. Who are they, why do they have **Chagidiel's Mark**, what is their relationship with Chagidiel, where are the real Incarnates, and how are the characters connected to them?

If and when he is satisfied with their answers, Chezenko introduces himself. He talks in a skewed and untruthful manner.

*"I am a humble servant of God," he explains. "I have been chosen by Russia's archangel to combat the demonic forces that you have set free. You have resurrected an evil born some fifty years ago. The demon prince, Chagidiel, came forth from a portal to hell, opened by the desperation and pain people suffered during World War II. I was but a modest priest in Leningrad then, divinely chosen to stop what was happening. Only by infusing the power of God into an innocent child, the woman you knew as Magda, was I able to expel Chagidiel from the city.*

*"But he was not returned to hell. A man who I considered an ally aided Chagidiel by hiding his Incarnates within the bodies of three children. These children grew up to become the three men you killed. By doing so, you have released the demon prince. Now, it is your responsibility to vanquish him. If you choose not to, you forfeit your right to live, and I shall kill you here and now," he says. "It would be a small mercy."*

He informs the characters the parasitic infection afflicting them can only be stopped by destroying the three Incarnates and expelling Chagidiel. Chezenko provides more details about the events of 1941–42, but distorts the story in the same way as above, focusing on his role as God's faithful advocate against evil. Chezenko claims the characters must reenact the events of 1942. **GM Note: This is a lie.**

*"You must hunt down and destroy Chagidiel's Incarnates. But even this will not vanquish him. Only the archangel's power can banish the demon prince. Thus, to succeed, you must enlist her help. And you must assure Chagidiel does not escape again. Seek me out when the time comes to destroy him," he says and vanishes.*

## OCCULT STUDIES

The PCs can acquire information about Chagidiel by returning to Mantra, or through their occult contacts and/or studies of occult literature.

Characters succeeding with **Investigate** find several references to Chagidiel: the distortion of wisdom, the name of Hell's eighth circle, and a demon who stalks the woods of Borneo and eats children.

Facts about the creature, Chezenko, are more difficult to find. Some descriptions of devils and demons in occult literature match his appearance, but it is hard to know for sure.

## TO THE FRANKFURT CLINIC

There are several ways for the PCs to get to the mental hospital in Frankfurt an der Oder. Traveling by car is the safest way, especially if they are chased by the police and/or the Slavic Association. Although there are police traffic stops, the characters' vehicle does not get pulled over. Tensions will run high, though, as they see the traffic slowing down and other vehicles being sporadically stopped. At the last moment, they are waved through.

If they travel by bus or train, the characters may encounter trouble. If they are wanted, plainclothes detectives are placed along railway stations and airports in and around Berlin as routine procedure. As the detectives are also responding to other surveillance information, the characters may not attract police attention if they alter their identities.

The Slavic Association is also hunting for them. Pogodin's mafia organization and the Inner Circle have positioned their people in the same locations as the police. If the characters miss their **Act Under Pressure** roll or don't take the proper precautions, they're noticed amongst the crowds by members of the Slavic Association. Upon locating the characters, the Association's members follow them covertly, waiting for the most opportune time to attack. The attackers consist of five henchmen with the same stats as **Blobel's Henchmen**. Their primary goal is to capture the characters alive, so they can interrogate and torture them later. If they suspect they cannot accomplish this, they share the character's whereabouts with the local authorities through their contacts within the police.

The police send ten men (**German Police**) to arrest them, armed with H&K submachine guns, bullet-proof vests, and tear gas, and led by two plainclothes detectives. The detectives order the characters to surrender. If they fail to flee or decide to resist, the other officers pacify them, only using deadly force if required. The characters should survive, suffering a **Serious Wound** at most. Anyone arrested undergoes the same process of interrogations and trials as described in **Chapter 1**.

Characters who are police, agents, or have connections with the underworld realize the risks of utilizing the public transportation systems without employing a disguise. If the players do not understand this, the GM can point out what their characters' experience tells them.



## The Frankfurt Clinic

Frankfurt an der Oder is a grey, solemn city near the Polish border. The urban decay is prevalent, particularly in outer neighborhoods. In the city center is der Oderturm, a 24-story skyscraper built in the 1970s, featuring the building's name prominently on top. Intended to be an office building, the structure ended up as a dormitory for workers at the local semiconductor plant. As with much of East Germany, unemployment levels are high and the outdated industries are struggling to compete with their modernized, western counterparts. Each day, people sit on benches along the streets or in cheap cafés, discussing the dire economic situation, unemployment, and how expensive everything has become.

Some revenue trickles into the city through the tourists, who come there to shop in Poland. Using the bridge to the Polish side, they leave with empty cars in the morning and return with overstuffed trunks in the evening, their load usually consisting of household goods.

The Frankfurt Clinic is located in the city's outskirts, where numerous small industries and workshops are located. Most of them have shut down or operate at reduced capacity. The clinic is surrounded by grey tenements and abandoned industrial sites. Its closest neighbor is a fiberboard factory. The air feels heavy and metallic, filled with particles of fiberboard.

The clinic is located in an old manor, rebuilt in the early 1960s. A tall concrete wall surrounds the structure's raised foundation. Beyond the crumbling wall, the clinic's exterior is an unsettling combination of decay and abandonment. At one time, its walls were plastered white, but large flakes are falling away. A gravel road leading to the entrance has devolved into a muddy path. Tangled thickets of alder and decorative bushes (remnants of a garden) now grow wildly around the house. An unkempt lawn with masses of shrubbery decorate the house's front yard. A cracked stone stair leads up to the main entrance.

No one is outside when the PCs arrive. However, they see curious faces pressed up against the barred windows, distorted by the scratched glass. During the daytime, the front doors are left unlocked. A thick rope hangs beside the door, used to ring the bell for visitors arriving after

5:30 p.m. When the bell is rung, the receptionist lets them inside five minutes later.

The clinic reminds the characters of every bad horror movie about insane asylums they've seen, rundown and primitive to the point of being a horrid caricature.



*Chezenko's  
true form*

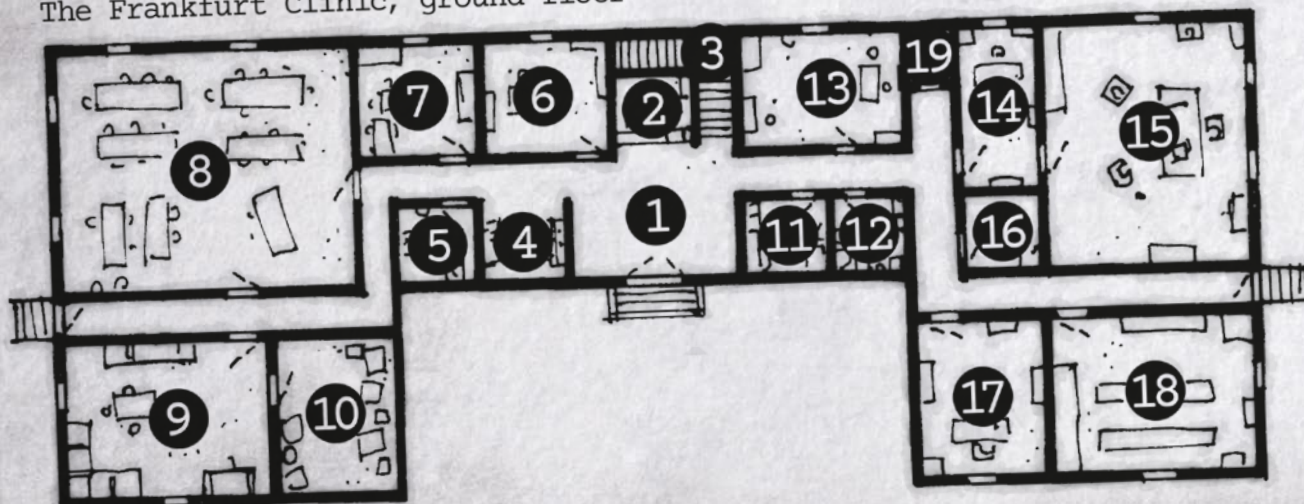


## Floor Plans for the Frankfurt Clinic

### GROUND FLOOR

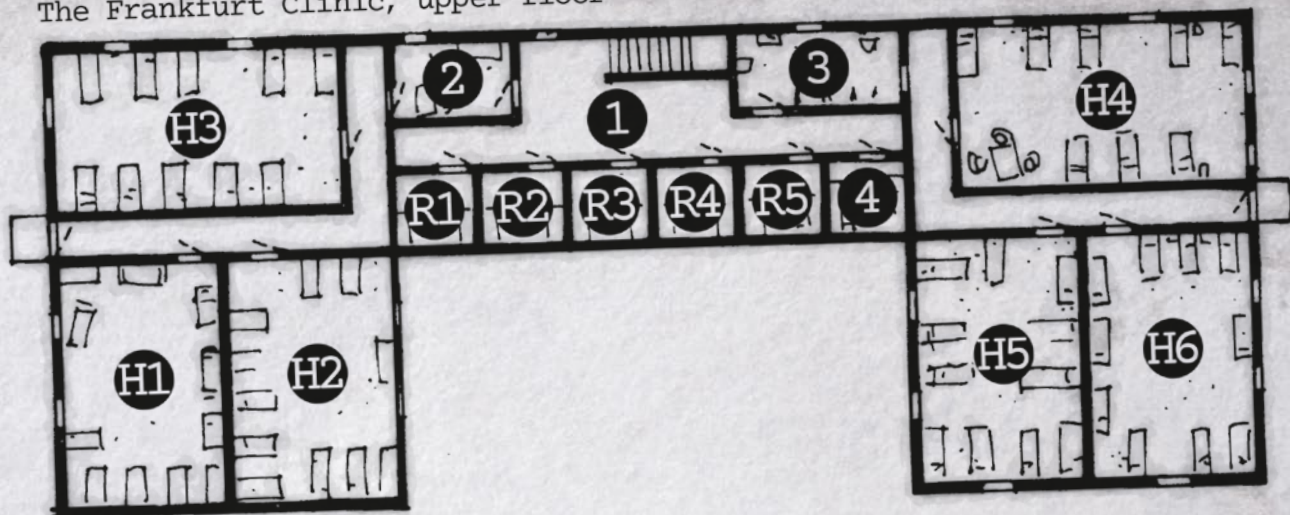
- [1] **Hall:** The flooring is cracked marble, reflecting the flickering glow from the fluorescent lighting. The domed ceiling, once painted white, has flame-like patterns over its plaster from water damage. Weak cries echo from the rest of the building.
- [2] **Reception Counter:** An elderly woman in a grey dress sits behind the counter, quietly knitting. If the PCs ignore her, she calls after them, pointing to the sign-in book on the reception counter. If they talk to her, she continues to silently knit until they state their purpose. She only speaks German, but no matter what language the characters use, she tells them she will get Doctor Schafer.
- [3] **Stairs:** Stairwell to the upper floor.
- [4] **Coat Room:** Numerous coats and jackets hang here.
- [5] **Toilet:** It is indescribably dirty in here. There is no soap or toilet paper.
- [6] **Dr. Doppler's office:** Doctor Nicholas Doppler is a tall, slim man in his mid-30s. He sits at his desk, banging away on an old typewriter, hidden behind piles of paper. He is completing his thesis in neurology and is uninterested in actually treating patients. If anyone bothers him, he explains he does not know anything about the clinic or its residents. He does not leave his room willingly.
- [7] **Staff Room:** The room is sparsely furnished with two scuffed tables and eight chairs. Two benches with faux leather upholstery and two blankets line one wall. Orderlies occasionally sleep here. At least two orderlies are sitting here playing cards and drinking beer.
- [8] **Dining Hall:** The hall was originally designed to be used as a communal area and dining room for the healthier patients. This idea was abandoned decades ago. Now, half of the ten tables are covered with dust cloths. Marks on the floor indicate where a piano once stood. The staff eat lunch in here now. Tableware is stored in large cupboards along one of the walls.
- [9] **Kitchen:** An old-fashioned kitchen with an enormous coal-burning stove and heavy-duty kitchen counters of wood and marble. A squat woman in her 50s with swollen feet shuffles about the pots and pans. An intellectually disabled young girl slowly peels potatoes over a bin. It is extremely dirty. The walls are grey-black and the ceiling is damaged due to damp.
- [10] **Pantry:** A pantry with old tin cans, sacks of flour, and potatoes.
- [11] **Linen Storage:** Clean linen is stacked on shelves, along with straitjackets and hospital robes. Two large hampers hold dirty laundry soiled with vomit and blood.
- [12] **Storage:** Odds and ends of furniture, tools, and old junk is stored here. Medication is stored in a locked metal cabinet. Dr. Schafer and the division heads each have keys to this room.
- [13] **Therapy Workshop:** Two carpenter's workbenches are placed against one wall. There are some tools hanging on the wall as well. There are two tables in the middle of the room. Along the wall, there are empty cupboards, which once contained materials to work with. A lighter area on the floor marks where a loom once sat.
- [14] **Office:** Vibeke Rausing, Dr. Schafer's secretary, sits behind a desk with an old typewriter and several boxes of documents. A faded patriotic poster from former East Germany hangs behind her.
- [15] **Dr. Schafer's Office:** Doctor Helmut Schafer has a relatively well-kempt and bright office, which has a view over an abandoned estate. He sits behind an enormous desk in one end of the room, and invites the characters to have a seat. Bookshelves with medical and psychological literature line the walls. A threadbare blue carpet covers the floor wall-to-wall. Drab prints decorate the room.
- [16] **Supplies:** Office supplies of various kinds are stored here.
- [17] **Intern Schumacher:** Mia Schumacher is a medical intern specializing in psychiatry. She is completing her practical period at the Frankfurt Clinic. Her temporary office is sparsely decorated with a desk and an old typewriter. She dedicates most of her time to studying literature for exams; she flunked earlier courses.
- [18] **Archives:** All journals and reports from the clinic's founding in 1961 and beyond are located in this confusing and obsolete registry. There are also earlier journals and records for all the patients Dr. Tatiana brought to the Frankfurt Clinic from Moscow.

The Frankfurt Clinic, ground floor





## The Frankfurt Clinic, upper floor



Karl Feuer is in charge of the archives. He is a short, hunched man who seems to be at least 75 years old. His personal filing system is incomprehensible to the outside world. Finding anything without him can take hours, requiring a successful roll for *Investigate*. Feuer only retrieves documents at Dr. Schafer's request.

- [19] **Basement Stairs:** Behind a locked, unmarked door, there is a staircase leading to the basement.

### UPPER FLOOR

- [1] **Hall:** The stairs ascend to a bare, white hall. Solid doors with latches line the wall. A corridor leading in both directions ends at a steel door with the words "Ward 1" and "Ward 2," respectively. One can clearly hear the soft murmur of complaining voices.

- [2] **Staff Room:** Two bare tables and some chairs furnish the room. A bench with vinyl-covered fabric and blanket rests against one wall. At least one *Medical Orderly* is always here.

- [3] **Shower and Toilets:** The shower room is incredibly dirty with cracks in the tiles and stains covering the walls. Mildew creeps down from the ceiling and up the walls from the drains. Here and there, small creatures scuttle over the floor.

- [4] **Broom Cupboard and Storage:** Contains cleaning equipment, trays, medicine boxes, handcuffs, and other odds and ends.

- [R1-R5] **Rooms 1-5:** The political prisoners are held here, leftovers from the 1980s when the clinic still accepted them. They are committed under false identities. Characters with knowledge of German politics recognize some of the patients.

Unwilling to admit these prisoners are being kept, Dr. Schafer will not allow the characters in here. There are currently eight prisoners: five men and three women. The oldest is a man in his mid-60s, whilst the youngest is a 30-year-old woman.

Two patients share rooms in 1, 2, and 5, while the patients in room 3 and 4 are alone. The rooms contain two bunks and a tiny, barred window, which opens outward. The patients are kept heavily sedated, perpetually staring straight ahead. Five have become mentally ill due to their prolonged stay at the clinic. The three others – a young woman, a man in his 40s, and an elderly woman – have only been in the clinic for a couple of years and remain in comparatively good mental health. However, they are so drugged they cannot speak.

- [H1] **Hall 1:** The hall contains eleven beds; paint peeling from their steel frames and bars. The room reeks of feces, urine, and unbathed bodies. Patients are dressed in white hospital robes. Four of them have been tied down to their beds, while the others are sitting or lying down. They are not as heavily drugged as the political prisoners, and some approach the characters when they enter.

- [H2] **Hall 2:** There are ten beds in this hall. Patients here are more alert and active. Two of them are playing chess on a bed. Everyone looks up as the characters enter and are relatively healthy and well-treated compared to the patients in Hall 1.

- [H3] **Hall 3:** There are ten beds in this hall. All but two of the patients are lying apathetically in their beds, mumbling quietly. The other two shuffle around the room, vacantly staring into space. The stench of feces, urine, and filth is overpowering.

- [H4] **Hall 4:** This hall only has eight beds. Three women are playing dominoes around a table. Two boys sit on the windowsill talking. None of them appear overtly ill. If the characters inquire about this, the warders say these are local patients, who return home to their families over the weekends.

- [H5] **Hall 5:** There are ten beds in this hall. Most of the patients here belong to the group Dr. Tatlina brought with her from Moscow in 1961. Everyone appears to be between 50 and 60 years old. Most of them sit apathetically. If the characters look closer, they notice all of them have scars on their bodies and faces – from burns, cuts, or other injuries. Three patients are secured to their beds with straps, throwing themselves back and forth, snarling and yelling. When the patients see the three characters with *Chagidiel's Mark*, they begin to panic, yelling, and running away.

In the farthest bed to the right, *Pyotr Gallentinov* sits in a fetal position, holding a doll in his lap. When the characters approach, he reacts to them as outlined below (see *Pyotr*).

- [H6] **Hall 6:** There are ten beds in this hall. There are four patients here who have resided here since their internment in Moscow. They panic upon seeing the characters who bear *Chagidiel's Mark*. The other six inhabitants of the hall do not react.



## THE BASEMENT

- [1] **Basement Entrance:** The stairs lead down into a damp stone cellar, which has been here since the house was built in the 1700s. A large, black dog is tethered beneath the stairs. It belongs to one of the orderlies and bites anyone who gets too close (**1 Harm**). When the characters come down the stairs they hear roars, shrieks, and howls from the Special Ward.
- [2] **Staff Room:** Appears much like the other staff rooms, except missing the vinyl bunk. There are two tables, simple armchairs, and an electric stove where a coffee pot is brewing. The two orderlies for the Special Ward are here playing cards. They have cattle prods sitting beside them on the table.
- [3] **Storage:** Old beds, furniture, gardening equipment, and spare roofing tiles are kept here. The orderlies have cleared out on corner to make room for a vodka still. The smell of fermentation is noticeable once the door is opened. Some twenty filled bottles are stacked next to the still.
- [4] **Food Cellar:** Three barrels of herring, some sacks of flour and potatoes, cabbages, onions, and carrots fill this room.
- [5] **Supplies:** Medical equipment from the 1960s and 1970s has been stuffed in here. Everything of value is gone.
- [6] **Storage:** The room contains an old fire extinguisher, sand bags, cleaning equipment, and twenty rolls of wallpaper, which Dr. Schafer is waiting to sell off.
- [7] **Special Ward:** The Special Ward is located behind a massive, steel door, which is opened with two keys. When the door is opened, the patients' screams and howls become deafening. At the corridor's far end, there is a pipe with a water hose and a bucket hanging on it.
- [C1-C4] **Cell 1-4:** The cells do not have doors, but rather barred gates of reinforced steel, allowing anyone to see directly into the room. A protective hatch in the bars can be opened to safely serve food. Every cell contains one patient; the hospital's most difficult cases. Two of them are chained to the opposite wall, preventing them from reaching the bars. The

other two press themselves against the bars, reaching into the corridor with clawed hands. All four are patients who accompanied Dr. Tatlina from Moscow. The stench is horrible. The keepers never go inside, preferring to spray down the patient with the hose and throw food in at the appropriate times.

- [S1-S2] **Special 1-2:** This is the calmer Special Ward. Once fully padded, the rooms now show concrete behind torn-up stuffing on the walls. Four patients are chained to the wall of each room. They show obvious physical changes, but are not as far gone as the patients in the cells. The keepers come in here and can touch the patients. However, when the characters with **Chagidiel's Mark** enter, the patients go wild and try to break their chains.

## Doctor Schafer

If they request any information, the PCs are led to meet **Dr. Helmut Schafer**. He greets them heartily and offers them a seat. "What can I help you with? You'll have to pardon me if I'm a little direct, but my time is valuable."

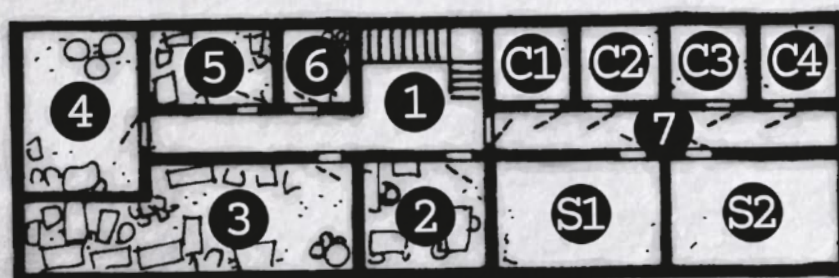
Schafer emphasizes the word "valuable," giving the characters a meaningful look. If they attempt to question him, he becomes increasingly impatient, repeats how "valuable" his time is. If the characters bribe him with 500DM (or the equivalent thereof), Schafer suddenly becomes more receptive. He escorts them through the whole hospital, except for the rooms holding the former political prisoners.

## The Archives

The PCs can gain access to the clinic's archives, and Schafer instructs the archivist to help them in any way they need. The archivist expects a small bonus of at least 50DM for every day the characters spend in the archives and request his help.

In the archives, the characters discover Magda arrived at the Frankfurt Clinic in 1951, transferred from the Kirov Clinic in Moscow. This was the same year the Frankfurt Clinic opened as an experimental facility for treating children with personality disorders. The three Russians also arrived in Frankfurt under the same circumstances. In total, forty-four children and young adults were transferred from Moscow to the Frankfurt Clinic. Twenty-three are still at the clinic: fourteen residing in the open wards, while nine others are incarcerated in the Special Ward. Fourteen other patients were discharged over the years, while seven died in the hospital.

The Frankfurt Clinic, basement





## Pyotr

While Dr. Schafer guides them around the hospital, the characters notice one of the original forty-four Moscow patients does not become terrified upon seeing them. He is **Pyotr Gallentinov**. After a few minutes, he looks up at one of the characters and signals for them to come closer.

When the character approaches him, Pyotr reaches out his hand, offering them a small porcelain doll. The chosen character feels a strong impulse to grab the doll, and instinctively accepts the gift. If the character refuses to approach him, Dr. Schafer urges them forward, saying Pyotr is showing sudden progress – he is usually catatonic, so this behavior should be encouraged.

The GM can use Pyotr to guide the players onto the right track, if they are lost. Pyotr offers information they'll need to proceed, such as the connections with Russia and the three Russians' contacts and past.

## The Black Doll

Pyotr received the porcelain doll from Dimtri Nesterov, the icon painter who cared for Chezenko while he became a lictor and painted the black icon image. The doll is a mystical connection between the children held captive in Chagidiel's Dream-Inferno and the power Nesterov set loose by defying the Black Madonna and freeing several children from Kalenko's house. The doll has no connection to Binah. Instead, it connects the children with their memory of someone trying to help them. When the player characters enter their dreams in **Chapter 3**, the doll and this connection will help them free the captive children, thus restoring their hope. The Wanderer, Pyotr's future-self who seeks out the characters, infuses the doll with his power in order to free his own dream-self in the past, as well as the other children who are held captive in Limbo.

## The Special Ward

If the PCs want to enter the basement and look at the Special Ward, Dr. Schafer becomes noticeably evasive. He tells the characters the ward holds nothing of interest to them. If the characters insist, he demands 2,000DM in cash to provide them access. Schafer warns the characters to prepare themselves for the worst.

*"We're dealing with patients who suffer from an extreme form of mental illness. Sometimes, they barely appear human."*

Schafer walks ahead of them down the narrow stairs into the basement, knocking on the door to the orderlies' room. A large-built man comes out and nods silently as Dr. Schafer explains the characters are here to inspect the patients. He unlocks the door with a huge key from the key-ring on his belt.

Dr. Schafer remains in the background and does not enter. He is sweating and trembles slightly. The heavy, steel door swings open, igniting a series of inhuman roars, as if from wild animals. The keeper reluctantly lets the characters pass. He tells them to keep their distance from the bars.

The characters immediately realize something is wrong – the patients (*Twisted Mental Patients*) are truly monstrous. Spiked skeleton pieces protrude out of naked bodies, along the back and at the joints. Sporadically, their skin has peeled away, exposing grimy, white plastic and matte metal. Their heads are deformed with low brows and prominent jaws filled with shark-like teeth. Some of them are strikingly hairy, while others have no hair at all. Coarse claws scratch the cement floor as they try to reach the characters through the bars. When the characters with **Chagidiel's Mark** come near them, they go into a frenzy. They throw themselves back and forth and attempt to tear off the chains and rip open the barred gates. *GM Note: For added drama, have one of the patients get loose.*

The characters with **Chagidiel's Mark** can see the cell walls are half-collapsed, revealing a labyrinth of small rooms spreading outward beyond. They're witnessing parts of Inferno – the Illusion is distorted under the pressure from the patients' ceaseless fear and pain.

If the characters stay more than a couple of minutes, all the patients suddenly become fearful and panicked. They shriek and retreat into the corners, hiding. Heavy footsteps sound, and three figures appear in the distance of Inferno. They approach quite rapidly and the characters with **Chagidiel's Mark** recognize *The Three Nepharites* from before. None of the others see Inferno or the nepharites, but Dr. Schafer senses their presence and becomes extremely nervous.

Unless they wisely retreat, the characters are attacked by the nepharites. Leaving the basement is sufficient enough to escape the creatures.

By now, Dr. Schafer is visibly terrified and wants nothing to do with the characters. If they ask him for more information, he refers them to Dr. Tatlina, who is retired but still lives in Frankfurt an der Oder. He provides them Tatlina's address. *"She was the clinic manager before my time. She might be able to answer all your questions. Now I must ask you to leave."* He refuses to answer any more questions.



# ՌԱԿԱԼՅԱ ԺԱԿԼԻՆԱ

Dr. *Natalya Tatlina* is easily located. She is well-known and respected throughout Frankfurt an der Oder. If the PCs ask around, they receive directions to her house.

Tatlina lives some distance outside the city. Her home is a rustic, wooden house surrounded by a dazzling garden, filled with Dr. Tatlina's passion – rose bushes. If the characters come during the day, they find her working in the rose garden.

If the characters explain what they want, Dr. Tatlina nods understandingly, inviting them inside for coffee and cookies. The house's old-fashioned interior is filled with bookshelves, lace tablecloths, small porcelain vases, and ornate wooden furniture. Everything is clean, but in no way tidy. The characters have a hard time understanding how Tatlina can find anything in the clutter. She shoves away various books, journals, and an incredibly fat white cat from the couch, offering them a seat.

Tatlina questions the characters thoroughly about who they are and how they know about the Moscow children. If they tell her what has happened to Magda, Tatlina speaks more freely. She has always had a soft spot for Magda.

Dr. Tatlina explains she was the manager of the Kirov Clinic in Moscow during World War 2. In the spring of 1943, she was informed a group of children suffering from shell shock were in a concentration camp outside Moscow, more specifically Camp S-17. She went there and found the children living in appalling conditions. They had obviously suffered great misfortune during the war. According to camp records, they came from Leningrad.

Dr. Tatlina brought the children to the Kirov Clinic, caring for them over several years. Seven of the original fifty-one children died during the first years. In 1951, she was offered the Frankfurt Clinic, and opened it as a modern facility dedicated to children with trauma-based and personality disorders. She brought the patients from Moscow to Germany. In the early 1960s, fourteen of the patients were discharged, including Magda and the three Russians. All the released patients were provided with places to live in Frankfurt an der Oder. Dr. Tatlina has a record of those addresses and gives them to the characters, if they show interest. She believes some of the discharged patients moved, while others were later committed to other mental hospitals. Unfortunately, the remaining patients could not be released.

If the characters inquire about Magda and the three Russians, Dr. Tatlina recalls two things. First and foremost, Magda seemed to be mentally stable when Dr. Tatlina met her in

the camp, but she got progressively worse upon arriving at the clinic. Second, the three Russians always stayed together, protecting each other. The other children avoided them, as they were capable of the most horrific acts if they were not restrained. In the early days, they tormented at least two other children to death. Only Magda could safely remain around the three. Indeed, they seemed afraid of her, avoiding her whenever possible.

If the characters ask about Pyotr Gallentinov, Dr. Tatlina remembers him as well. He was a silent boy with intense eyes. He always walked around with a black, porcelain doll, which he kept for himself. If the characters show her the doll they received from Pyotr, she recognizes it and asks why they have it. *"Pyotr never let go of that doll. It was the only thing he ever cared about. How very strange. If he gave you this, it was for a special reason."*

## DISCHARGED PATIENTS



The characters can attempt to track down the fourteen patients discharged by Dr. Tatlina during the 1960s. They know Magda and the three Russians were four of them. Ten others remain to be found.

None of them live at any of the decades old addresses Dr. Tatlina provides. However, they can be traced down via the old addresses – all of which are in Frankfurt an der Oder. By visiting these, the characters learn five of the patients committed suicide shortly after they were discharged. There are still neighbors who remember them.

It is harder to obtain information about the remaining five. The characters can check with the national registration, police registries, and the city phonebook. They can also find out if any of the patients contacted hospitals for help since their discharge; Dr. Richter can assist them with this.

With this information, the characters discover all five regularly contacted hospitals during the 1960s and 1970s, but they seem to have managed through the 1980s without requiring hospitalization of any kind. Three of them died of natural causes over the last ten years. Two of them are still alive. The characters can obtain their addresses easily.

Searching the government register is not legal and requires characters bribe some low-level employee. By doing so, they risk an encounter with someone who is not bribable. The most practical solution is asking Dr. Richter for help (see *Chapter 1*). The good doctor does not care about the fact the characters are wanted by the police. He suspects the murder accusations are false and have something to do with their parasitic infection. He is happy



when they contact him and is very eager to know what has happened.

If the characters have trouble with the police, they should be particularly careful. If they are not disguised, there is always a chance they are recognized when they visit an authority. If they are disguised, the risk is almost eliminated.

## Ethel and Laila

The still-living patients are two middle-aged women: Ethel Brockman and Laila Nemtseva. Both of them have moved from Frankfurt an der Oder to the Marzahn suburbs outside eastern Berlin. They have kept in contact through the years and live in the same area.

If the characters contact and ask to meet them, they accept. They do not want to talk about the past on the phone, suggesting they meet at Ethel's apartment. *"Things such as these should be discussed calmly, over a cup of coffee, right?"* Ethel says. The characters can decide the time of day. The ladies prefer to meet in the afternoon.

The characters arrive in a sprawling suburban area with two-story houses made of grey concrete. They see small lawns devoid of trees or shrubs. There is a chill in the air. The houses were built rapidly sometime in the 1970s. The plaster has started flaking and the concrete is covered with obscene graffiti. Children are playing in a burnt-out car on the parking lot.

The decay is even worse in the entrance. The stench of sweat and urine hits the characters like a brick wall. A drunk sleeps on the basement landing, rolled in newspapers and cardboard boxes. Several empty bottles of rotgut line the wall.

The characters with *Chagidiel's Mark* see ten enormous, disfigured bugs – nachtkäfer – hungrily circling the man. They also see a stairwell leading into the darkness behind him. Another ten or so nachtkäfer come crawling up the stairwell. Other characters only see the drunken man shaking in convulsions in his sleep.

If the characters do not intervene, the nachtkäfer drag the man down the dark stairs, while eating him alive. If the characters attack, the creatures quickly yield and flee from the Death Angel's chosen.

Ethel Brockman lives on the second floor. The elevator does not work without the right key, so they have to walk up the stinking, fire escape stairs. When they ring the doorbell, a grey-haired lady opens the door. If the characters did not call in advance, she nervously asks what they want. When she hears what they are there for, she frowns, but still invites them in and calls for Laila.

The apartment is clean and tidy with an assortment of small, dust-free

ornaments placed everywhere. The furnishing is simple and there is a small TV on a bureau. If the characters called and made an appointment, Laila is there and greets them. If not, she arrives five minutes later. She looks somewhat younger than her friend, but still older than her actual age.

The characters are offered strong black coffee and wheat buns. The two ladies are friendly and talkative. They seem generally pleasant and cheerful. When the characters question them about the Frankfurt Clinic and their time in Russia, they become nervous and start stirring the coffee frantically.

They can give quite a bit of interesting information, mixed with nervous laughter and attempts to change the subject to more pleasant topics. They suffer from horrible nightmares, much like the player characters. They vaguely remember a disgusting camp *"before the hospital in Russia."* A young lady saved them from there: Dr. Tatlina. They have only vague memories of what happened before the camp.

*"All of us were there. It was dark. I can't remember what it looked like. It's a complete blank."* Anything else has been thoroughly suppressed. That is why they are still alive and, to some degree, functioning.

## EPILOGUE

After their experiences in Frankfurt an der Oder, the PCs may have more questions than answers. However, they now know the Leningrad children played a viral role in previous events, Magda in particular. The characters also know they can end their terrible curse by defeating the creatures they unwittingly unleashed. Yet, with Chagidiel's Incarnates free to weave their influence throughout Germany and Russia, history appears doomed to repeat itself. Only this time, no one is left to save them.

Fortunately, whether they realize it or not, the characters have been granted a powerful tool to defeat this gathering evil: Pyotr's Black Doll. No matter what the chosen character does to the doll, it always finds its way back to them, even if it is destroyed. The seemingly innocuous figurine not only serves as a psychic link to Pyotr's future-self, The Wanderer, but also with the children trapped in Chagidiel's Dream-Inferno. Details of this are outlined in *Chapter 3*.

Although the events of *Chapter 3* begin on the night after receiving the Black Doll, the characters are free to proceed as they choose. Indeed, they may continue following leads outlined in this chapter while simultaneously playing out the events detailed in *Chapter 3*.





## CHAPTER 3

# DARK DREAMS

**T**HE NIGHT AFTER RECEIVING THE PORCELAIN DOLL from Pyotr (see *Chapter 2*), the player characters (PCs) share the same dream. If the characters visited the Frankfurt Clinic prior to freeing the Incarnates, the dream does not come until the night after the Incarnates are set free. In the dream, the characters see each other. The character who received the doll has it with them. If they try to dispose of the doll, it always reappears after a few minutes.

The PCs stand in a white landscape, surrounded by fog. They glimpse low hills on the horizon. A lonely tree rises on a hillside before them. It is comfortably warm and a faint breeze ruffles up their hair, smelling of topsoil and the ocean. The sky is scarlet red, as if the moment before sunrise. Clouds of mist twist and turn. Shapes form in the veils of fog, only to disappear as soon as they are looked at.

The characters can speak freely with one another and travel wherever they please. If they wish, they can walk in different directions, but always return to the group after a short while. After they have explored for a brief time, they notice a man sitting by the tree on the hill. He leans against the weathered tree trunk, resting comfortably. When they notice him he beckons the characters to come closer.



As the characters approach him, the man rises and introduces himself as *The Wanderer*. The characters sense something vaguely familiar about him, but they cannot place it. If they inquire, he says he knows them, but cannot say from where.

In truth, the dream wanderer is Pyotr Gallentinov, who they met at the Frankfurt Clinic. Several years into the future, Pyotr becomes a skilled magician of Time and Space, allowing him to project himself backwards to speak with the characters.

*"I understand you have come here so that I may teach you. You shall need my knowledge of the Dreaming Art,"* the Wanderer explains.

Over the next several nights, the characters encounter the Wanderer every time they sleep. After warmly welcoming them back, he trains them in the *Art of Dreaming*, outlining what it is and how it works. Their nightly trainings are detailed below. After what feels like an eternity, he explains they've done enough for the night, but they will meet again. The dream fades away, and they awake. However, the characters recall the dream in perfect detail.

## THE DREAMS OF THE WANDERER

Each night, the Wanderer teaches the characters the *Art of Dreaming*. He meets them in the same place, by the weathered tree atop the hill. Every lesson begins with him explaining what they are going to do and how the process works. The characters have difficulties in judging how much time passes in the dream. Although they wake the following morning, every night's dream lasts for several weeks, as the Wanderer uses his abilities to distort Time. By doing this, the Wanderer can train them as full-fledged dream wanderers in just a few nights.

### The First Dream

During the first night, the Wanderer teaches the PCs how to make alterations to inanimate matter while in the dream. The misty landscape twists around them until they are in a ruined city its modern buildings and streets hauntingly empty.

*"This is an abandoned dream world. Its creator no longer dwells here, so these ruins are all that remain,"* the Wanderer says.

*"All you find here can be changed,"* he says. To demonstrate, he transforms the weeds growing from the cracked asphalt into fruit and bread, then offers them to the characters.

The weather suddenly changes and freezing rain begins whipping at them, chilling them to the bone. *"Tell me, what will you do about this?"* he asks, challenging them to create a home in the dream.

Over what seems like weeks – it's difficult to tell in the dream – the wanderer teaches the PCs the Advantage of the *Art of Dreaming*:

### • The Art of Dreaming

When you affect changes in your lucid dream, **roll +Soul**. The changes are normally minor and fleeting, and affect only one aspect.

**(15+)** Choose 3 options.

**(10–14)** Choose 2 options.

**(–9)** You lack control over the dream. The GM makes a soft or hard move.

#### Options:

- ◆ Transform an object.
- ◆ Your changes are permanent until the dream ends.
- ◆ Your changes affect something large or a number of things.

### The Second Dream

On the second night, the Wanderer tells them, *"Sometimes, you must change yourself."* He becomes a bird and flies up into the tree, perching on a high branch.

The misty landscape twists around the characters. They find themselves in a peculiar landscape where multicolored crystals grow in regular patterns. They are standing on a translucent pathway, surrounded by a crystalline labyrinth. The Wanderer does not tell them about the world's origin, because it is one of his own failed experiments.

There are no inanimate objects they can change here. The characters must transform their own bodies to solve problems, such as increasing their strength to break through crystal barriers or gaining the agility to dodge the sharp, crystal spheres whirling in the air. Then the ground opens up beneath their feet and walls threaten to crush them. Unless they alter themselves against these threats – such as shrinking themselves to avoid the crushing walls – they are injured.

Once again, weeks pass within the dream and, after they awake, the characters receive a new option for the *Art of Dreaming*:

- ◆ Transform yourself.

Each character also improves their value in **Soul** by +1.

### The Third Dream

The third dream only occurs for PCs with **Soul** +2 or higher. Everyone else sleeps soundly through the night. If there are no characters with **Soul** +2, the GM can advance the storyline directly to the fourth (and final) dream instead.

The Wanderer explains he is leading the characters to a special place – the origin of all dream magic. The misty landscape fades away, transforming into a cityscape, a glittering sea, a field of ruins, and then finally into an empty space, over which they hover. They are approaching the Vortex.

Large insects buzz through the darkness. The Wanderer teaches the characters how to change them. Soon, larger creatures



appear, such as flying lizards and fiery spheres. Over time, they must transform larger and more complex creatures.

Weeks pass and the characters gain a new option for the **Art of Dreaming**:

- ◆ Transform another being.

The Wanderer then teaches any characters with **Soul** +3 or higher how to open a portal in order to bring other characters into the dream:

- ◆ Bring someone into the Dream.

You can only bring characters you have had physical contact with in the past.

## The Fourth Dream

All the characters experience the fourth and final dream. The Wanderer explains that he must test their knowledge in a real situation. *"You will meet terrible resistance soon enough. I do not want to leave you untested,"* he says, summoning a curved blade to his hands. *"It's your turn now."*

The landscape fades and becomes darker. The characters find themselves in a labyrinth of rooms and corridors. The sounds of humming, pounding, and fluids flowing echo from every direction. Suddenly, a 3-meter tall **Dream-Creature** appears out of the darkness, its body covered in tarnished metal. With a roar, it raises a long spear and attacks the characters, forcing them to defend themselves.

The Wanderer assists them to prevent death or serious injury, but encourages them to be self-reliant throughout most of the encounter. When the characters stand victorious the Wanderer speaks to them, *"Well done. You are now ready for what will come."*

He bids them farewell, promising they will meet again one day. He wishes them the best of luck and fades away. Characters gain a new option for the **Art of Dreaming**:

- ◆ Create something from nothing (a single small, fleeting thing not bigger than what a normal person can lift and carry).

The characters awake fully rested, remembering everything they have learned. Any injuries suffered in the labyrinth have healed; even 'dead' player characters awake unharmed.

While the Wanderer teaches them the **Art of Dreaming**, the characters do not endure nightmares, as they are under his protection. After they are trained in the **Art of Dreaming**, the characters can withstand their nightmares more readily. Those characters who trained for all four dreams sleep calmly from this point forward. Those with a lower skill in the **Art of Dreaming** still suffer nightmares, but can mitigate them.

## THE DREAM CLINIC

The Dream Clinic does not adhere to normal physics. When the player characters leave the ground floor via any of the stairwells, they are unable to return to this area. The dream like environment transports them either to the second floor or the basement (see below). As such, the GM should keep this in mind if they wish the characters to find something on the ground floor.

## THE DREAM CLINIC

The following night, the characters share the same dream again, but this time the Wanderer is absent. All the characters are children about 10 years old. They sit in the back seat of a worn-down Mercedes. The car has no chauffeur. Everything is viewed through a child's perspective, distorted and threatening. The character who previously received Pyotr's doll is now holding it. Whatever the doll-holder does, the doll always returns to them.

They are driving along a dark, deserted road. Single beams of light illuminate the forest passing by beyond the car's windows. Burning barrels of gasoline line the roadside and dot the road itself. The driverless car carefully navigates between them. It is not possible to control the vehicle, and it continues moving no matter what the characters do. The doors are locked and they cannot jump out. If they use **Art of Dreaming** to escape the car, they always discover themselves standing in front of the clinic after walking around for a bit.

The forest thins out, its trees are barren. The dead tree branches scrape threateningly at cracked windows. Bitter cold floods the car's interior. Black, spiky ruins rise around them. Barbed wire snakes over and between the crumbling buildings and dead trees. Deep trenches cut deep gashes across the landscape in crude patterns. Rotting bodies lie along the roadside like discarded ragdolls. Every now and then, massive explosions light up the night and shake the ground.

The characters are experiencing reflections from Pyotr's (and the other children's) past. In the dream, they undergo the equivalent of what his black doll endured in reality. The doll serves as a connection between the children's Dream-Inferno and the characters' dreams. They are pulled into the Dream-Inferno by the young Pyotr, who hopes they can free the children from Chagidiel's Dream-Incarnate.

But the characters are not helpless prisoners in Pyotr's dream. They can alter the dream and themselves with the **Art of Dreaming**, much in the same way they can manipulate their own dream worlds.

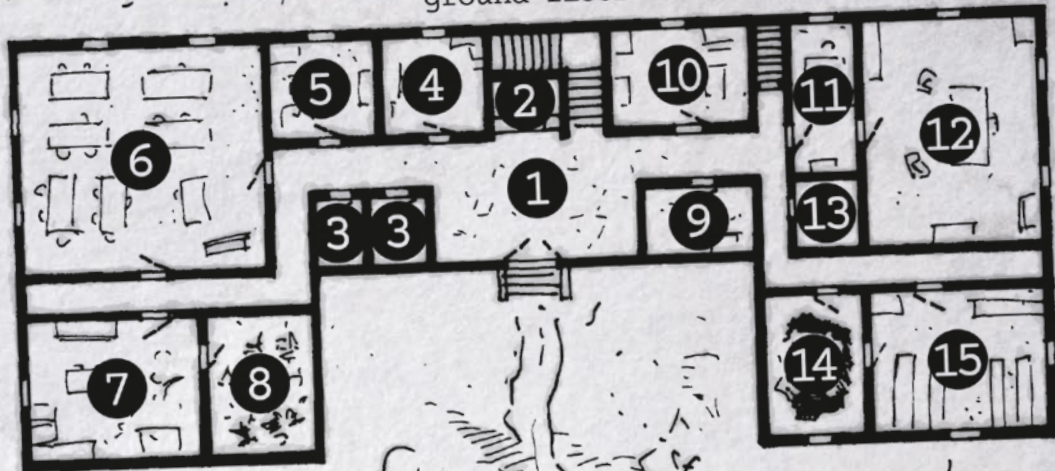
The car glides through the darkness, bouncing over the rough asphalt. A black moon stares down from the night sky like a dead eye, a gate into death. They soon drive through heavy, metal gates, which close behind them. Twisted trees cast shadows over an overgrown lawn. Toppled garden furniture lies in the thickets covered by moldering leaves.

They have arrived at the dream version of the Frankfurt Clinic (see sidebar). An impenetrable forest with ruins, barbed-wire fences, and muddy trenches surround the clinic. Explosions can be heard in the distance. A narrow road leads between tangled wires and shrubbery, up to the clinic. Its gates are half open like a gaping mouth. It is identical to the muddy clay road leading to the Frankfurt Clinic in the waking world.

The car glides up in front of the clinic's main gate and stops. The doors open with an unpleasant metallic sound. When the PCs exit the car, its doors close and it drives away silently, disappearing into the night. The Frankfurt Clinic's facade towers above them. It appears virtually identical to the waking world, except everything is more decrepit and



## The Dream Clinic, ground floor



decayed. Rotting ivy clings to the grey walls. The windows gaze down on them like glittering eyes, casting luminous rectangles at their feet. Suddenly, the shriek from a wounded animal cuts the night air. The building appears bigger than they remember it, as they are only half their normal size and everything has more frightening proportions.

### Map & Floor Plans of the Dream Clinic

#### GROUND FLOOR

- [1] **Hall:** The floor is cracked marble. Large moisture stains spread across the ceiling, their shapes changing and moving. The fluorescent lights create a flaming blue sheen in the hall. A low, wailing tone perpetually pierces the ears. Straight ahead, stairs appear to head upward, but they do not lead to the upper floor. If the characters follow them, they discover themselves in the basement (see sidebar).
- [2] **Reception counter:** Someone stands behind the counter, who looks like the woman from the waking world. However, upon closer inspection, she is shorter and thinner with stripy black hair and cold eyes. The characters realize she resembles the nepharites who dragged the three Russians away in Pogodin's basement. This is Pyotr's memory of Yelena Kalenko. If the character who was chosen by Yelena recognizes her, she smiles with a mouthful of sharp teeth.
- [3] **Coat Room and Toile:** Appears exactly as it does in the waking world.
- [4] **Dr. Doppler:** Dr. Doppler sits typing behind a mountain of papers. He looks a little wilder, more dangerous than he does in real life. If the characters enter, he becomes furious and throws a heavy stapler at them. The papers scattered across the floor are filled with the letter "X" written over and over again. When viewed at the proper angle, the letters form a black and white image – the face of Ivan Sergeyevich Pogodin, one of the three Incarnates.
- [5] **Staff Room:** The room appears as it does in the waking world, except the number of empty beer bottles on the table has grown considerably. The two dream orderlies here attack the characters on sight.
- [6] **Dining hall:** The dining hall has changed from when the PCs saw it. It is now a reflection of Pyotr's memories from when he first arrived at the clinic. There are fine tablecloths covering all the tables and the water-damage isn't as severe. Against the farthest wall, a piano stands on the floor's white spot. Someone is sitting there, playing. As the characters come closer, they recognize *Dr. Natalya Tatlina*, approximately 40 years younger than when they met her in the waking world. Surprised, she glances up at them when they approach. In the Real World, she has fallen asleep and ended up here. She can briefly assist the characters, if needed.
- [7] **Kitchen:** The kitchen has assumed grotesque proportions. The floor is encrusted with gore and blood. Sitting on the counter, a bucket contains the kitchen maid's dismembered body with the severed head placed on top, mouth agape in terror. Its lips keep moving, fighting to speak, but no sound comes out. The *Dream-Cook*, a grotesque giant, lumbers around with a meat cleaver in her hand. When the characters open the door, she roars in anger and stomps forward to attack them. If they close the door again, she remains in the kitchen. If Dr. Tatlina tells her to behave, she breaks off the attack and walks away. She only attacks children.



[8] **Pantry:** In the pantry, the characters are confronted with a terrifying sight. Some twenty dismembered and mutilated children are stuffed into barrels, hung from hooks, and stacked on the shelves. Severed body parts are crawling through the pooling blood. Heads fight to speak, but have no voice. Their eyes stare pleadingly at the characters. A successful roll for *Keep it Together* is required to avoid shock.

[9] **Storage:** Beyond a heap of bloody, vomit-encrusted laundry, a medical cabinet sits with its door ajar. It is filled with colorful pills and hundreds of prepared injections.

[10] **Therapy:** The therapy room appears as it did in the waking world, but a loom stands against a wall and the cupboards are filled with crafts and materials.

[11] **Schafer's secretary:** Vibeke Rausing appears much the same as in the waking world, except she has sharpened teeth and dark, round glasses. When the characters enter, she announces with a low, sweet voice that the doctor is waiting for them.

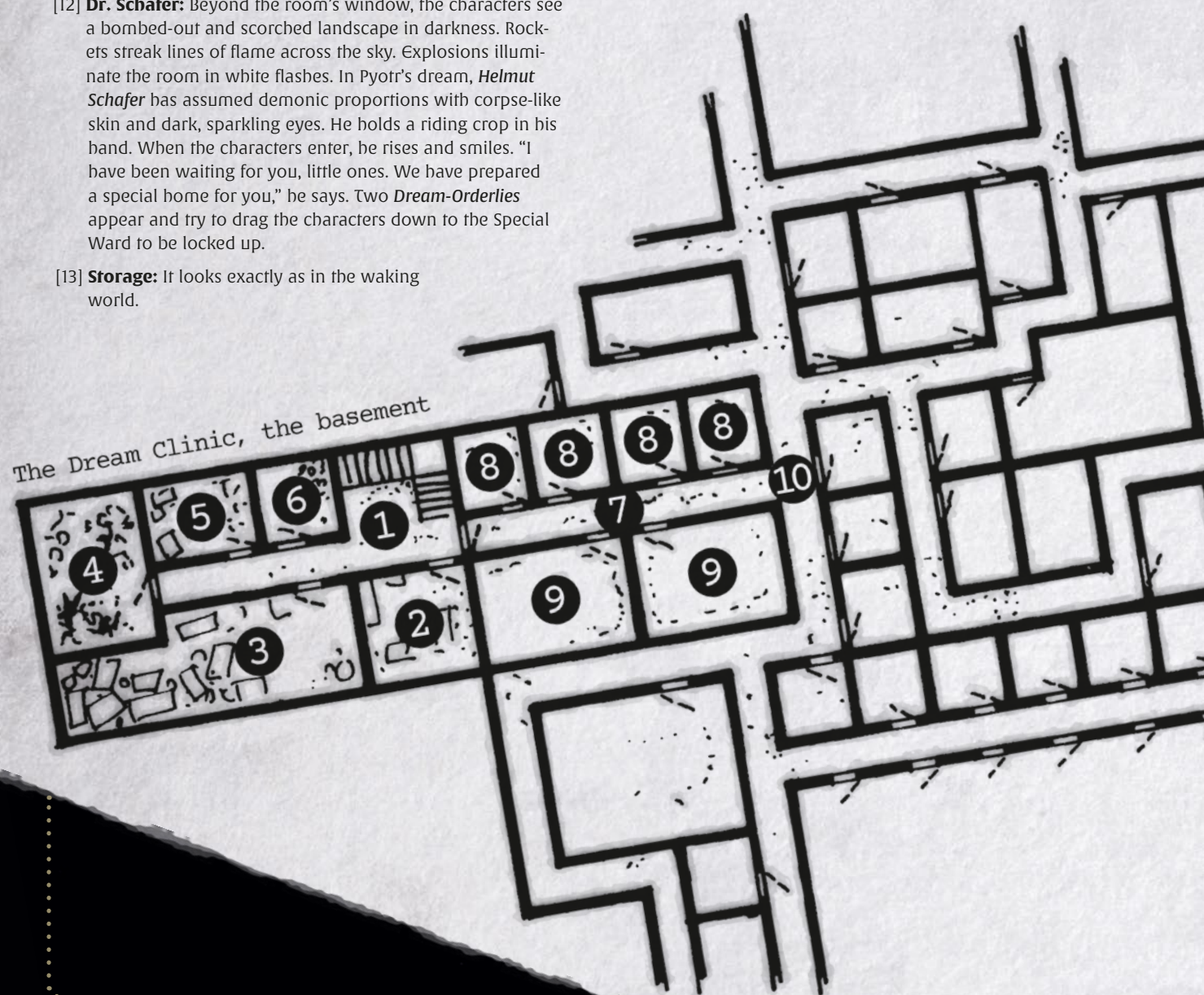
[12] **Dr. Schafer:** Beyond the room's window, the characters see a bombed-out and scorched landscape in darkness. Rockets streak lines of flame across the sky. Explosions illuminate the room in white flashes. In Pyotr's dream, *Helmut Schafer* has assumed demonic proportions with corpse-like skin and dark, sparkling eyes. He holds a riding crop in his hand. When the characters enter, he rises and smiles. "I have been waiting for you, little ones. We have prepared a special home for you," he says. Two *Dream-Orderlies* appear and try to drag the characters down to the Special Ward to be locked up.

[13] **Storage:** It looks exactly as in the waking world.

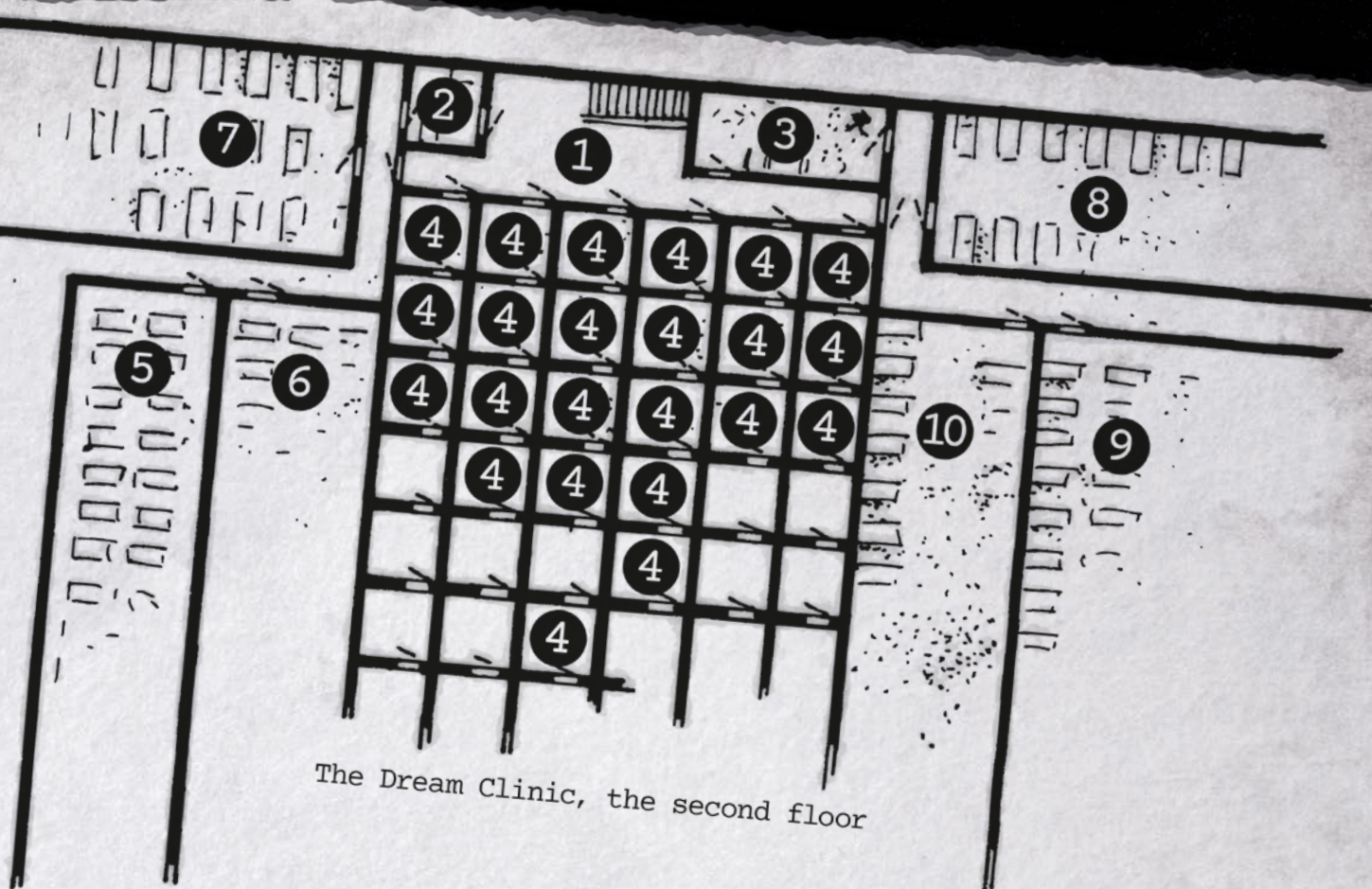
[14] **Abyss:** There is a roaring abyss where intern Schumacher's room was in the waking world. A shaft leads down into the darkness, where a faint light glows. A musty wind blows up from the Underworld.

[15] **Archives:** File cabinets stretch from the floor to the ceiling. Karl Feuer is stacking tall piles of paper. Inside the cabinets, the characters find hundreds of journals detailing Pyotr, Magda, Sasha, and the other Leningrad Children. In the dream, the journal entries do not stop with the 1946 Moscow clinic, but also include the events in Camp S-17 and in Leningrad. S-17 is simply noted as "the Camp" in these papers, documenting children who suffered physical changes and lost their minds. Kalenko's house in Leningrad is only referred to as "the House." The characters must review dozens of journals to discover what they are dealing with.

[16] **Stairs Down:** These stairs lead down to the basement.







The Dream Clinic, the second floor

### THE BASEMENT

- [1] **Basement Corridor:** The basement corridor looks just the same as it does in the waking world. If the PCs walk up the stairs again, they arrive on the second floor – not the ground floor (see sidebar on p. 66). One of the deformed mental patients is lying in wait underneath the stairs.

A dim lightbulb illuminates the darkness. The door to the Special Ward is ajar. The sound of dragging feet, muted voices, and murmurs come from the darkness. The staff room door is also ajar. Children's bloody footprints lead from the staff room to the Special Ward.

- [2] **Staff Room:** The staff room looks the same as it does in the waking world, except the two keepers have been torn to pieces and everything is splattered in blood. Small crimson handprints form patterns and lines on the walls.
- [3] **Storage Room:** The room appears precisely as in the waking world, including the still and bottles.
- [4] **Food Cellar:** Salted, dried, and chopped up body parts fill barrels and sacks on the shelves. Unlike the kitchen pantry, these body parts are truly dead and do not move.
- [5] **Supplies:** Appears the same as in the waking world. One of the *Twisted Mental Patients* is hiding in the rubble.
- [6] **Storage:** Appears the same as in the waking world.
- [7] **Special Ward:** It is completely dark in the Special Ward. The floor is covered by small, bloody footprints. The doors to the cells and special halls are open. The *Twisted Mental Patients* have escaped and killed the orderlies. Most are now hiding in the halls and labyrinth. Two of them are in the dark corridor. Unlike the waking world, the corridor does not end, but continues into a T-crossing.

- [8] **Cells:** Broken chains lie on the floor. Two twisted mental patients hide in the shadows, waiting to attack whoever dares come in.

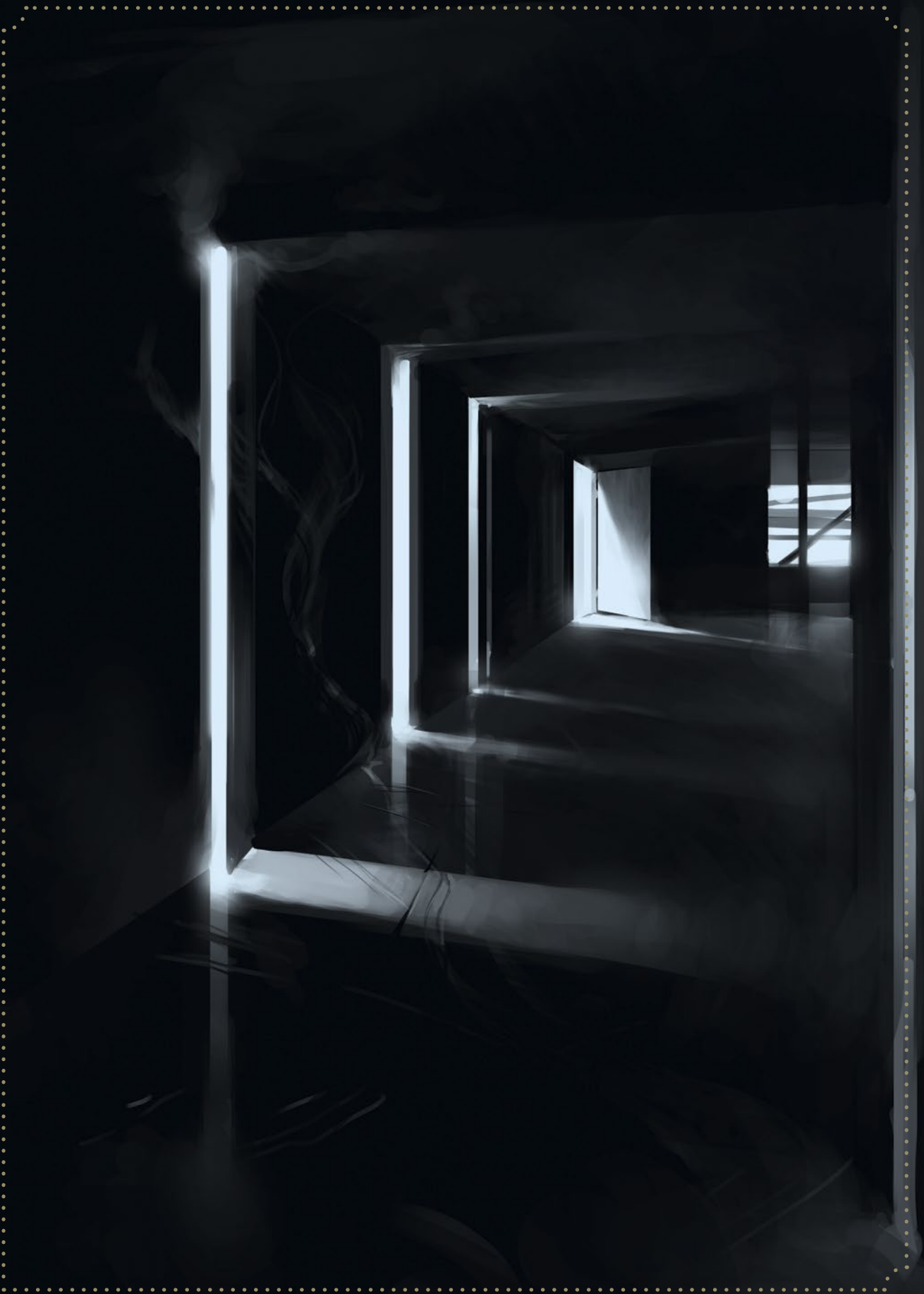
- [9] **Special Halls:** The padding has been completely torn from the walls and spread out on the floors and in the corridor. Chains have been torn from the walls. Three patients hide in the first of the special halls.

- [10] **The Labyrinth:** Beyond the Special Ward, an infinite labyrinth stretches outward. There are hundreds of rooms here filled with tortured people, howling in agony. *Nachtkäfer* hide in the shadows, while malformed people haunt the corridors. *GM Note: If one walks far enough, the labyrinth connects directly with Chagidiel's hell. As such, the GM should keep track of the character's progress.*

### THE SECOND FLOOR

- [1] **Hall:** The stairs come up from the basement. If the PCs go back down again, they end up in the basement – not the ground floor (see sidebar on p. 66). The hall looks the same as it does in the waking world.
- [2] **Staff Room:** Looks the same as in the waking world. There are two *Dream-Orderlies* lurking here, who start hunting the characters if given the chance to do so.
- [3] **Showers and Toilet:** It is unspeakably filthy here, far worse than the characters remember. Rust-brown fungus coats the floor and ceiling. The floor is stained with blood, and rotting flesh and bone shards have collected around the drains like sludge. Smeared symbols decorate the walls in blood. The characters recognize these from the basement in Sasha's mansion.







[4] **Cells:** The cells appear as the characters remember them, containing heavily drugged patients who stare vacantly into space. However, the back wall of every cell has another door, opening into a new cell. These cells contain two heavily sedated patients. *Dream-Orderlies* move from cell to cell, administering injections and pills.

[5–9] **Hospital Halls:** An infinite row of sick beds stretches off into the distance, no far wall in sight. Sedated patients are strapped in their beds. *Dream-Orderlies* drift up and down the hall, administering medications to their patients. If they see the characters, they try to catch them, drug them, and tie them to a bed.

[10] **Hall 5:** This hall does not appear as it does in the waking world. It is a reflection of Pyotr's memory of the mental hospital he stayed at in Moscow. If Dr. Tatlina is with them, she tells them it resembles her Moscow clinic. It has a lower ceiling, unpainted iron beds, and linoleum floors. As the other halls above, the room stretches away and disappears in infinity. There are no orderlies or adult patients here, only children from 6 to 15 years old. Most of them are injured in some fashion, exhibiting wounds from knives, whips, and fire. Many are in a state of deep shock. Some have visible physical changes, such as dark tattoos across their body and jagged pieces of metal protruding from the flesh. Dr. Tatlina tells the character this was how the patients appeared when they arrived at the Moscow clinic. By asking around, the characters locate four children who they believe are the three Russians and Magda.

When the children notice the characters with *Chagidiel's Mark*, they retreat in fear, pressing themselves up against the wall and crying. Others hide under their blankets or crawl beneath the bed. Others still simply stare at the characters with pure hatred.

The characters feel something drawing them through the hall. After 50 meters, they reach a bed where a 12-year-old boy sits, watching them with shy brown eyes. He notices the doll the character is carrying, and reaches out for it. The instant he grabs it, his eyes widen impossibly until the characters are devoured by his gaze – and abruptly awoken in the real world.

## Incidents in the Dream Clinic

The GM should present events inside the dream clinic a surreal, nightmarish quality. Incomprehensible events occur, angles and shapes change, doors lead to impossible places, and people transform into something completely inhuman. Time flows unevenly, sometimes faster, sometimes slower. Events transpire numerous times, mechanically repeating themselves. Perspective and distance become meaningless. Although the characters recognize the clinic's ground floor, the basement and the upper floor have changed significantly. Everything feels putrescent and dark. The characters are gazing beyond clinic's facade in the Illusion into its nightmarish reality.

The dream clinic's description is only a suggestion, which the GM can use as a basis for their own imagination. They can be hunted by the distorted orderlies throughout the entire hospital, in order to increase the tension. First, they simply feel watched, then they notice unnatural shapes, and finally they are attacked. This is an excellent opportunity for them to practice their *Art of Dreaming* skill before things become more serious later on.

The patients are found murdered in their cells. Consider what the players think is most horrifying and play on that. Instill the feeling the characters have entered a nightmare, which becomes increasingly worse. They walk farther and farther into the darkness and all the escape-routes disappear behind them.

## Pyotr in the Dream

After they have been in the clinic a while, the characters feel drawn to the upper floor. Far away in Hall Five, *Pyotr* sits hunched up on his bed without his doll. The Wanderer's intention is that the characters give him the doll to strengthen their bond with the captive children in the Dream-Inferno.

When *Pyotr* receives the doll, everything around them twists impossibly, and they are sucked into his eyes. They awake with rapidly beating hearts. Anyone wounded or killed is now fully recovered. *Chagidiel* has not made a connection between the characters' dream selves and their real bodies yet. The one who gave the doll to *Pyotr* still holds it in their hands upon waking up.



*Pyotr*



# DREAM CAMP S-17

The following night, the characters share their dream again. The link between the characters and the children in Chagdiel's Dream-Inferno is increasing in strength. The doll is a bridge between the characters and the children's nightmares, pulling them deeper into the darkness. This time they are drawn further back in Pyotr's memories, to his dream of Camp S-17 – located outside Moscow after the war's end.

Picking up from the previous night, the dream begins with the characters being sucked into Pyotr's eyes. Everything goes black, as if they have ceased to exist. When they regain consciousness, they're sitting huddled together in the back of an old grey-green truck. High walls of wood and sheet metal block their view of the outside. The sky is dark and starless above them. A black sun, or maybe a moon, hangs heavily on the horizon and stares down at them.

They are children again, roughly 10 years old. The one who received Pyotr's doll is carrying it. If the character tries to get rid of it, it returns to them after a couple of seconds.

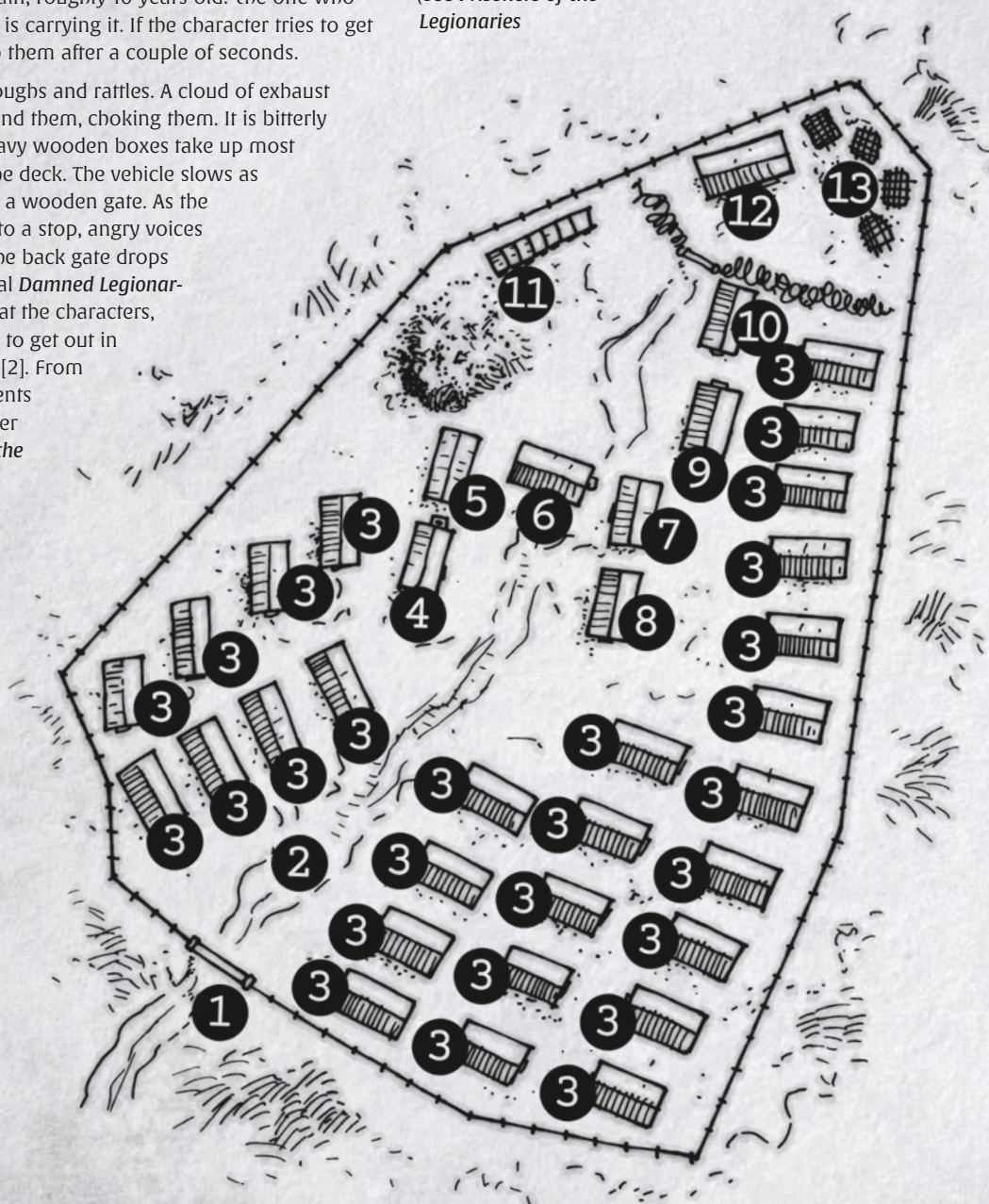
The truck engine coughs and rattles. A cloud of exhaust and dust rises behind them, choking them. It is bitterly cold and dark. Heavy wooden boxes take up most of the space on the deck. The vehicle slows as it passes through a wooden gate. As the engine rumbles to a stop, angry voices can be heard. The back gate drops revealing several *Damned Legionaries*, screaming at the characters, ordering them to get out in an open area [2]. From this point, events proceed as per *Prisoners of the Legionaries* (below).

## Map of the Dream Camp

[1] **The Gate:** A wooden gate leads into the camp. Two *Damned Legionaries* with submachine guns stand guard here. Their heads resemble skulls with a layer of skin stretched over the bones. Their hands are long, coarse claws. The rotting bodies are wrapped in Soviet military coats.

[2] **Open Area:** The camp consists of grey wooden barracks, set on stone foundations. All the barracks are modeled after the same blueprint. The ground is muddy. It is early autumn. A thin sheet of ice covers the puddles. Adult camp inhabitants look out from the barracks windows or shuffle around carrying buckets and firewood. They stare suspiciously at the characters.

While the characters stand there, they are slowly surrounded by *Damned Legionaries* armed with wooden sticks and chains (see *Prisoners of the Legionaries*



The Dream Camp



below). The ten *Damned Legionaries* promptly beat them to a pulp, and then drag them to Colonel Nikitin [6] – who orders they be thrown into the birdcages behind the children's barracks (13).

- [3] **Barracks:** All the barracks are built with grey wood. Two wooden staircases lead up to the doors; one at each end of the building's long side and the short side. Every barracks interior consists of a single room, furnished with bunks along the walls and a table with benches around it in the middle. In most barracks, the shorter side is curtained off to create a smaller room where those responsible for the inhabitants stay. All the barracks are inhabited by thin, hollow-eyed refugees. Except for the children in the Children's Barracks [12], everyone is an adult and speaks German. They ignore the characters completely.
- [4] **Cookhouse:** Iron saucepans simmer atop two large, iron stoves. An enormous cook wearing a black dress and white apron works in the kitchen. In a pantry, there are piles of rotting onions, potatoes, and stale black bread. The cook happily gives each character a chunk of bread after she notices them.
- [5] **Showers:** The walls, floor, and ceiling are made of wood instead of tiles. Like the dream clinic shower (see p. 69), clots of blood and flesh have collected around the drains, and the same half-smudged symbols decorate the walls.
- [6] **Colonel Nikitin:** Two sets of stairs lead up to this barracks, which appears to be in better shape than the others. Half of it is dominated by Colonel Nikitin's office. Nikitin is a small, skinny man dressed in Russian uniform, round glasses resting on his nose. He is guarded by two legionaries. Nikitin sits behind a worn desk, which has been meticulously cleaned.  
*GM Note: Nikitin has the same statistics as the standard Damned Legionary.* The barracks' other half is occupied by two thin, sallow clerical officers working on old typewriters. They do not look up if the characters come in, and do not answer if spoken to.
- [7] **Crew:** Screams and meaty thuds are heard from the barracks. Two *Damned Legionaries* sit on the stair, smoking. Inside the barracks, ten legionaries torture a man accused of stealing vodka. After ten minutes, they throw him out the back door. Coughing blood, he crawls to the infirmary.
- [8] **Infirmary:** In twenty beds, people are dying of blood poisoning, gunshot wounds, and starvation. A skeletal doctor in a white robe walks from bed to bed. In a smaller back room, twelve corpses line the shelves, waiting to be transported.
- [9] **Storage:** One half of the storage is filled with leftover steel wire, roofing tiles, and old tools. The other half is the armory, padlocked and guarded by a *Damned Legionary*. The armory contains 20 Russian WW2 submachine guns (PPSh-41), 2,000 rounds of ammunition, 20 hand grenades, and 30 sticks of dynamite.
- [10] **Guard posts:** Smaller than the other barracks. It is furnished with three tables and benches. Six *Damned Legionaries* are here, drinking low-quality vodka and throwing knives at a target on the wall. Next to the barracks, there is a barbed wire enclosure which separates the children's barracks from the rest of the camp. Two legionaries stand guard in front of the gate.
- [11] **Latrines and refuse pile:** A row of simple, wooden latrines placed over a ditch, where the earth is gradually shoveled

over to reduce the smell. The stench and the amount of flies are still suffocating. A huge pile of refuse has grown up beside the latrines.

- [12] **The Children's Barrack:** The barracks is separated from the rest of the camp by barbed wire fencing. Adult camp inhabitants avoid it at all costs. Outside the barracks, there is a flattened area with a latrine-hole in one corner. A skull rests on a wooden pole at the entrance. Two boys, each roughly 8 years old, sit on the stair, holding sticks and gazing angrily at the other sections of the camp. They are surprised when the characters show up, but they let them in. Sixty of the ninety children evacuated from Leningrad are here, ranging in age from 4 to 12 years old. They are crammed into the single barracks, two and three to each bed. It is indescribably dirty inside the barracks. Most of the children lie directly on the bed frames. Some mattresses are soiled with vomit and other disgusting messes. Children are apathetically sitting or lying on the two tables in the middle of the room. They have wounds and injuries much like those afflicting the children encountered at the dream clinic. Some have begun exhibiting physical alterations.

The characters find *Pyotr* hunched up in a bed. He is 6 or 7 years old. He recognizes them and reaches out for the black doll the character is carrying. If they try walking away, he starts to cry and wants to follow.

- [13] **The Bird Cages:** These four, 2-meter deep ditches in the ground are covered with chicken wire and barbed wire. There are twenty-five children living in the pits. All of them suffer physical mutations similar to those of the distorted mental patients at Frankfurt Clinic. A horrible stench rises from the ditches.

## Prisoners of the Legionaries

The player characters are slowly encircled by ten shapes wearing grey, military coats. As the shapes draw closer, the characters clearly see them for the first time: their faces are covered in rotting flesh or are desiccated skulls. They have broken, jagged claws and their coats barely hide the festering, rotting wounds covering their bodies.

The characters must roll for *Keep it Together* to avoid shock from the experience. However, it is easier to resist shock in dream than in reality so the players get +2 to their rolls.

One of the *Damned Legionaries* starts laughing – a low, cackling sound making the characters' hair stand on end. A hungry smile distorts his face. The laughter spreads to the other legionaries, who close in on the characters. They commence an attack with wooden sticks and chains. The characters' best chance is to use their *Art of Dreaming* to defeat the legionaries. If they do so, they have a better chance of sneaking into the camp. If the characters are defeated, they are beaten until they lose consciousness and dragged before Colonel Nikitin. In this case, everyone receives a *Serious Wound* from the attack.

If the characters successfully fight off the legionaries, they can run out into the darkness and escape. The barracks stand on cinder block foundations, making it easy to hide in the shadows beneath them. The legionaries come looking for them, but grow bored after a couple of minutes and break off the chase.



## Colonel Nikitin

One of the *Damned Legionaries*, Colonel Nikitin is a sadist. If the characters are brought to him, he sees to it they are revived with cold water so he can properly question them. No matter how the characters have changed their appearance, he treats them as disobedient children. He snickers piercingly, constantly letting his swollen tongue play along his chapped lips. If anyone answers untruthfully or fails to answer, they receive a smack from Nikitin, inflicting **1 Harm**. His two clerical officers take notes of everything said.

After the interrogation, Nikitin giggles as he orders the characters be taken to "the birdcages" behind the children's barracks. The characters are hauled through the camp and thrown into the bird cages (see above). The ten legionaries cover the pit and leave. The characters must deal with the traumatized, tortured children around them before they can hope to escape (Roll **Keep it Together**). Fortunately, the children are 4 to 5 years old, starved, and unlikely to seriously injure the characters.

## Through the Camp

If the characters avoided the legionaries, they can sneak through the camp relatively unnoticed. No one pays much attention to them. If they were defeated, they can escape the birdcages and continue from there.

The camp is a depressing sight. Everything is worn and shabby. All the refugees are half-starved, pitiful people without hope. The guards are sadistic, inhuman monsters. Pyotr's memories of the camp are horrifying, and the influence of Chagidiel's Inferno has not exactly improved matters. The reality was less dreadful, but the children's perception of the adults has been skewed from their stay in Kalenko's house.

The characters wander through the dream camp and see all its miseries. Apathetic, starving, abused people are crouched all around them. Should the characters attempt to intervene, they are immediately taken into custody by five legionaries. *GM Note: Adjust the number of enemies according to the strength and number of characters.* The refugees cannot be freed. They refuse to leave and crawl back to the places where the characters found them. They are eternal prisoners in Inferno.

The GM should infuse the camp with a sense of hopelessness. Nothing the characters do changes anything here. They witness events such as food hand-outs

escalating into vicious fights over a couple of rotten potatoes, inmates settling disputes with nailed planks and sharpened food knives, and unrelenting illness. Furthermore, things are rarely as they appear to be. A small child cries, pleading to them, only to transform into a laughing damned legionary before their eyes.

## Pyotr in the Camp

In the children's barracks, located on the camp's farthest side, the characters locate *Pyotr*. If they refuse to go there, the GM can tell the doll-carrying character that they have a persistent urge drawing them to the barracks. They know something important calls to them, waiting for them.

When they arrive at the children's barracks, the stench hits them like a physical thing. A thick layer of feces and filth coat the floor. Apathetic children stare vacantly into space or cry heartbreakingly, curled up on the floor. Farthest away from the entrance, they find a child they recognize – *Pyotr*, only now, he appears to be 6 or 7 years old. He looks pleadingly at the characters, reaching his painfully skinny arms out to the character carrying the doll. He tries to speak, but the characters cannot understand what he is saying.

If the character with the doll does not give it to him willingly, *Pyotr* desperately attempts to grab it. After receiving the doll, he becomes calm and confident almost immediately. This transfer begins weakening Chagidiel's power over the children. From now on, the Death Angel cannot restrain them if and when they break free.

The character carrying the doll should give it to *Pyotr*. If, for some reason, they do not want to relinquish it to him, the characters remain perpetually trapped in the nightmare. Whatever they do, wherever they go, they return to the camp. If a guard or an internee is killed, he or she comes back to life after a couple of minutes. As the days drag on, the characters notice they are gradually transforming into legionaries: their clothes changes into uniforms, their flesh rots, and claws emerge from their hands. For each week they choose to remain, they lose **1 Stability**. After a while, *Pyotr* starts following the characters, staring pleadingly at the doll until he gets it.

As soon as he has the doll, hope lights up in *Pyotr*'s eyes, a smile playing on his lips. He hugs it firmly and rises on his shaky legs. All the children go quiet and rise as one. They gently grab hold of the characters' hands and lead them through the camp, toward the main gate. The legionaries rush out to stop them, but the children walk straight through them and creatures dissolving into nothing with hoarse screams.





The gate swings open before the group and they walk out. As soon as they have stepped outside the gates, the children start running wildly, dragging the characters with them. Everything grows dark around them.

The characters wake up, rested and satisfied. Injured and dead characters are healed completely. They all recall the events with crystal clarity.

## Camp S-17 in Reality

The PCs can investigate a few things in the waking world. They have received several leads and information through their dreams. They should realize there is a connection between the children and everything happening to them. They have probably grasped that Magda and the three Russians experienced something similar to what they are dreaming. Also, they might understand someone tormented dozens of children over a prolonged period and somehow Magda was involved.

The characters can identify the camp they were in during the dream. By talking to Dr. Tatlina or the Russian Red Cross, they determine it was concentration Camp S-17, located outside Moscow. Dr. Tatlina identifies it directly from the characters' description. The Red Cross must check their archives. The characters need to provide a good reason to why they need this information, such as claiming their relative, Magda, stayed in a concentration camp after the war. If the Red Cross checks Magda's background, they soon find notes on Camp S-17. They have pictures of the camp, as well as pictures of Magda, the three Russians, and the other children from 1946. The characters also recognize the boy from their dream, Pyotr.

## THE ILLUSION SHATTERS

The day after the dream about the camp, the Illusion around the characters shatters. Chagidiel becomes aware of what they are doing and tries to stop them. This event can occur wherever and whenever the GM chooses, should best fit the narrative's pacing. It should also take place in a secluded location to avoid additional complications with police, other authorities, and innocents. Suitable locations include empty restaurants, large archives, abandoned parking houses, behind truck yards, and so on. Everything appears normal until the characters are suddenly struck with a feeling of intense unease, as if something is seriously wrong. Characters with *Sixth Sense* suspect danger is coming, so are not surprised when reality itself rips open.

It begins with the ground trembling, rippling like a water beneath their feet. Around them, everything flickers in and out of focus, becoming indistinct like a mirage. Suddenly, the air around them tears apart and they find themselves in an overgrown sewer system. Thick, fleshy outgrowths droop from the ceiling and the walls, pulsating faintly. Rusty pipes coil around each other organically, moving sinuously. A faint, greenish light radiates from an algae-like coating clinging to every surface. Fragments of the real world where

the characters originally were remain intact around them, forming an island in the infernal sewer.

A rancid stench hits the characters as water-bloated corpses pour from the shadows, their bodies little more than collections of fused clumps of flesh and algae. Numbering as many as the characters plus five, the creatures close in and attack. They are *Quisquilles*; born from the sewer system where Inferno and Metropolis collide. The quisquilles attack and fight until death; the GM can adjust their numbers according to the characters' ability to defend themselves.

No one else nearby sees the creatures or the Illusion tearing apart. They only perceive how the characters begin acting erratically, fighting against invisible opponents. Any observers flee from the site, trying to get as far away from the apparently insane characters as possible. If the characters use firearms, the police are contacted; otherwise, it takes some time before anyone contacts the authorities.

When the characters defeat the quisquilles, the creatures fade away and the portal to Inferno closes with a deafening boom. Their ears ring for several hours, and some of the characters start bleeding from the nose. As they are recovering, the characters hear the sound of police sirens in the distance, closing in rapidly. If the characters remain, they risk being arrested and treated much as their arrest after the three Russians' deaths (see *Chapter 1*).

## LENINGRAD IN THE DREAM

The following night, the PCs dream again. This time their connection to the children trapped in the Death Angel's Inferno is so intense they are pulled into a dream world of Leningrad, 1942. Worse yet, Chagidiel is aware of what is going on this time. He creates a psychic-link between the characters and their dream selves, making the dream extremely dangerous. Any injuries they receive during their dreams now physically translate into the waking world. The GM can make softer Moves to avoid them permanently dying while asleep, as well as adjusting the events to increase their chances of survival.

Their shared dream begins with the characters back at the dream camp S-17 (p. 72). Together with the children, they are walking out the prison gates. They feel themselves being pulled forward by children, who grasp at their hands and arms. As they pass the gates, the children and the camp vanish around them – and they discover themselves standing on a train platform. A sign reads, “The October Railway Station” in Russian, though any characters who don't speak Russian can easily understand it. It is freezing cold, easily –20 °C. Once again, the characters appear to be 10-year-old children, dressed in stinking rags. The character who carried Pyotr's doll has it in their hands once more. As before, it is impossible to get rid of it. It always comes back, no matter what they do.

They are standing on one of the platforms. The snow crunches beneath their tiny, frozen feet. A charred locomotive stands beside them, while behind them are the blackened remains of burned-out wagons. The city is twisted and threatening, its buildings and streets too big to be real. Even if the characters make themselves larger through the *Art of Dreaming*, they continue viewing the world from a child's perspective. Leningrad in the dream is created from the distorted fragments of Pyotr's memories of the city



from forty years earlier. They mesh with reflections of Chagidiel's Dream-Inferno, creating something barely resembling Leningrad. Only locations of which Pyotr possesses strong memories resemble the real city, including their size and shape. Otherwise, the ruined city stretches infinitely outward. Snow drifts across the streets in sheets. It is perpetually night and dark in dream Leningrad. There are no stars in the sky, only swirling ice crystals. Once again, the black moon hangs over the horizon.

The characters hear heavy footsteps coming from the gates set up by the station's waiting room. Every now and again, humanoid shapes march by the stairwell leading out to the streets. The waiting room is filled with frozen corpses, stacked along the inner walls. All the bodies are emaciated. They stare at the characters with dead, hollow eyes. If the characters go through the main entrance, they are attacked by the three damned legionaries patrolling outside. They can also take a side road instead. There are dozens of turnstiles, which lead directly out on the streets. It is easy to avoid the legionaries, if they pay close attention.

After leaving the train station, the characters see the dream Leningrad stretching out before them. It is a vast city of crumbling ruins, which spreads out as far as the characters can see. Here and there, a taller building stands over the bombed and scorched landscape. They cannot see a single point of light in the entire city. Everything is quiet. Only the howling wind can be heard.

## Through Dream Leningrad

No matter which way the PCs leave the railway station, they always end up the Avenue of the 25th of October, the city's largest remaining street. All side streets from the avenue are snowed in, except for a single alley leading to St. John's Church. As soon as the characters leave the Avenue of the 25th of October, they end up at St. John's Church. If they do not want to leave the avenue, they are hindered by a roadblock, guarded by masses of *Damned Legionaries*, at the bridge over the Griboyedov Canal. The narrow alley offers the only way past these threatening guardsmen. From the church, they can always come to the labyrinth [7]. Beyond this, they eventually reach Lieutenant Schmidt's Bridge and continue on to Kalenko's house.

If the characters have done investigative work while in the waking world, they realize they are walking towards Kalenko's house. Otherwise, they are completely lost, slowly making their way through the devastated city. The GM should emphasize the cold, as well as the total lack of heat and light. While there are no signs of people in the ruins, the characters are not alone. During their journey, they are attacked by *Dream-Cannibals* or *Coldsouls*. The GM decides what resistance the characters encounter (and can handle) at this point, or if they should simply arrive at Kalenko's house unscathed. If nothing else, the GM can have them hunted by a single creature to create some anxiety.

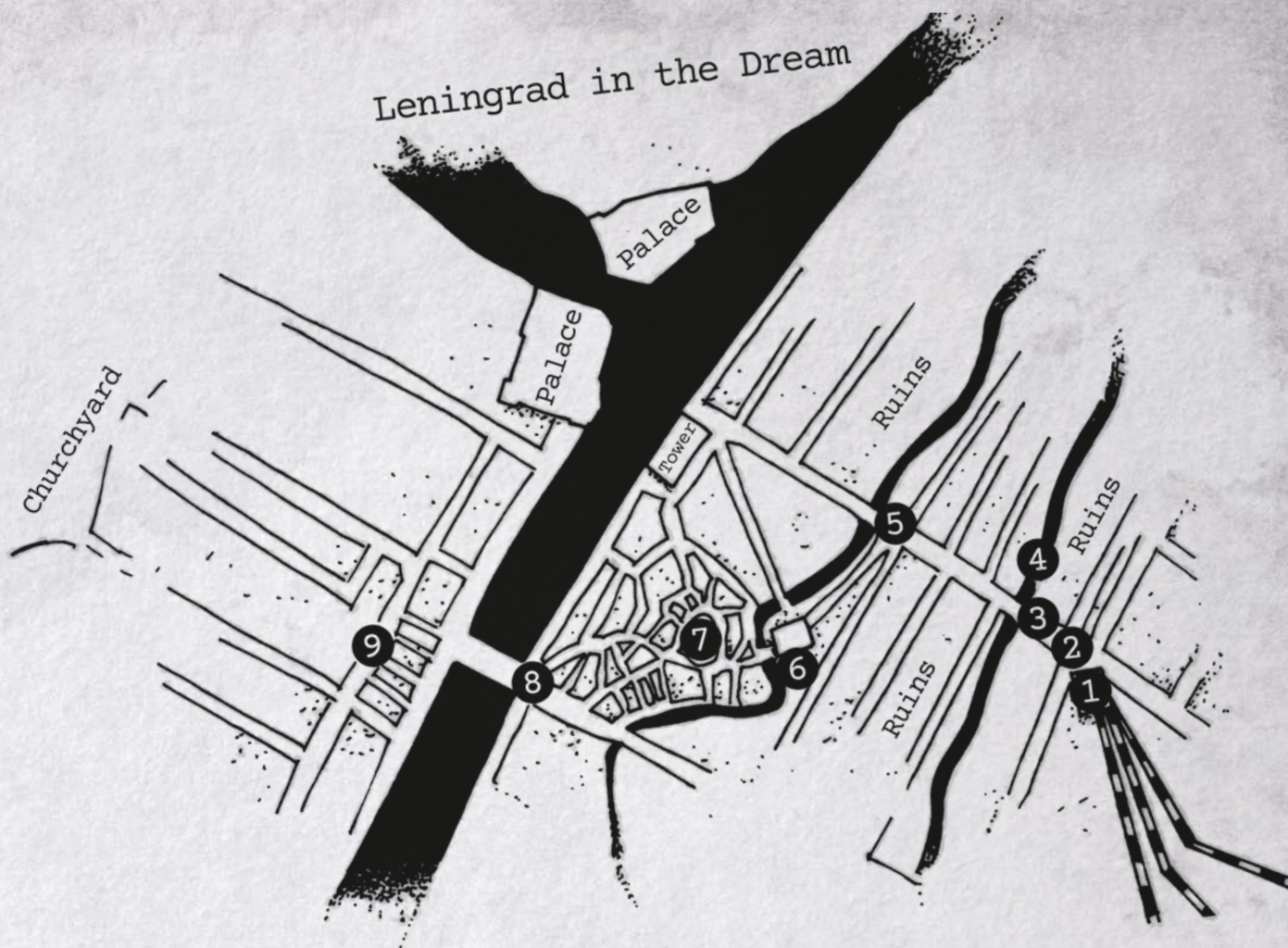
As they walk through the destroyed city, the characters are filled with a sense of foreboding, as if a hungry abyss threatens to open beneath their feet at any moment. They are sensing Chagidiel's Citadel forming under the dream Leningrad.

## Map of Dream Leningrad

- [1] **The Railway station:** The signs read, "The October Railway Station." The station is empty. Freight wagons are parked on sidetracks around the area. Outside the waiting hall's entrance, there are piles of mail bags and packages addressed to Leningrad. Someone has stacked dead bodies into a frozen pile in the waiting room, along the ticket counter wall. Three damned legionaries patrol back and forth outside the station entrance. The characters can avoid them by using a side exit.
- [2] **Vosstaniya Square:** Two wide avenues and several smaller streets begin from the open area outside the station. It is dark outside. There is no moon and no stars in the sky. The houses are dark and impossibly tall, the streetlights are all broken. Occasionally, the ground heaves as a distant explosion illuminates the frigid night.
- [3] **The Avenue of the 25th of October:** Leningrad's main street leads the characters through a landscape of ruins. A street sign reads, "Oktyabrya." Narrow roads lead through the snow off the broad avenue. Near the far end of the avenue, they see a huge dome crowned by a spire, silhouetted against the night sky. What appears to be large birds or bats swirl around it. The building's façades closest to the street are relatively intact, while some are bombed-out shells. Beyond these buildings, the city is nothing but snow-swept ruins for as far as the eye can see. Shadows move in the alleyways leading from the broader street. Sporadically, screams echo in the distance. Emaciated corpses lie in doorways and are stacked against walls, sometimes veiled in white sheets, sometimes naked. When the characters come close, they see the bodies are not truly dead. The corpses stare at them with glassy eyes, moving their ice-covered lips in silent agony.
- [4] **The Fontanka River:** The river's waters are churning rapids, despite the bitter cold. A cloud of mist rises from its dark currents. A wide bridge crosses the channel, most of it blocked off with barbed wire and concrete slabs. A small opening in the bridge's middle section remains. Four legionaries stand sentry here, armed with submachine guns.
- [5] **The Side Street:** Just before the bridge leads over the next canal – also guarded by legionaries – a small alleyway turns to the left. The cyclopean houses stretch along both sides of the alley, reducing the night sky to little more than a centimeter-wide strip. A narrow path has been stamped into the snow. The darkness is oppressive.
- [6] **St. John's Church:** The alley opens to an open space, dominated by a small church's facade. The church gates hang half-open and there is light in there; the first light the characters have seen in dream Leningrad. It is a Russian-Orthodox church large enough to host fifty people comfortably. Some benches are placed far back against the doors. Double rows of columns, covered with images of saints, support the domed ceiling. A wall decorated with faded paintings of saints divides the room, illuminated by hundreds of thin wax candles. Many more candles burn throughout the entire church. It is close to freezing in here. An old man sits hunched at a table, delicately carving a large piece of wood. There is an incomplete icon painting on an easel. The artist is Dimi Nesterov; appearing the way Pyotr remembers him.



## Leningrad in the Dream



When the characters come in, he nods towards the black doll, smiling in recognition. "I made that, you know. They always come back," he says in Russian. Even if they do not speak Russian, the characters somehow understand what he is saying. If they look at the half-complete painting, they see it depicts a Black Madonna. There is something unpleasantly familiar about it. When they look closer, they realize the Madonna's face is eerily similar to the one of the characters marked by Chagidiel – specifically the character with the highest **Soul**. *GM Note: Be they male or female, the 'chosen' character is predestined to carry Binah's Incarnate into Kalenko's house at the end of the campaign.*

Nesterov nods meaningfully while they study the Madonna painting. "It's a good likeness, I think," he says, nodding at the character. "But it isn't finished yet. When it is completed, I will come and find you in the cathedral." Then he resumes his carving. He refuses to talk any more.

- [7] **The Labyrinth:** Beyond the church, a small bridge leads over yet another churning channel of open water. On the other side, the ruined houses form a winding labyrinth of small alleys and sky-high brick walls. The alleys slope up and down sharply, sometimes becoming stairs or ending abruptly in cul-de-sacs. In a few places, the street is divided by wide gorges in the ground. A rhythmic, mechanical throb rises from below. *GM Note: This is Chagidiel's Citadel slowly manifesting itself beneath the city.* It takes the characters some time to find their way back to the main road again.

- [8] **Lieutenant Schmidt's Bridge:** Beyond the labyrinth of narrow alleys, the characters arrive at a wide, streaming channel. The houses on the opposite side are difficult to see through the mist, but they glimpse something black to the left. Its shape makes their stomachs turn, even if the characters do not know why. Tall towers and domes rise out of the fog and into the night sky on the far right.

A wide, long bridge leads across the channel. On the water's surface, or perhaps beneath it, they glimpse a mirror image of the buildings with tall towers and domes. The image moves slowly, and is hard to focus on.

Six **Damned Legionaries** guard the bridge, but do not attempt to stop the characters. They laugh instead, and then lead them the rest of the way to Kalenko's house. On the other side of the bridge, dark façades of houses tower against the sky. Narrow alleyways lead in between the houses. They walk along an alley to a wider street. The rhythmic thrumming can be clearly heard now, as if from distant machines or locomotives. They catch glimpses of ugly shapes moving under the sewer grates.

- [9] **Kalenko's House:** A grey-brown stone house with tall windows and a small stair which leads up to the gate. When they open the gate and enter, they are shocked into awakening – aware they have witnessed something too horrible to bear (see *Kalenko's House in Dream Leningrad*, next section).



## KALENKO'S HOUSE IN DREAM LENINGRAD

At the end of their dream, the characters finally arrive at Kalenko's house. It is a plain, grey building with a shabby facade. Heavy curtains cover all the windows. The double oak doors are closed. The house emits a cold, unpleasant feeling, moreso that the rest of the city. Characters who have *Magical Intuition* or *Enhanced Awareness* see a dark, malign aura around the building. It feels like standing on the border of Inferno – which the characters technically do. A number of figures stand in front of the house, twice the number of PCs. They are indistinct from a distance because of the falling snow, but become more familiar once they get closer. Finally, they recognize their parents at the age they were children, grotesquely large and malformed. They approach like predators, scolding the characters as if they were disobedient children. The shrieking voices match those of their true parents, but with a hysterical undertone.

If the characters allow themselves be surrounded by these *Parent Creatures*, they are told they're disobedient brats and need to be taught a lesson. They each grab the characters and start dragging them away from the house.

If even one of the characters tries to defend themselves or resist their 'parents' in any way, the creatures become furious and attack. Their faces contort, their eyes turn in sink into dark holes, and their hands grow long claws of rusted metal. They use their slathering mouths, filled with rows of yellow teeth, to tear at and bite the characters.

After the creatures are defeated, the characters can approach Kalenko's house. If they have visited Leningrad in reality, they recognize the building and know the two houses would normally be pressed together. However, in the dream, they have separated to make room for a new building between them: Kalenko's house. The gate opens by itself as they walk up.

If the characters walk through the gate, they instantly awake, screaming and bathed in sweat. They are acutely aware they have witnessed something horrible, but cannot – or will not – remember. If they do not enter, they awake as per normal the next morning.

A voice, not more than a whisper, lingers in their heads: the voice of the Wanderer. "To find him, you must find the house in your Leningrad."

From this point forward, Chagidiel is now out to kill them. When they wake up, the characters suffer any injuries they received in the dream. If someone died during the dream, they're found dead from the same wounds inflicted during the dream.

To progress to the next dream (*Inferno in the Dream*, see p. 79), the characters must locate Kalenko's house in the waking world, specifically Leningrad.

## CONTINUED INVESTIGATIONS

After waking, the PCs can attempt to figure out where they were during the dream. They remember road signs, the railway station, and observed the Admiral Council's spire at the end of the avenue. They should have noticed the Cyrillic letters, if nothing else.

Encyclopedias or books about Russia confirm they were likely somewhere in Leningrad. Consulting a map, they locate the October Railway station (now the Moskovsky Station), the Avenue of the 25th of October (now Nevsky Prospect), and St. John's Church. There are plenty of photographs depicting these locations. By retracing the route they walked during the dream, they find Lieutenant Schmidt's Bridge and the place where Kalenko's house should be located. However, trying identify the house proves to be more difficult. The Russian authorities are still unwilling to discuss the orphanage or the city's past, so they refer all questions regarding Leningrad's war-orphanans to the Red Cross.

## THE RED CROSS

The characters can contact the Soviet Red Cross through the Red Cross in Germany. The Soviet Red Cross is more accommodating with searching their archives, especially if provide them with a significant 'donation' of 2,000DM or more for food shipments to orphans in the eastern regions. The Red Cross representative asks to return the call, as their archives from that period are incomplete.

In time, the Red Cross representative reveals there was an orphanage in the area the characters indicated, near Kalenko's house. It was operated from 1941 to 1944 by Nikolay Kalenko, a well-respected man, and his family. More than 700 children were brought to the orphanage in 1941, but were thought to have died from disease and starvation during the spring of 1942. The Red Cross does not see this as anything peculiar. The serviceman points out thousands of people died daily, so several hundred dead children was tragically normal. He mentions that there is a photo of Kalenko and his family in their files. If the characters want, he is willing to send it to them. If they have access to a fax machine, he faxes them a copy immediately. Otherwise, it takes three days for the picture and the list of the 700 children to reach the address the characters provide.

When the characters get the photo and the list, they might be surprised. They recognize Kalenko's wife and two daughters – they are the three nepharites currently hunting the PCs. There are four names written on the back of the photo: Nikolay, Yelena, Alyona, and Katya.

On the list they find Magda, Pyotr, Filip, Anatolij, and Sasha, but they are notated under different last names, so it is difficult to sort out.

## CHANGING IDENTITIES

The PCs traveling to Leningrad may run into difficulties. If they are wanted, they need new identities to have any chance of leaving Germany without being arrested. Someone with the Advantage *Influential Friends* or *Streetwise* knows the general methods to achieve this. If someone has



special knowledge about Berlin's underworld (or are *Fixers* themselves), this will be even easier. If they have no knowledge at all, they can try finding someone in the city's seedier areas.

The GM does not have to make this easy for them, but if they develop an acceptable plan they should be allowed to succeed. If they cannot achieve this goal, they must stay in Germany for a while longer.

Their contacts eventually lead them to a rundown porn club on Augsburger Straße 31, where they meet a powerfully-built black man named Otto. They arrange to meet in an abandoned, industrial building in Tempelhof, a little ways outside the city. In his 50s, Otto dresses in jeans, boots, and a long leather coat. His short hair is thinning on the sides. Otto is a defector from the American troops stationed in Germany. It can be heard in his accent, his choice of words, and his attitude. He is a genuine fixer and can arrange anything – for the right price. New IDs cost 10,000DM (half up front, half on delivery) per person, and are available within 24 hours.

If the characters are interested in weapons, Otto can easily provide those as well. Handheld weapons are no problem. Pistols and revolvers cost 1,000DM to 3,000DM, depending on caliber and model. Submachine guns cost 5,000DM to 7,000DM each, and assault rifles cost at least 10,000DM. Everything can be delivered within 24 hours and paid for in the same way as the fake ID papers. The deliveries are made in the same industrial warehouse where they met Otto.

## LENINGRAD

With their new IDs and an altered appearance – new haircut, different clothes, and sunglasses do wonders – the characters can freely travel into Russia. It takes ten hours by car, eight hours by train, and five hours by plane (including transport to and from airports). A visa is required to get into Russia. Normally, this process takes three days, but bribes of 500DM reduces the wait to one day. If a character has the Advantage *Elite Education* or *Influential Friends*, those contacts put them in touch with a man at the Leningrad Mayor's office responsible for "promoting international relations and foreign investments." He pulls some strings and arranges visas within the same day. The characters notice an abnormal amount of fuss at the travel agency. The staff explains there are rumors of an epidemic outbreak in Leningrad, but there are no problems traveling there yet.

The real Leningrad is a noisy, modern city of millions, nothing like the icy ruins the characters encountered in their dream. It's a city of culture, the old capital of Tsarist Russia founded by Peter the Great, and filled with stunning cathedrals and monuments, both to the rulers of the old times and to Lenin and other revered symbols of communism. The latter seem less popular these days, though not nonexistent. The city only recently voted to readopt its old name, St. Petersburg, after having been Leningrad for so many decades. This transition period is still ongoing.

Characters hear people on the street discussing the rapid changes. Many are hopeful Russia will now achieve the wealth enjoyed by those in the West, while some feel threatened by the new order of things. Most of all though, people complain about the lack of goods in the stores. Store shelves are empty and people spend hours in rationing lines trying to get the most basic supplies.

Seniors living on a meager pension are hit especially hard. They overhear an old lady complaining about having been given a coupon for a kilo of meat and 600 grams of macaroni – her food rations for the coming three months.

The railway station remains much the same as in the dream, and they quickly find the avenue they walked along. Nevsky Prospect is now St. Petersburg's main street. Retracing their former path, they locate St. John's Church and the bridges. There is an unusually heavy military presence in the city. Soldiers are patrolling everywhere. Perhaps the failed August coup-d'état by hardliners in the Communist party has everyone on edge, but characters suspect this isn't the only reason.

### Kalenko's House

With some effort, the character locate Kalenko's house by Bolshoy Prospekt – at least, where it should be. To their amazement, they discover the house has vanished. The buildings the characters remember being on either side of Kalenko's house are now connected wall-to-wall. The house at number 38 is missing, as if it never existed.

If the characters canvass the neighboring houses, people do not remember there being a house there, ever. They scratch their heads, confused. There is no number 38 and, apparently, there never was.

Those with *Magical Intuition* or *Enhanced Awareness* notice something amiss if they study the area carefully. A night-black abyss exists between the houses; a gaping emptiness, which both terrifies and tempts. The characters are seeing part of reality, as the Illusion shatters in locations where extreme terror has occurred. It is impossible to get more than an impression of the abyss. It cannot be investigated further.

### St. John's Church

If they visit St. John's Church, where they met Nesterov in the dream, they encounter another surprise. The church appears exactly as it did in the dream, including the same burning candles and dark icons. Two old ladies are lighting candles and praying before the saintly icons. The old icon painter sits next to a crypt, just as he did in the dream. He has no dolls, but he is working on the Black Madonna's image, which is still suspiciously similar to the character with the highest *Soul* (see p. 128). When they approach he looks sternly at them and says, "*I told you, it isn't done yet. I will come when it is completed. We can't use it now.*"

Nesterov is painting an image, which will establish the necessary connection between one of the characters and Binah, allowing the Archon to incarnate. The hundred-year-old icon painter, who is quite senile, does not know this.





## LEBNOVITZ'S MEMORIES

If the PCs want more information regarding Kalenko's house, they need to find people who lived there between 1941 and 1942. Neighbors, people they ask on the street, or Intourist (the official state travel agency of the Soviet Union) suggest they check out a retirement home for veterans. They can get an address through Intourist or in the phonebook. If they start asking random elderly people on the street, the police politely, but firmly, tell them to go check a retirement home and stop bothering people.

If they contact the veterans' home or have the Advantage **Academic Network**, the characters are referred to Sergey Lebnovitz, who is researching Leningrad's history during the blockade. He was a military doctor for the war's full duration and occupies himself by writing the history of Leningrad's siege. Lebnovitz lives in a small two-room apartment at the veterans' retirement home. He is a short and thin man with a fuzzy white tuft of hair, apparently in his 80s. He wears a tattered army uniform with the captain's insignia, covered with a row of medals and awards, including the Order of Lenin. He enjoys speaking with foreign visitors, especially if they have questions about his beloved Leningrad. He lights up when the characters come and surprises them by speaking fluent English, German, or French, depending on where they come from.

Lebnovitz opens the door and lets the characters inside, proudly showing them around the apartment. It is full of books, note pads, papers, and maps of Leningrad. The characters are invited to sit in an overfilled sofa while Sergey fetches a bottle of vodka and crystal glasses.

Enthusiastically, he asks what the characters wish to know. He gives them all the general information about the blockade and Leningrad during the war, mixed with funny and morbid anecdotes from his own life. He knows of Kalenko, but never noticed anything peculiar about him. He explains the Kalenko family lived on the Bolshoy Prospekt for a long time, their youngest daughter died in a tragic accident a few years before the war, and the entire family died at the beginning of the 1941 blockade. There were rumors of cannibalism at the house, but these were normal for the time. Lebnovitz believes the house burned down in the 1950s, and something else was built on the site. Lebnovitz advises them to contact Jurij Chazov at GRU (the military intelligence), if they want more information about Kalenko. "Jurij is completely obsessed with Kalenko. It's become a passion for him."

Lebnovitz taps his temple and says Chazov can be found in GRU's office on Moskovsky Prospekt. "Wait a moment," he says and digs up a piece of paper. He writes down a couple of sentences in Russian and puts it in an envelope, sealing it with a sigil. "Give this to the gate guard and then wait for Jurij to see you."

If they ask what the letter contains and how Lebnovitz knows Chazov, he shrugs and says they worked together for a couple of years in the 1970s. *GM Note: Lebnovitz worked at the GRU for nearly 30 years, but does not reveal this to the characters.*

If they open the envelope, the characters find a friendly letter where Lebnovitz asks Chazov to answer their questions about Kalenko. It is signed, "Your friend, Sergey."

## JURIJ CHAZOV

The GRU's headquarters is a small, discrete building with the blinds down and a newly plastered facade. Guarding the entrance are four elite soldiers, armed with Kalashnikov AKMs, together with a lieutenant, who has a pistol.

"Halt," the lieutenant says in Russian when the player characters approach the gate. The guards release the safeties on their rifles and point them at the characters. If the characters do not understand, the lieutenant comes forward and uses broken English to explain this is a military area and they must leave immediately. If they provide him with Sergey's letter, he looks at them, surprised, and then asks them to wait. He disappears into the building. The guards relax, yet remain cautious.

Some minutes later, the lieutenant returns and tells the characters Colonel Chazov will see them. He shows the group inside, leading them past offices with tapping typewriters, and up to a door marked "Colonel Chazov" on a copper plaque. After being invited in, the lieutenant introduces the characters as Captain Lebnovitz' friends, and then promptly marches out.

The room is a large corner office with four windows. The walls are lined with maps of Leningrad, its local surroundings, and the former Soviet Union. A thick, white carpet covers the floor. A fireplace occupies most of the right wall. There is a desk with four upholstered chairs in front of it. Some extra wooden chairs are placed around the room, allowing everyone to sit.

A heavyset bald man sits behind the desk. He has an impeccable, tailor-made uniform. Several scars create an irregular pattern on his brow, while his right ear is misshapen. He stands up and orders them to sit down. He introduces himself as Colonel Jurij Chazov of GRU. He inquires who the characters are and why they are in the Soviet Union. Chazov actually has no interest in the answers, he only asks out of pure habit.

He carefully takes notes of everything they say. Then he looks up and asks what they know about Kalenko and why they are asking questions about him in Leningrad. If they answer truthfully and avoid raising the supernatural elements – which Chazov gruffly dismisses as nonsense – of the story, he nods in agreement. If they tell him about Magda and her stay at the orphanage, Chazov leans back and relaxes.

"I have something to tell you," he says. "During the fall of 1941, my youngest brother, Boris, was taken to the Kalenko house after our parents' deaths. I heard about it in December, some months later. I went to the house to collect Boris, but he was missing. Kalenko was obviously insane, so I tried to force my way into the house. He had his men shoot me, throwing me into the street. I would have died if I hadn't somehow dragged myself back to my regiment. It was spring before I had recovered enough to go back. By then, the house was already gone. It must have been bombed by the Germans. I can see no other explanation," Chazov says.

He gives the characters general information about Kalenko (see *The Background*, p. 8), but he refrains from anything supernatural. When he has completed the story, he offers them vodka to share a silent toast in memory of his brother.

"I don't think Kalenko died. He is out there somewhere, I can feel it. You must promise me to kill him when you find him. He murdered my brother. I'm sure of it," he says, staring deeply into the characters' eyes.



## OTHER SOURCES

If the PCs check with government authorities and/or the press about Kalenko's house, they are provided contradictory answers. Various people believe the house burned down, was destroyed in a bombing raid, engulfed by an earthquake, or simply demolished and replaced with a new apartment building. There is no physical evidence available to determine what actually happened. The house is not mentioned anywhere after 1942. It vanished without a trace; no records of water- or electricity bills, sewage, repairs, or sales – absolutely nothing.

## INFERNO IN THE DREAM

The night following their visit to the real Leningrad, the characters are once more drawn into the dream world. Their connection to the tormented children is so intense, they are taken directly to Chagidiel's Dream-Inferno. The Death Angel plans to draw them into his Inferno, so he can kill them there. He does not know about Pyotr's doll or the plan to free the children from the Dream-Inferno.

Chagidiel is aware of their presence, so wounds they suffer in the dream also injure their sleeping bodies. As such, from now on, the dream can be potentially fatal for the characters. As always, the GM can/should avoid killing them outright – or too many of them all at once.

With the GM's permission, the rules for the *Art of Dreaming* can be used to heal wounds, and even revive the dead. This still requires the characters succeed their roll with at least 2 options – choosing either *Transform yourself* (to heal herself) or *Transform another being* (to heal another character), and *Make your change last until the dream ends* (to carry the healing over into the real world). The players themselves should come with the initial idea. The GM can help inspire them, but only if absolutely required.

The dream begins with them walking through the gates of Kalenko's house. Once again, they are 10-year-old children, dressed in rags. Pyotr's doll is back in the hands of the player who accepted it. As usual, it reappears if they lose it. The characters can alter themselves and their environment with the *Art of Dreaming*. The Dream-Inferno is a shared dream for the children, the characters, and Chagidiel.

In the dream, only the hall and the façade inside Kalenko's house remain the same locations, otherwise, Inferno stretches out beyond these. This section only provides a general outline of events the PCs have inside the dream world. Most likely, they will stay quite close to the proposed plotline. However, their actions can change the course of events, so the GM needs to be prepared to improvise.

The front doors open onto a dark hall with a high ceiling. The plaster is flaking off the walls, and the floor is covered with a threadbare, oriental rug. Paintings of noble Ukrainians (Kalenko's ancestors) are hanging on the walls. Stairs lead to an upper floor, while open doors on the left and right lead to the rest of the house. The illumination is faint and uneven, provided by naked lightbulbs on the ceiling. A weak breeze carries the smell of ashes and blood.

A long, thin man with grey hair and a small goatee approaches them. He is dressed in a tattered,

dark suit. As he comes closer, the characters recognize Nikolay Kalenko, appearing as he did in the 1941 photo. If the characters attack him, he simply dissolves into thin air. If the PCs talk to him, he answers all their questions. He willingly tells them what happened in 1941 and 1942. However, he does not know anything about the Incarnates or Chagidiel's plans, only what he knew in 1942.

"This way. I'll show you where you need to go," he says with a tired voice. If they refuse, he laughs and shrugs. If they begin searching the house, he follows them at a distance, smiling knowingly. No matter which path they take, the characters end up in one of the elevators.

The doors each lead to three corridors with stone floors and torn wallpaper. There are oil-paintings depicting nobles from the 16th and 17th century, hung at regular intervals. Further down the corridor, the portraits become increasingly grotesque and malformed. The wallpaper soon ends, revealing concrete at first, and then pitted steel. If they walk up the stairs, they enter a corridor which appears as above, and also leads them to the elevator.

Finally, the characters come to a large freight elevator, its cage doors yawning open. Kalenko refuses to enter it, and disappears if they try to force him inside. There are no buttons in the elevator. It reeks of stale urine and every surface is begrimed with filth. When the characters step inside, its doors close with a shuddering crash. Trembling, squeaking cables lower them into the darkness for what feels like an eternity. A flickering light bulb illuminates the oily shaft through the bars. It is impossible to escape the elevator, even with the *Art of Dreaming*. Characters can alter the elevator into whatever they want, but it is still continues down to Inferno. Chagidiel's influence is stronger here and the characters cannot change the dream completely; only influence its desired direction.

Finally, the elevator stops and the doors groan open. A diabolic stench of blood, rot, and fear-tainted sweat rushes over them. Thousands of voices scream in pain and cry hysterically, meshing into a hideous cacophony. The characters can barely hear each other unless they yell. When they're not paying attention, the elevator disappears. They find themselves standing at the bottom of an infinitely tall shaft. Around them, there is a labyrinth of grand halls, long corridors, and deep pits. Stairs and outdated elevators connect the maze's different levels. It stretches as far as they can see, mile after mile of twisting corridors wreathed in dark, oily smoke.

Many miles over their heads, the grey, dead sky cracks like a ruined ceiling. Perspectives are frequently distorted, the floors and ceiling weaving together and impossibly changing places in spiraling patterns. Stairs lead down, only to change directions upward, defying gravity and logic.

Screams echo from every direction. The thick smoke veils everything, coats anything it touches in soot. The light is weak, coming from fires deep down in the pits and shafts. Countless candles are placed in strange patterns around them, burning endlessly.

When their eyes have grown accustomed to the poor light and blinding smoke, the characters notice the floor is made up of steel grilles. Beneath the grating, there are children stuffed into small cells. Pleading stares and injured arms



reach out for the characters, the screams intensifying. Their hands and arms are covered with wounds and boils. Blood and stinking fluids trickle down from the ceiling, painting the walls and floors. It does not take long before the characters are drenched by the fetid rain.

Those who have **Magical Intuition** see an abyss of degradation and rot at the center of this madness, a roaring chaos filled with suffering and inhuman evil. The characters do not have to roll for **Keep it Together**. They are in a dream, and thus not affected in the same way as if they were in reality. This does not mean that they do not feel nauseous, frightened, and outraged.

## THREE OLD ACQUAINTANCES

Potentially, the characters can walk through the Dream-Inferno for eternity. It never ends and looks much the same everywhere they go. If they try freeing the children, the characters notice the grating cannot be lifted or broken. They can use the **Art of Dreaming** to remove them, but even then the grating reappears only moments later, inhibiting them.

While down in the cells, the characters notice the children have melted together, binding with the floor and walls. If they try to free them, they simply melt and bind with the floor elsewhere. Nothing works to free them more than temporarily. Nor can the characters speak with the children. The children are in such extreme agony, blinded by pain and darkness, that the characters are virtually nonexistent to them.

While the characters wander around, they can encounter creatures of Inferno, primarily purgatides and occasionally razides. The GM must decide whether the characters can and are willing to engage in combat against extra opponents. If this is too much, the characters can be hunted by superior creatures and barely escape.

The characters wander through the labyrinth for what feels like days. If they do not create food and water through the **Art of Dreaming**, they soon find themselves growing increasingly hungry and thirsty. It takes three days before anything happens, during which time they lose all sense of direction.

On the third day, the characters find themselves in a massive hall, walking toward an elevator on the other side. It is little more than a sliver of light. Suddenly, footsteps approach from three directions. Characters with **Sixth Sense** feel the impending danger.

Three shapes emerge out of the oily smoke, *The Three Nepharites* from Pogodin's mansion. They step up to the characters bearing **Chagidiel's Mark**. If the characters have seen the picture of Kalenko's family, they recognize them as his wife and daughters despite the grotesque wounds. They might also have successfully discovered their true names. If the characters make any indication they want to talk to the nepharites by saying their names, mentioning Nikolay Kalenko,

or saying they have come to free the children, the nepharites halt their approach. They have orders to stop the characters, but Chagidiel has not expressly prohibited them from speaking to the characters first.

"We are Chagidiel's servants. You are his enemies," Alyona says. "This domain belongs to one of his three Incarnates – one of those you freed from the Three Innocents. Those were the three children saved before the portal closed and who grew into men. They thought they had escape him. They did not understand what resided within them."

"This place holds those who did not escape before the portal closed. Their dreams are held captive here. You can let them go free. Do not dismiss our words simply because we must stop you. Seize the moment when it arrives."

She can give the characters all information about Kalenko's house and the Death Angel, but they must directly ask for it. The nepharites are no good at telling a coherent story or knowing what is relevant. They are unaware of Chagidiel's plans or where the two other Incarnates are.

"Now, we must hinder you, for that is our task. Prepare yourselves," Alyona finally says and the three nepharites attack. They only fight at half their ability. They do not actually want to stop the PCs, and retreat shortly after combat begins.

If the characters do not talk to the nepharites, the creatures simply enter into combat. Fortunately, with their **Art of Dreaming**, the characters have a solid chance of defeating the nepharites. They disappear if they are defeated or if the situation appears hopeless. If the characters have completely failed to understand key elements of the campaign, the GM can allow the nepharites to forego their attack and instead outline what is going on and who they are. However, this is a poor solution, which should only be used if nothing else has worked.



*The Incarnate*



# PYOTR'S CAPTIVITY

A few hours after the meeting with the nepharites, the character carrying the black porcelain doll feels they must walk in a certain direction. They do not know what this sensation originates from, only that it is very powerful. A successful roll for **Keep it Together** or an appropriate Advantage (such as **Stubborn** and **Bound**) is required to ignore the impulse.

It is **Pyotr**, calling to them. He senses his liberation is close at hand. Nothing can be allowed to hinder his escape, so the characters must come to him. Sooner or later, they are likely to accept the persistent summons.

The characters feel as if they are descending deeper into the labyrinth, heading toward its center. The stench of blood and rot gradually intensifies and the black smoke becomes suffocating. There are fewer and fewer children, until finally there are only empty cells. Sometimes, the characters see the remains of desiccated bodies in the cells below them. The steady rain of blood and filth increases into a downpour. Characters with **Magical Intuition** sense they are approaching the roaring abyss which forms the labyrinth's heart. The air becomes colder and darker. The characters are filled with an intense feeling of imminent disaster. The one carrying the doll feels the calling growing stronger with every step.

Finally, they reach a long, wide corridor. Ornamental pillars of black steel rise toward the ceiling, disappearing into the darkness far above them. The floor gratings rattle metallicly below their feet. The pillars writhe slowly and when the characters look closely, they realize the pillars are alive; an amalgam of bodies and metal, melded together.

At the end of the corridor, there is another pit-like cell. Pressed into its corner is a small boy about 3 or 4 years old. He lies against the wall, shaking, curled in the fetal position. The characters can get down in the cell in the same way as earlier. The boy is **Pyotr**, and does not react if the characters say or do anything – unless they show him the doll. Only then does he open his eyes and grab it. He roars deafeningly, his face darkening with inhuman rage. The entire labyrinth is shaken by the sound, alerting the Dream-Incarnate something has gone terribly wrong. One of the children has woken from their captivity.

any light or shadows. Heavy steel beams, stained with rust, rise toward the ceiling and seem to penetrate through the floor. Blood and white-grey fluids trickle along the beams, only to be greedily sucked up by the pulsating ground. Little **Pyotr** huddles against the doll carrier and says: “*He is coming now. Can you feel it? He is coming to collect me.*”

**The Dream-Incarnate of Chagidiel** reveals himself to the characters with a roar, appearing out of the thin air. The Incarnate attacks, fully intending to kill the characters and imprison **Pyotr**. However, he hesitates and takes a few steps back upon seeing the black doll. This fearful pause gives the characters the initiative.

A ferocious battle erupts. The characters have an advantage through their **Art of Dreaming**. They should be able to vanquish the Incarnate through clever use of this power. However, they may be hindered or helped by their own feelings. Aggression and vengefulness are emotions Chagidiel feeds on. If they are driven by aggression and want to kill the Incarnate out of revenge (or simply free themselves from their disease), they receive **–1 on all rolls**. However, compassion and love are polar opposites to Chagidiel, and makes the battle more difficult for him. If the characters first and foremost wish to free and rescue the children, they receive **+1 on all rolls** during the battle.

Determining what drives the characters can be difficult. The GM should note how they've previously responded to the children and Magda, as well as consider what they have done thus far. Listen to what they say during the battle. If they spout curses and attack in nonsensical rage, they receive the **–1 penalty**. If they appear calm and try to protect **Pyotr** (and free the children), they receive the **+1 bonus**. If their motives are unclear or so mixed they cannot be separated, the character receive no modifications.

The characters are likely to defeat the Incarnate sooner or later. He staggers backward with an incredulous look on his face, staring at them with infinite hate in his eyes as he slowly fades away. **Pyotr** looks up at the characters and quietly says, “*Thank you.*” If they did not alter their bodies earlier, they discover they have regained their normal age and appearance.

The dream fades away, but characters who have learned they can revive the dead and heal wounds through the **Art of Dreaming** have enough time to treat themselves and their comrades.

## ENCOUNTER WITH THE DEATH ANGEL

The walls of the small cell crumble away in cloud of plaster and mortar, blinding the PCs momentarily. When they can see clearly again, they find themselves standing in a vast hall, stretching off into Inferno. The ceiling can only be glimpsed far above them. Nothing remains of the cell from which they came.

Like torches, burning shapes twist in pain on the floor, casting everything in a flickering sheen. The hall echoes with their tormented wailing. The floor feels alive, pulsating faintly, and is completely black. It does not reflect

## EPILOGUE

The characters awake the following morning. If the GM wants (or needs to), they can have the Wanderer heal the wounded and revive the dead before they awake. The doll is missing. All the characters improve their **Stability** three steps.

If they contact Frankfurt Clinic, they are informed **Pyotr** died peacefully during the night with the doll in his arms. The other patients from Leningrad have all miraculously improved. If the characters find Ethel and Laila in Berlin, they have been freed from their nightmares.





## CHAPTER 4

# GERMAN AUTUMN

**T**HE FIRST EVENTS IN THIS CHAPTER CAN BE run simultaneously with the dream sequences outlined in *Chapter 3*. This depends on how much the gamemaster (GM) is willing to handle and the path the player characters (PCs) have chosen plot-wise. If they visit the hospital in Frankfurt an der Oder prior to a closer investigation of Germanische Gemeinschaft, the two chains of events are probably best run in parallel.

### NEWSPAPER HEADLINES

After the three Russians are killed in Pogodin's house, the case appears in the tabloid press and is plastered across every newsstand. The newspapers fully implicate the characters with the murders. Experts on serial killers offer their informed opinions to various news outlets, stating the terrible crime is a textbook example of ritual murder.



Meanwhile, journalists start digging into the three Russians' pasts. Their old friends see no reason in protecting their dead companions, even if it means taking a risk. Anton Mahler's past in Stasi is revealed first, followed by the release of unpublished articles detailing Pogodin's mafia connections. However, the stories are framed somewhat sympathetically, the three Russians ended up in bad company and were murdered as a result of their sad pasts.

Three days following the murder, the newspapers present large headlines reading, "Ritual-victims' millions go to right-wing extremists." The newspapers have successfully discovered that all the revenue from Mahler's and Pogodin's businesses are being transferred to an organization called *Germanische Gemeinschaft*, well known for its extreme right-wing totalitarian leanings. The stories suggest the testimonial wills (the grounds for the transfer) were forged or written under threat. The article contains a photograph of a house about to be demolished in East Berlin. In the background, a gang of young men in military jackets stand defiantly. Three people stand closer to the camera. The characters recognize two of them as Filip Kramer and Alexi Blobel. They are engaged in an angry conversation with a third man: Leonard Freude.

The picture's caption reads, "Ritually-murdered junkie, Filip Kramer, had close ties with the extremist organization, *Germanische Gemeinschaft*, which is now inheriting over 38 million DM from the victims' estates." Thomas Liedner, the chief editor, is one of the Inner Circle, who was present at Pogodin's rituals. His newspaper suggests the three Russians were victims of extortion by right-wing extremist groups, eventually leading to their murders.

## GERMANISCHE GEMEINSCHAFT

### Gamemaster's Background

*Germanische Gemeinschaft* is an old organization with roots in the German Nazi-party during World War 2. Founded as a club for aging Nazi clerks, the organization began as the Berlin Historical Society. During the 1950s, the Society's attendance of roughly 100 members engaged in innocuous activities such as meetings, outings, and bridge nights. By the 1960s, new members started coming in: younger members interested in the Nazi ideology. The authorities noted the society's increased politicization. Believing their reputation was about to be smeared, the elder members purged the new members, throwing out anyone who could threaten the Society's reputation and its connections with the authorities. In response, the renegades, primarily young, Nazi-sympathizing white men founded the *Germanische Gemeinschaft* in 1971.

The association remained an underground movement, unknown to the authorities. They had sect-like features, organized into cells with no knowledge of each other. Each cell had its own leader. During the 1970s, the *Germanische Gemeinschaft* cultivated dreams of a political takeover in East Germany. They performed numerous terrorist attacks against Party-loyal establishments and companies. By the mid-1970s, all the leaders were wanted by the authorities. Despite this, the membership enrollment continued to increase. The disparate cells assumed the organizational structure of an underground network with a party leadership and ideological vision.

In 1981, the entire association was threatened with extinction after twenty senior members were imprisoned. The police launched a successful campaign against the organization's cells. However, the party miraculously survived after important evidence disappeared and the lead detectives in the investigation were transferred. Eventually, the twenty imprisoned leaders were released.

The group's secret savior was police-inspector Ernst Vogel, actually a *razide* from *Inferno*. He recognized *Germanische Gemeinschaft*'s potential to serve his own purpose. Following the crisis, the group's leadership was restructured with Vogel at the top. Under Vogel's direction, *Germanische Gemeinschaft* evolved into a criminal organization with terrorism and smuggling as its main agenda. New members were recruited from East Berlin's poorest suburbs and neighborhoods. The cell-based structure was abandoned and the organization divided into two sections: one section focused on political terrorism, while the other focused on criminal activities.

In 1982, Ernst Vogel met Nigel Harcombe. The two found themselves sharing much in common and organized a collaboration between *Germanische Gemeinschaft* and the Slavic Association. *Germanische Gemeinschaft* provided criminals and bodyguards to assist the Slavic Association's leadership. Several members disappeared or were transformed in magical ceremonies led by Kramer and Harcombe. During the eighties, *Germanische Gemeinschaft* grew and made contacts with neo-Nazi and racist groups in East and West Germany. They started arming themselves and other groups with weapons from the Soviet Union through their sister organization, *Slava*.

With Germany's reunification, *Germanische Gemeinschaft* was truly put on the map. The organization acquired public premises in Prenzlauer Berg and began openly engaging in political activities. Their criminal ventures spread out over what was previously East Germany, where the understaffed police force, undergoing traumatic changes, could do little to halt their activities.

Currently, *Germanische Gemeinschaft* is one of Germany's most prominent extremist organizations, boasting worldwide connections. They acquire large profits through the sales of drugs and weapons. Ernst Vogel uses this money to bribe members of the juridical system in former East Germany, maintaining a prominent power base.



## Germanische Gemeinschaft in 1991

**Purpose and Ideology:** The movement aims to expand their own power in Germany, while simultaneously reducing the power of the Bundestag (the German parliament). They hope to control large portions of eastern German's juridical system and the police force. Their ultimate goal is the creation of a military state and to facilitate the expulsion or destruction of all 'vermin unworthy of life' (immigrants, Jews, the mentally ill, etc) from Germany.

**Size:** In Berlin, Germanische Gemeinschaft boasts 250 members and roughly ten times this number of sympathizers who are only active on occasion. In former East Germany, there are another couple of thousand members.

**Organization:** The movement is headquartered in Berlin, specifically in Ernst Vogel's house on Lychener Straße. All the organization's resources and orders are distributed from here, under Vogel's direct supervision. Smaller groups conduct their own operations, but remain in constant terror of angering Vogel through their actions. Most will not risk his punishment.

**Leadership:** Ernst Vogel is the organization's absolute leader. His trusted aide, Leonard Freude, manages the daily operations and typically receives the blame if the police and authorities become suspicious of the group. Below them are five senior members; Reinhold Messner, Krister Blühme, Albert Schossel, Georg van der Verder, and Angelica Göttringer. All five are in their 40s and are highly organized and disciplined.

**Members:** The majority of the group's membership originate from Berlin's poorest neighborhoods and suburbs. Most have little education, no prospects of acquiring jobs, and no place in the new Germany. Most are white men between 15 and 40 years old.

**Resources:** Germanische Gemeinschaft is financed through the illicit sale of firearms and drugs. As such, the movement can freely access heavy weapons. Furthermore, Vogel has bribed large portions of East Berlin's police force and can conduct operations publicly without getting into trouble.

**Geographical Distribution:** While Berlin is their center of influence, the movement can be found throughout former East Germany.

**Signs of Recognition:** Members wear German Wehrmacht coats over their jeans and t-shirts. The Inner Circle utilize coded hand signals to identify allies from outsiders.

**Methods:** Germanische Gemeinschaft is focused around a ruthless fascist ideology. Violence is the best solution to any problem. Strength is power. As such, the movement's activities lack control and discretion. Ernst Vogel could use his influence to defame enemies or have the police apprehend them, but this simply does not occur to him. He would much rather open a portal to Inferno and send its creatures to attack his enemies.

**Non-Human Connections:** A razide, Ernst Vogel originates from Chagidiel's Inferno. He has no direct contact with his master and is unaware of his role in Chagidiel's plans. He believes he is acting completely on his own behalf.

**Openness:** Since Germany's reunification, Germanische Gemeinschaft has been completely open about being a right-wing extremist movement. Vogel is even considering running in Berlin's next mayoral elections.

**Connections to other Groups:** Germanische Gemeinschaft cooperates with Slava in Russia, as well as the Soviet mafia. They also maintain contacts with other right-wing extremist groups in Western Europe.

**Enemies:** As a whole, parliamentary Germany remains hostile to movements like Germanische Gemeinschaft. Uncorrupted leadership in the police force actively work against the movement.

## Available Information

The PCs can easily find out about Germanische Gemeinschaft through newspaper archives; the movement's activities frequently appear in the press. Interestingly, there is no information about the organization prior to the German Reunification. Neither are they mentioned anywhere in the East German archives, other than Stasi reports, most of which have been purposefully destroyed during the reunification process.

### NEWSPAPER CLIPPINGS

A headline from March 13, 1990, reads "Neo-Nazis in East Berlin." It details the rise of neo-Nazis groups after the reunification, focusing on an East Berlin squatters' house being taken over. A picture shows Filip Kramer standing in front of the Prenzlauer Berg house.

Another headline from the autumn of 1990 reads, "Police Raid the Germanische Gemeinschaft Headquarters." The police were searching for weapons, but came out empty-handed. A third headline from that autumn reads, "We Are Not Fascists." In the article, Leonard Freude, a representative for Germanische Gemeinschaft, denies the movement is a non-democratic organization. The characters recognize him from the photo with Filip Kramer.

### NEWSPAPER CONTACTS

Contacts at Berlin newspapers provide more insight into the organization. Journalists who attempted to connect the Slavic Association with ritual murders and the mafia have had their articles on Germanische Gemeinschaft stopped as well. They are sure the organization is selling illegal weaponry all over Europe. A murderous clash between biker gangs in Christiania, Denmark, involved Russian AKM assault rifles supplied by Germanische Gemeinschaft. "But someone paid to keep it quiet. There is big money behind all of this. People have vanished and the police are closing investigation. I have been threatened myself, so I'm not meddling in this. It's bad for my health," one of the journalists concedes.

### POLICE CONTACTS

The police remain quiet about the Germanische Gemeinschaft. The characters suspect the issue is something no one wants to talk about. "It's sensitive," their contact explains. "There are people working on it, trying to find credible evidence. We rely on our contacts with other organizations in Russia. But there are higher-ups who have prohibited any investigations. Simply put a lid on it. So, no one can step out of line and say they're working on it, if you catch my drift."



## The Germanische Gemeinschaft Headquarters

Germanische Gemeinschaft has its headquarters on Lychener Straße in East Berlin. It is an old, dilapidated house, surrounded by renovated buildings. Properties on either side of the house are deserted, however. The organization uses its influence to halt any more construction, thus maintaining a level of isolation.

A fence of barbed wire, anchored with heavy oil barrels, runs the building's perimeter. There are two gates: an entrance on the front side and an entrance to the large backyard. Two burned-out cars add to the building's decrepit appearance.

For most of the day, two to three guards attend each of the gates. However, they grow lax (read: drunk) late at night, especially if a band is playing at the local pub. During the daytime, fifty Germanische Gemeinschaft members and sympathizers are in the house. By nightfall, the number tapers off to between fifteen and twenty-five people. Publicly, the house isn't listed as the organization's headquarters, but everybody knows it is. The building also boasts an open pub, which is frequented by both right-wing extremists and unaffiliated locals from the neighborhood, mostly unemployed. It is not a closed club, so anyone can drink here. However, anyone trying to go upstairs encounters trouble, as this is where Germanische Gemeinschaft's real members and leaders socialize.

To successfully infiltrate this private area, characters would require recommendations from right-wing extremists in Germany or abroad. These can be forged, as long as they appear somewhat credible. Furthermore, this approach only works on ordinary members of the organization. If they encounter Ernst Vogel, the characters are immediately unmasked, no matter how good their forged aliases and recommendations are. The marked characters see that Vogel is a raziide, and Vogel, in turn, recognizes they carry **Chagidiel's Mark**. He becomes terrified and tries to kill them, quickly and at any cost.

The characters can sneak through the house as well, the guards are quite lax and much of the house is asleep by early morning. If they wear appropriate outfits, the characters can pass the guards and people inside the building, pretending to be a friend-of-a-friend. Even if they're discovered on the top floor, the characters are simply escorted out with a warning. Otherwise, the household responds more violently.

More aggressive stances should be avoided, as they likely result in bloodshed. Germanische Gemeinschaft members are well-armed and violent. Furthermore, the local police will respond to the disturbance in force, adding their support to the Germanische Gemeinschaft rather than the characters.

### CONVERSATIONS WITH THE NEO-NAZIS

If the PCs pose as neo-Nazis, they can acquaint themselves with the members and sympathizers (**Neo-Nazis**) who frequent the pub. Most of them are intoxicated and unguarded when they talk. They even show off their guns if the characters ask about weapon deliveries. No one hides the fact they have access to large quantities of military weapons smuggled in from Russia through the "comrade organization."

*"It's mostly old Soviet crap we get from working with the Russians. It's all the stuff they don't want themselves. They know we can't defend ourselves with this junk, so they'll just march over us after they've taken over Russia. It's why I prefer German craftsmanship,"*

one says, tapping his Heckler & Koch. "They want western currency, so that's why they sell their guns here." another one adds.

It is harder to find out anything about the drug business. If the characters ask where they can buy drugs, they are referred to Messner in the bookshop. But inquiries about where the drugs originate from are met with an uneasy silence. Someone mumbles "from Toxic" before the others hush him.

Just as the conversation reaches its peak, the front door suddenly opens and **Leonard Freude** storms in. The pub falls quiet and people start looking into their glasses, while those who spoke to the characters promptly excuse themselves.

Freude stalks over to the characters and asks them who they are. If they use any sensible explanation, he shrugs and dismissively continues on, heading up to the second floor. If they act suspiciously, he nods to the other members and joins the characters' table, questioning them more intently. If they successfully maintain their deception, they only get thrown out. If they fail, the other members drag them up to Vogel's office. Once there, **Ernst Vogel** immediately attacks, aided by Leonard Freude. The other members stand guard outside the office, making sure the characters don't get away.

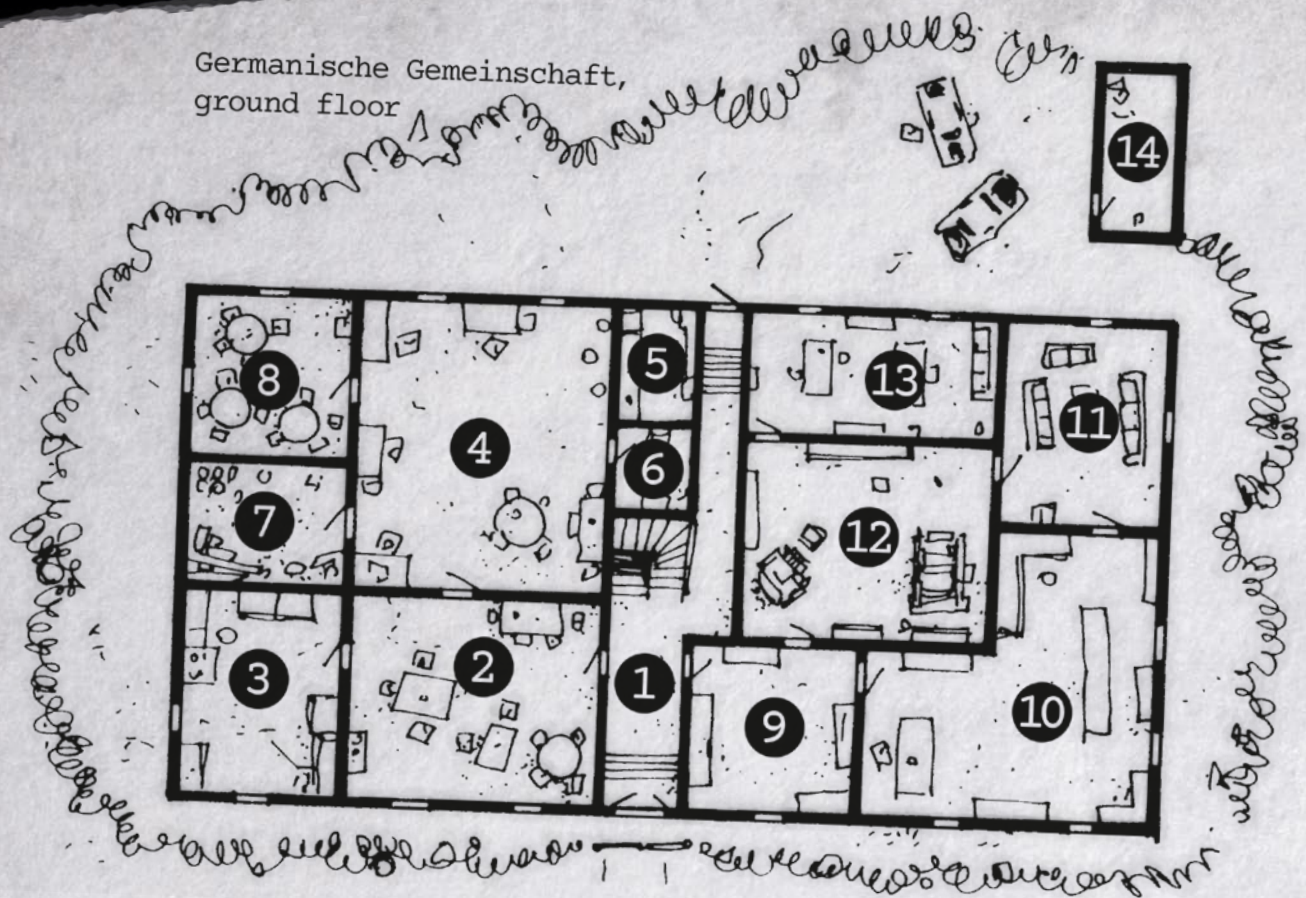
## Map & Floor Plans of the Headquarters

### GROUND FLOOR

- [1] **Hall:** The entrance leads into a narrow hall with off-white walls. Straight ahead, stairs lead up and down. A corridor on the right continues through the house, ending at a locked door to the backyard. Everything is shabby and decrepit.
- [2] **Café:** Mismatched coffee tables line the room. On the largest table against the far wall, three coffee thermoses and plates with cookies and buns have been set out. The day's special, *wurstsemmel*, is written down on a blackboard. During the day, followers and members (**Neo-Nazis**) lounge around, eating and drinking coffee. Strangers are met with suspicion and questions, especially anyone looking out of place. The café opens at 7 a.m. and closes at 7 p.m, but the area remains open to foot traffic for the pub.
- [3] **Kitchen:** An old kitchen with a gas stove and worn-out benches and cupboards. A new freezer is placed against the wall. In the pantry, there are both fresh and rancid foodstuffs. Heinz, a skinny 30-year-old man, and Rosalyn, a robust 40-year-old woman, attend to the kitchen. They are quiet and morose.
- [4] **Pub:** The pub stays open from 7 p.m. until the early morning, and is usually packed by 9 p.m. It's filled with around thirty to forty **Neo-Nazis**. Around 2 a.m., the crowd thins out to somewhere between ten and twenty patrons. A few tables along the walls offer sitting places. Most patrons stand around tabletops placed atop rusted oil barrels. On Thursdays and Saturdays, the pub hosts live bands who are associated with the neo-Nazi movement. Most of those who come here are followers, but not necessarily members, of Germanische Gemeinschaft. The pub is notorious for its violent fights; trouble breaking out most nights. Anyone looking out of place or unknown to the regular clientele are confronted. However, most of the clientele back off if they're outmatched.



Germanische Gemeinschaft,  
ground floor



- [5] **Bar:** Jörg (Neo-Nazi), a tall, obese, middle-aged man in camo-fatigues tends the bar. He is very talkative and gossips about everything and everyone, unless he is suspicious. Beer and home-brewed liquor are sold cheaply. Hashish can be bought under the counter. The bartender keeps a Franchi SPAS-12 shotgun [3/1 **Harm**, Range: room/field] under the counter for when things get out of hand.
- [6] **Toilet:** The toilet is incredibly dirty and stinks like a sewer. The pub guests prefer to go out in the yard to relieve themselves.
- [7] **Storage:** There are extra tabletops and chairs here, as well as empty bottles, iron bars, and rocks, which patrons use against rival gangs or the police whenever there's trouble.
- [8] **Game Room:** The entrance is closed and guarded by a young man (statistics and weaponry like that of a neo-Nazi). The room is furnished with three tables and chairs. The windows are covered with thick, yellow-grey curtains. Around the clock, full members of Germanische Gemeinschaft are playing cards here, betting sizable amounts of money. Each night, **Leonard Freude** is here between 11 p.m. and 3 a.m. People with money are allowed inside, but if they appear weak, they run the risk of being robbed later.
- [9] **Common Room:** Propaganda posters and illustrations cover the walls. Benches line the walls, while a table with journals and empty bottles sits in the middle of the room. Most of the time the room is empty.
- [10] **Bookstore:** The bookstore sells far-right political books and journals, military and gun magazines, and obscure writings released by Satanic and extreme occult groups. All the Black Sun publications can be bought here. With the

right code words, characters can also buy illegal drugs and heavy weapons.

The store manager, **Reinhold Messner**, is an old friend of Leonard Freude and influential in the Germanische Gemeinschaft. He is a well-trained, 40-year-old man with short dark hair. He dresses in black uniforms and mirrored glasses. He tends to speak excessively and at length, especially with regard to far-right extremism and totalitarian politics. He hides a H&K VP70Z handgun under the counter, and shoots a warning shot if someone starts trouble. If he suspects something is wrong, he sends his assistant to get Freude or Vogel. The bookstore is open from 11 a.m. to 8 p.m. After closing, Messner tidies up for another hour before locking up. The door can be opened with the right tools and successful **Open Locked Doors** or appropriate Advantage (such as **Burglar**).

- [11] **Reading Room:** Reinhold Messner furnished a reading room in a vain attempt to get the members to participate in literary and ideological study groups. Few are interested in the books, most use the couches to sleep off a hangover. There are three couches grouped around a low table. The walls are covered with emblems, photographs, and posters.
- [12] **Printing Room:** An old phototypesetting machine dominates one corner and an ancient, offset printer sits in the other. Black-stained papers litter the floor. Paper and various journal prints are stacked on the shelves. The movement's propaganda flyers and magazines are printed here. From 11 a.m. to 7 p.m., a couple of members in greasy overalls are here, fighting to get the machines working. After 7 p.m., the room remains empty.

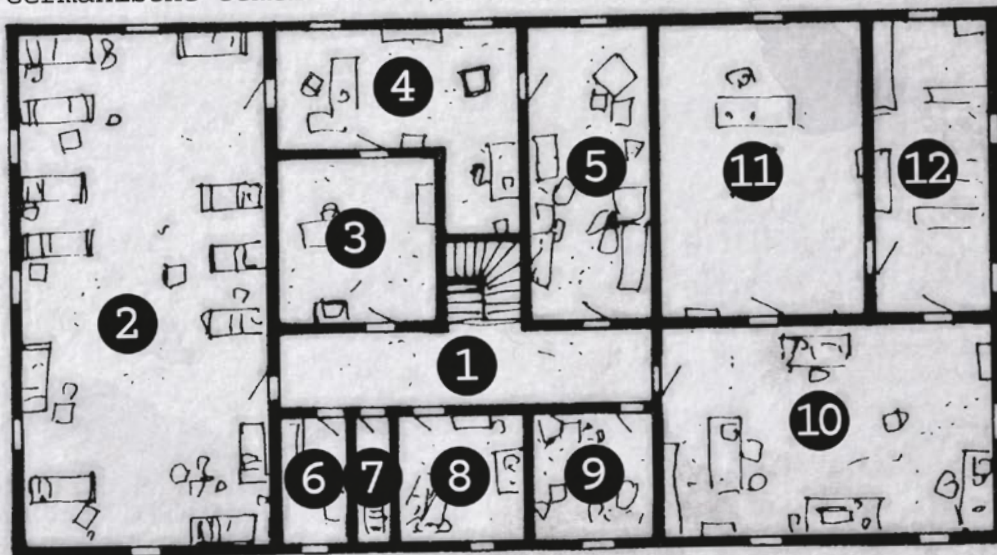


- [13] **Writing room:** Flyers and simple magazines are written here on two old electrical typewriters. Two writing desks and a worn sofa constitute the furnishing. Hermann Kronenberg (*Neo-Nazi*), the teenage editor of the *German Spring* journal, effectively lives on the room's couch. His possessions are spread across the room. He wears baggy pants with suspenders, a net shirt, and an ivory-handled Luger P.08 (handgun) in a shoulder holster. Three complete annual volumes of *German Spring* are archived in binders on the floor. Going through all of them provides the exact times Leonard Freude and Ernst Vogel traveled to Russia and met representatives for Slava, as well as when members of Slava visited Berlin.
- [14] **Shed:** Mechanical tools and spare parts for cars and motorcycles are stored here.

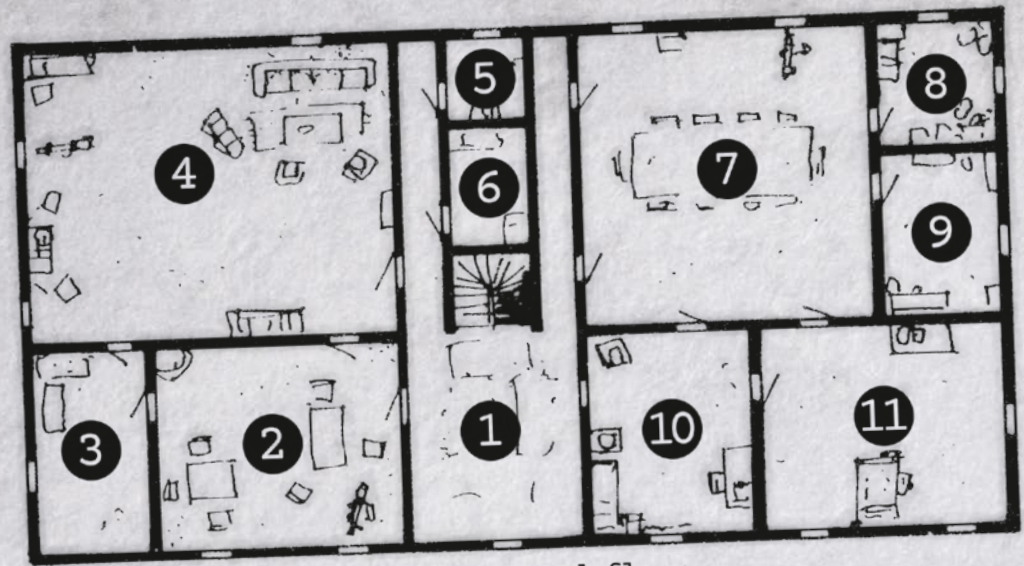
### FIRST FLOOR

- [1] **Hall:** The hall looks as rundown as the ground floor. Moisture damage forms patterns on the ceiling, and the wallpaper is peeling. The stairs continue upwards. Two *Neo-Nazis* guard the stairwell, stopping anyone unless they have orders from upstairs. Characters with sufficient social skills can talk or bribe their way around the guards.
- [2] **Sleeping Hall:** Twelve members of *Germanische Gemeinschaft* (*Neo-Nazis*) live here. They usually sleep between 3 a.m. and 11 a.m. At any other time, only a couple of members are present. The room was an old cantina and features two tiled stoves. The ceiling's plaster strucco work is falling down, and the parquet flooring is water damaged. Cardboard boxes and sleeping areas line the floor, along with the inhabitants' possessions. Amongst the makeshift bedrooms, characters can find four H&K VP70Z handguns (handgun), each with one spare magazine.
- [3] **Reception:** In a half-hearted attempt at appearing professional, Ernst Vogel hired a receptionist for *Germanische Gemeinschaft*. The secretariat consists of two rooms, a reception and an office. The reception is overseen by Christine Schönbaum, a woman in her 30s who sympathizes with the movement. She is short and blonde, dressed in jeans and a sweater. She spends most of her time reading and drinking coffee. If anyone comes in to ask about the movement, she hands over a brochure. If anyone asks for Freude or Vogel, or asks complex questions about *Germanische Gemeinschaft*, she sends another member upstairs to get someone from the leadership. Schönbaum works the reception between 11 a.m. and 5 p.m. She locks the door when she leaves. It can be opened with just a knife or other pick-like object.
- [4] **Office:** The office is furnished with two desks, each with an electrical typewriter and a personal computer. A clerk, *Heidi Schmidt*, works here. Ernst Vogel hand-picked her to manage the bookkeeping and paperwork. Heidi is a small, stocky woman in her fifties, who dismisses all questions, simply saying she only works here and knows nothing. In truth, in addition to her accounting skills, she is a competent Death Magician. She works in the office between 8 a.m. and 5 p.m., while taking lunch between noon and 1:30 p.m. Without Vogel's expressed permission, she refuses to allow anyone see any paperwork, no matter the circumstance. When Schmidt leaves, she locks the door.
- [5] **Junk Room:** The room contains all the leftover furniture from when *Germanische Gemeinschaft* took over the house. Old sofas, tables, and chairs are stacked with white sheets covering them.
- [6] **Bathroom:** A bathtub and walk-in shower occupy this room. The tiling is cracked and moldy, damaged from moisture and neglect.
- [7] **Toilet:** Somewhat older than the toilet on the bottom floor.
- [8] **König's Room:** Nicholas König is acting leader of the first-floor members, which means he gets his own room where he lives with his girlfriend, Beate. The furnishings consist of a table filled with junk, an empty bookshelf, and two sleeping bags on sleeping mats. In a gun case, there is an unloaded Kalashnikov AKM (assault rifle). The walls are decorated with posters, black and white photographs, newspaper clippings, and a collection of knives from different world armies. Nicholas and Beate are only here at night; otherwise, the room is empty.

Germanische Gemeinschaft, first floor







Germanische Gemeinschaft, second floor

- [9] **Storage Room:** Leftover furniture, cans of paint, tools, and appliances are crammed into the room.
  - [10] **Radio New Germany Editorial Room:** An old sound system sits beneath the glass wall, facing the radio studio. Three desks with tape recorders and typewriters fill the remaining space. While other neo-Nazi and racist organizations are involved in transmissions, the radio station itself is solely operated by Germanische Gemeinschaft. Despite its claims of being independent, all the broadcasts are controlled by the Germanische Gemeinschaft leadership. The station remains on the air 24-hours a day and is mostly music, but is only manned at night between 5 p.m. and midnight. The station manager, Gerd Kröcher, belongs to The Wolves, a racist coalition in West Berlin. He is only in the house when he is working at the radio station. Several members of Germanische Gemeinschaft assist with the broadcasts, including Reinhold Messner. The door is locked when the station is unmanned.
  - [11] **Broadcast Studio:** A temporary, but functional, radio studio with insulated walls. A table with a microphone is the only equipment.
  - [12] **Radio Archive:** An archive for Radio New Germany and other radio programs regarding right-wing extremist politics, neo-Nazis, racist movements, and general right-wing politics in Germany.
- SECOND FLOOR**
- [1] **Hall:** This hall is in better condition than the lower levels. The wallpaper has been fixed, and the floor is covered with rugs. The walls are decorated with lithographies from famous German battles.
  - [2] **Guard Room:** The room is furnished with two tables and six chairs, as well as a tile stove in one corner. Everything is well organized and tidy. Oil paintings from the 19th century decorate the walls, preceding the Germanische Gemeinschaft's arrival. The room has two windows. One has a mounted MG3 machine gun (4 Harm). There are two regular Neo-Nazis here and one senior member, usually Krister Blühme. They watch the main street and guard three prisoners. The prisoners' door is locked.
  - [3] **Prisoners:** Apart from two mattresses in one corner, the room is empty of furnishings. Three men are shackled with handcuffs. All of them are unshaven and show signs of abuse. They are *Alfred Hausser*, *Ferdinand Neufeldt*, and *Jürgen Seidelberg*. Hausser is an undercover police officer (see *Leads at Germanische Gemeinschaft*, p. 91). Neufeldt is a member who leaked secrets to the press and is awaiting his punishment. Seidelberg is a member of Berlin's rival neo-Nazi movement. The keys to the prisoner's handcuffs are hanging on Leonard Freude's keychain.
  - [4] **Overnight Stay Room:** A living room with a sectional sofa, table, and TV. There are also two beds and some easy chairs. An old crystal chandelier hangs from the ceiling. A stereo is playing quiet music. A bookcase with glass doors stands against the wall, filled with classic Nazi and fascist literature. There is a MG 3 machine gun (4 Harm) mounted by the window. Occasionally, the room hosts one of Germanische Gemeinschaft's top five leaders, except Vogel and Freude. Between 2 a.m. and 11 a.m., Messner, Blühme, and Albert Schossel might be found here.
  - [5] **Toilet:** Clean and tidy.
  - [6] **Bathroom:** A rarely used bathroom, which is clean and tidy.
  - [7] **Conference Room:** A huge dining table dominates the room, surrounded by high-backed chairs. It belonged to the original household and has been maintained by Germanische Gemeinschaft. A crystal chandelier hangs over the table, while a tile stove stands in the corner. The leadership uses the room for discussions and private parties. There is an MG 3 (4 Harm) mounted by the window. A man (Neo-Nazi) stands guard over the weapon storage room [9].
  - [8] **Storage:** The storage contains food supplies, extra clothes, and other necessities for members when they are forced to leave Berlin in a hurry. There is also an old sofa and some cleaning equipment.



[9] **Weapon Storage:** The door is locked and barred with a chain. A Neo-Nazi stands guard outside the door (see *Conference Room* [7]). Inside the arsenal, there is a MG 3 (machine gun, **4 Harm**) packed in a box together with 1000 rounds (10 cartridge cases with 100 shots). There are also five AKMs (assault rifles) with five magazines each, eight Uzis (submachine guns) with three magazines each, one Dragunov SVD (sniper rifle), and two crates containing twelve hand grenades each (explosives). There is also a crate containing ten bullet-proof vests (normal armor).

[10] **Freude's Room:** Although *Leonard Freude* owns an apartment on *Schönhauser Straße*, he often sleeps at the house. His room is furnished with a narrow bed, a desk, and two easy chairs. The curtains are always closed. Everything is meticulously placed in rows, suggesting his pedantic nature. There are papers in neat piles on the desk. On the bedside table, ten gunshow and motorcyclist magazines are neatly stacked.

[11] **Vogel's Room:** *Ernst Vogel* never willingly allows anyone into his room. He lives here and rarely leaves the house. The door to the conference room remains locked. The curtains are always pulled, keeping the room perpetually dark. Vogel does not require light to see, but occasionally maintains a fire in the tiled stove. Furnishings consist of a bed and a table. Vogel stores his correspondence in two document trays on his table. An AKM (assault rifle) hangs on the bedpost. A bag filled with modern electrical tools used for autopsies lies under the bed. Beside it is an old leather bag, which contains ancient torture instruments and leather bindings for hands and feet. There are no traces of blood or violence, Freude constantly cleans the room. Through lab analysis of the tools, characters can find traces of blood on the leather straps and around the room, belonging to Freude and dozens of different people. He emerges from the room at any signs of commotion. Recognizing *Chagidiel's Mark*, he attacks the characters on sight.

#### LEADS AT GERMANISCHE GEMEINSCHAFT

**The bookshop:** Beneath the counter, the player characters find eight Makarovs (automatic pistols), two AKMs (assault rifles), 250 grams of hashish, and a box of green pills of some unidentified narcotic. The serial numbers on the weapons can be traced back to Flight Base F3's storage facility, located outside Moscow.

**Bookkeeping:** Schmidt is organizing the movement's bookkeeping to simplify the accounts with Slava and other partners, who have complained about the confusing statements. There are several binders containing receipts, invoicing, and listings for suppliers and buyers, as well as the movement's inventory of drugs and weapons. Approximately half of the bookkeeping has been transferred to the computer, which has rudimentary protection (easily circumvented by characters with computer skills). The information can be copied to floppy disks or printed out.

A roll for *Investigate* reveals Germanische Gemeinschaft's annual income last year was approximately 300 million DM, except for 100,000DM in outstanding debts. Anyone with some accounting knowledge realizes the products specified in the receipts and invoices are grossly overpriced. The most frequent supplier – and responsible for half of the transactions – is Slava, located in Moscow. The largest buyers are Toxic Café on *Württemberg Straße* and Harmann's Mechanische on *Fogelberg Straße*.



*Ernst Vogel's  
human form*



**The Radio Archives:** A thorough search of the archived material uncovers a series of programs from Russia, featuring interviews with prominent people from Slava. This includes Colonel Leskov speaking of the importance of a strong, united Russia and resurrecting the Tsarist autocracy.

**Alfred Hausser:** Hausser, an undercover police officer, was investigating Germanische Gemeinschaft until being caught a couple of days ago. He belongs to a smaller section of Berlin's drug-enforcement division. As his superiors suspected the extremists had inside information regarding raids, Hausser's work remained covert, even within the police. However, his mission could not be kept secret for long. Someone at the police force leaked his information to the neo-Nazis and he was taken. Now, they are waiting for the right moment to dispose of him.

If the characters free Hausser, he and his fellow police officers hold them in high regard from this point forward. Hausser knows drugs have been delivered to a bar named Toxic Café. Several police have noticed their raids uncover no drugs or weapons made at the Germanische Gemeinschaft house, despite the overwhelming evidence to the contrary.

**Other Prisoners:** If the player characters rescue them, Ferdinand Neufeldt and Jürgen Seidelberg are extremely grateful. Ferdinand Neufeldt provides them the addresses for the drug factory and the weapons storage. He is prepared to become a witness, if guaranteed police protection. He knows little about Germanische Gemeinschaft's connection with Slava, other than the weapons brought in from Soviet military camps. Seidelberg prefers to disappear and go underground as soon as he is freed, refusing to say anything.

**Interrogating the Leaders:** If the characters succeed in killing Vogel and defeating the group's other leaders, they can question them about Germanische Gemeinschaft's activities. Schossel considers cooperating with the police in return for a lighter sentence. Freude, Göttringer, Messner, and Blühme are more hardened and only answer questions under actual threat of death. They also negotiate with the police to diminish their involvement in order to receive the lightest punishment possible.

Schossel tells the characters Germanische Gemeinschaft cooperates closely with the Russian organization, Slava. Through Slava contacts, they buy guns from Soviet army camps and then resell them to contacts in Western Europe at profit. Schossel suspects Slava is currently planning a military coup. He provides the address to the weapon storage and the drug factory.

**The Weaponry:** The weapons have serial numbers, which the characters can trace to Soviet military bases. The weapon crates are marked "Harmann's Mechanical. Machine Parts" ("Harmann's Mechanische. Maschine Teile").

**Vogel's Correspondence:** Ernst Vogel has several letters, which can provide the characters valuable leads. One is written in German and stamped with the same symbol found carved in Pogodin's Floor (see *Chapter 1*); a "C" with a cross beneath it. The letter is dated three days after the Incarnates were set free, and reads:

*Herr Vogel,*

*From this date forward, I am assuming supreme command of Slava and oversight of all future operations. Colonel Leskov remains executive manager of the Moscow-section and F3. I presume that our continued cooperation, as per our original agreement, will be satisfactory. A larger delivery is planned for the end of November. I would appreciate your attendance in Moscow to discuss the matter further. We share common interests.*

*General Strelkov of the Soviet Air Forces*

Another letter, is also written in German and signed by Filip. It was sent three days before the Russians died:

*Dear Ernst,*

*I'm writing to ask you a favor. A number of men have been pursuing me for several weeks now. They appeared in my dreams and then later in the waking world. I'm afraid that they are after me and our friends, Mahler and Pogodin. I think they've already killed an old acquaintance of mine, a woman. I believe this was an attempt to lure me out into the open. Possibly French or Danish death magicians. I would be very grateful if you could help me dispose of them. I will stop by to discuss the issue further.*

*Yours,*

*Filip*

## HARMANN'S MECHANICAL (WEAPONS STORAGE)

Several leads uncovered at Germanische Gemeinschaft point towards Harmann's Mechanical, where weapons shipped from Slava are stored until being sold in Germany and abroad. The PCs can follow Reinhold Messner and his men when they transfer weapons two times per week. Leonard Freude also visits the storage facility biweekly to check on activities there.

Once a mechanical workshop, Harmann's Mechanical is a grey concrete building that was constructed in the sixties. Situated in an urban area with tenements and abandoned industrial properties along the Spree, its closest neighbor is a brewery's warehouse. In the 1980s, it became an army storage facility for mechanical parts. Ernst Vogel forged official documents transferring the building from government control into the Germanische Gemeinschaft's ownership.

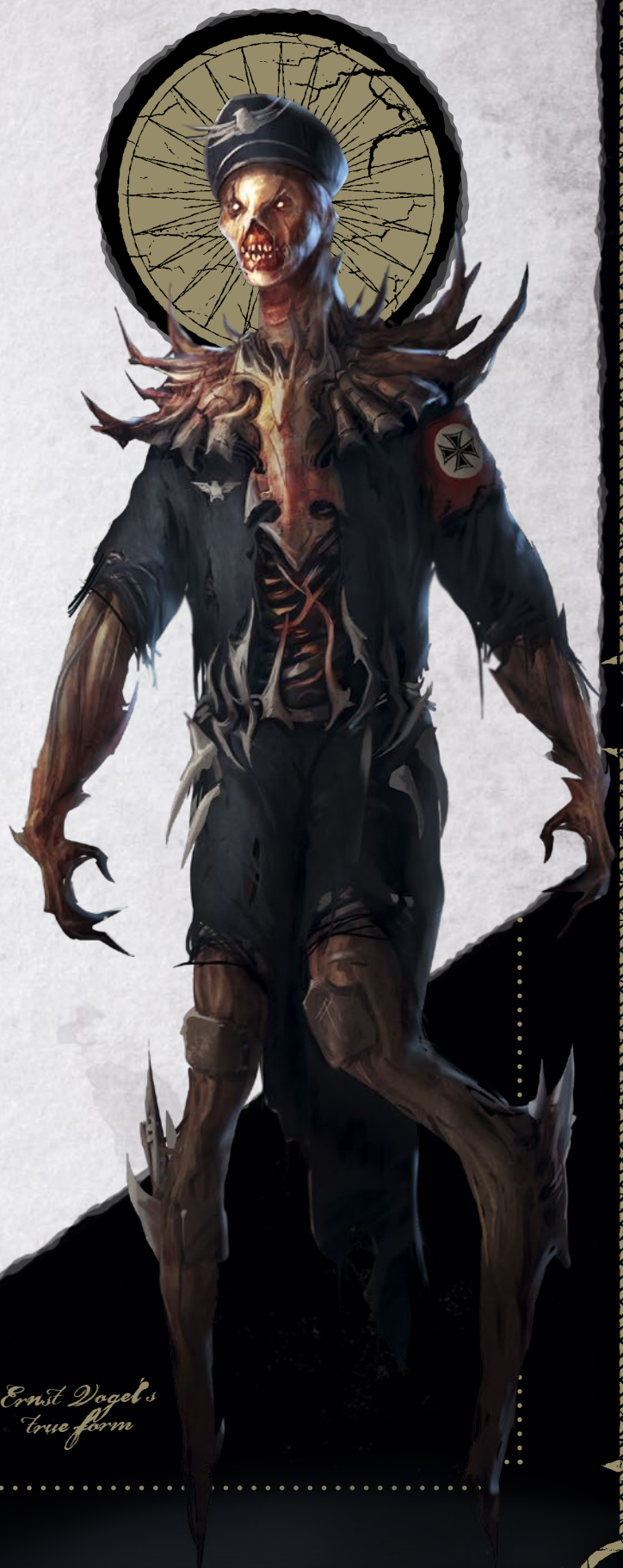
Due to its lax security, characters can sneak onto the property without difficulty. In the secluded neighborhood, few are willing to get involved. Even gunfire is unlikely to attract attention; police won't show up until after fifteen minutes or longer.

The PCs can pretend to be interested in buying guns. In this case, they must be dressed appropriately and have a believable reason for knowing about the arms-dealing. Flashing plenty of money and appearing well-armed helps convince the guards at the storage that the characters are legitimate buyers. In this case, the guards call Leonard Freude to conduct the deal. If Freude has previously encountered the characters, things get out of hand very quickly.



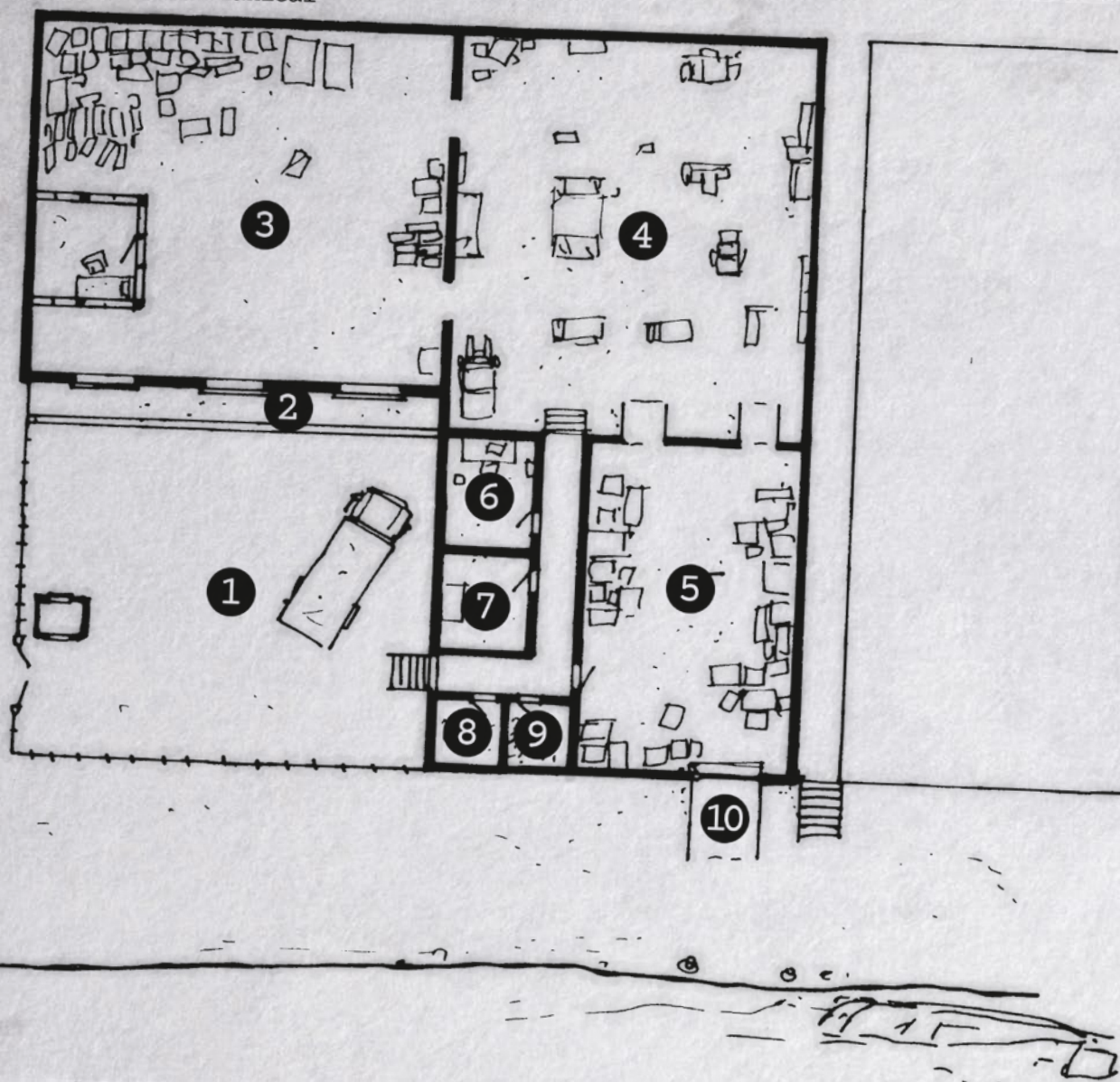
## Map & Floor Plan of Harmann's Mechanical

- [1] **Yard:** The yard is surrounded by a wooden fence topped with barbed wire. The entrance gate is wide enough for trucks to pass through, and is locked from the inside with heavy-duty chains. There is no electronic alarm. Inside the gate, there is a small sentry box manned by a *Guard*. Its main window faces the street, so the guard can talk to visitors without opening the gate. The concrete yard is cracked and full of potholes. There is often a truck parked here.
- [2] **Loading Gangway:** An old, cracked loading gangway with three gates leading into the storage building. When loading and unloading are in progress, three *Guards* supervise proceedings. Otherwise, it is empty.
- [3] **Storage Room:** The room was originally build as a storage area. Various storage spaces still remain, even though the steel beams are rusty. A dusty glass cage in the room serves as a small office with a desk. A coffee-brewer stands on the table, but otherwise the office appears unused. Weapons are stored on large pallets, marked with sender and buyer. There are fifty crates containing a grenade launcher (explosives, range: field), and another fifty crates, each containing ten AKMs (assault rifles) and 200 boxes of ammunition (750 rounds per box). Two 90mm anti-aircraft guns are also packed in crates tagged, "Sender: Slava, Moscow" and "Receiver: BSD, Paris." There are always three *Guards* in the area, the same three who supervise deliveries on the loading gangway.
- [4] **Engineering Workshop Area:** Old lathes, drills, and grinding machines still stand here, rusting away. Decaying boxes of tools and machine parts lie on the rust-covered floor. The least degraded machines have been repaired and are used for light work. New tools stand next to them. In a corner, there is a relatively new forklift.
- [5] **Storage Area:** Ramps lead up to the room, which previously was a workshop. All the machines have been torn out and the area is used for storage for the most sensitive goods. There are ten crates of advanced demolition equipment, spare parts for Hind helicopters and fighter aircraft, three cases with equipment for radar surveillance, and dozens of crates containing a complete air-defense system reminiscent of the Patriot system (S-300). (It is difficult for the characters to realize this without *Investigating* the crates thoroughly). There are two *Guards* in the area.
- [6] **Office:** The office consists of a desk with a simple typewriter and a few document trays. Everything is covered with a thin layer of dust. The office is only used sporadically with no one here all day. Binders on the shelves contain primitively coded waybills and orders. There are lists of suppliers and buyers spanning the last five years.
- [7] **Office:** The room only contains a single desk. The room is covered in dust. It has not been used for several years.
- [8] **Toilets:** Used syringes have been thrown in the waste basket next to the toilet. It is pretty dirty.





## Harmann's Mechanical



[9] **Storage:** An old storage filled with toilet paper and office supplies. It is obvious it has not been used in years.

[10] **Loading Dock:** A loading ramp leads down to the river wharf. A half-sunken loading barge lies a short distance downstream. A thorough inspection of the dock's mooring rings reveals boats have been docking here over the last year. There are no boats here when the characters arrive.

### LEADS AT HARMANN'S MECHANICAL

**The Guards:** If the characters threaten the guards, they tell them anything they want to know. They know the weapons are shipped from Slava, which has a headquarters in Moscow. Slava has close contact with Germanische Gemeinschaft. Slava's leader is called Leskov. *"But I hear they've got someone new now. Called Streko or something like that. I don't know. It's not my problem,"* the guard says. If the characters ask about drug deals, the guards tell them raw opium is brought in from Russia. It is taken to the Toxic Café, "a place in town."

**The Weapon Crates:** The PCs easily see the guns are of Soviet design. Several crates are marked with regimental information from the army warehouses they originated from. Most of them have come from Air Base F3, located outside Moscow.

**The Office:** A successful *Investigate* roll reveals the deliveries go directly from Slava's address in Moscow to Harmann's Mechanical. No middlemen are employed in the transactions. From there, the shipments are then sent out to some fifty addresses all over Europe. The police can easily break the codes used by cross checking the addresses and contact people used. The buyers are mostly right-wing extremist movements, but also criminal organizations in the Netherlands and France. Some fifty waybills detail deliveries from Harmann's to Toxic Café on Würtembergstraße in the city. According to the waybills, the shipments are "spare parts." A character with the right contacts or further Investigating can trace payments going directly to Geneva's federal bank. Good computer knowledge gains access to the account, revealing roughly 100 million DM has been deposited to Slava's account.



# TOXIC CAFÉ

The characters uncover leads to the Toxic Café at both Germanische Gemeinschaft and Harmann's Mechanical. Toxic Café is a bar, which functions as a cover for Germanische Gemeinschaft's drug production. The actual production is overseen by Siegfried Hinderman, a respected politician in the city council. He owns the Toxic Café through a dummy company, Dortmund Maria GmbH. Hinderman has no direct connection to Germanische Gemeinschaft and only interacts with them through the business.

Toxic Café lies on Würtembergstraße, east of Friedrichstraße. Despite the name, Toxic is a bar rather than a café, which also becomes a nightclub over the weekends. Its patrons are mostly local right-wing extremists and Germanische Gemeinschaft members. The building also functions as a cover for drug production. Heroin is refined from raw materials brought in from Slava in Russia. Production of synthetic amphetamines is also carried out here. A deal with the local police department ensures the business can operate undisturbed.

## Drug Deals

To gain access to Toxic Cafe, the characters can pose as drug dealers. If they discuss the idea with *Alfred Hausser*, he agrees it is a good idea, as it benefits his current operations. The characters are wired with microphones for their meeting with Hinderman. In addition to police support, Hausser provides them with a plausible cover story, as well as money and contacts to add to their appearance as drug dealers.

If they contact someone at the café and present their business, the bartender tells them to come back the following night at 3 a.m., after closing. After calling and until 3 a.m., the characters are followed by two *Guards* from the drug factory, who are trying to determine whether they are working with the police. Their background and identities are confirmed by Hinderman's men. Depending on how they've constructed their false backgrounds, the characters succeed in passing these checks. Hausser's assistance assures success. If the guards become suspicious, the characters find the café closed at 3 a.m., and no one comes to meet them. The factory is emptied and relocated to a new location.

If they have not acted suspiciously, the characters are allowed to meet Hinderman. At 3 a.m., they are let in by the bartender and shown into the premises. *Siegfried Hinderman* waits near the back with four bodyguards (*Guards*). He rises and politely greets everyone (except any bodyguards). The bartender takes orders. Hinderman starts to small-talk about the weather and current political events until everyone has their drinks. He eventually changes the subject to more serious matters.

"I am naturally interested in who you represent," Hinderman says. "I presume you are not here on private business." He wants to know who they are working for, what they want to buy, what quantities they are dealing with, what price they can afford, how they want to pay, where the goods are to be sold, if this can be the beginning of a longer cooperation, and so forth.

If the characters pose as representatives for powerful interests looking for a long-term cooperation with Hinderman, they are allowed to view the drug production themselves. If they only want to buy a small quantity, Hinderman offers to deliver it to an address three days later. He does not reveal the production

is going on right behind the café if the PCs do not expressly ask to look at it.

In that case, Hinderman guides them through the manufacturing premises and lets them meet the chemist in charge of the refining. Following the tour, they bid farewell. Hinderman remains extremely pleasant and polite. He suggests they have dinner at a restaurant called Pelican two days later to discuss the deal in greater detail.

If the characters have cooperated with the police, twenty policemen start their raid just as they leave the premises. Hinderman, six of his men, and the chemist are arrested.

## Breaking in

If they do not pose as drug-buyers, the characters can try sneaking into the factory. It is difficult as security is very tight. It is easiest early in the morning. They can check when the guards' shift changes, and attempt their break-in after the new shift starts. In addition to the high levels of security, the café is located in the middle of a high-density residential area. Acts of violence, such as gunfire, draw police attention within five minutes.

## Map & Floor Plans of Toxic Café

- [1] **Bar and Night Club:** The bar is half a stair down from the street. There is no sign; the word "Toxic" is written in small, black letters on the bar's front door. Inside, the furnishing consists of rectangular tables and simple chairs in black plastic and steel. The floor is black with a red circle, which marks the dance floor. The walls are painted black and decorated with mirrors. There are no windows. In one corner, there is a DJ booth. An indefinable smell hangs in the air. After a quarter-hour in the room, the characters feel quite relaxed. The air is laced with dust from the nearby drug production. If they have been there previously, the characters recognize some of the patrons from the Germanische Gemeinschaft's pub. However, most of the guests at Toxic are more high class, relatively speaking. All are dressed in black, primarily leather and latex. Everybody seems to know each other.
- [2] **Toilets:** The blue flickering light is so intense, it is hard to see anything.
- [3] **Bar:** The bartender is a skinny man, constantly smiling, mixing drinks and pouring beer. He wears grey leather overalls. He smiles and nods at anything, but does not share information freely. If the PCs study the bar for an extended time (1 to 2 hours), they can notice people using coded signals to buy drugs.

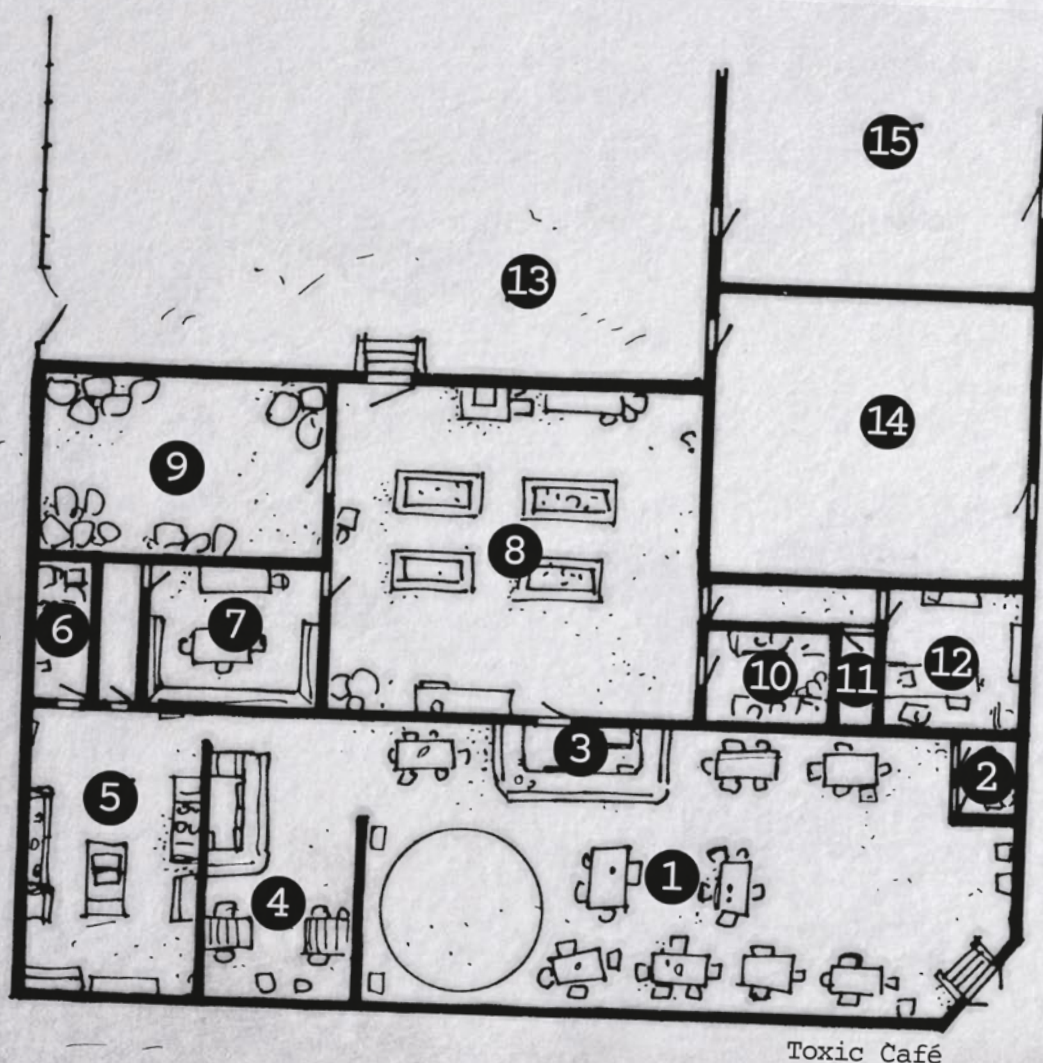


- [4] **Inner Bar:** Furnished with solid tables and chairs, this is a quieter section of the bar. The same gang of unemployed *Neo-Nazis* are here every night involved in small talk. They know nothing useful to the characters. Tended by a sullen man, the small bar is only open on weekends when Toxic turns into a club.
- [5] **Kitchen:** A dirty, cramped, and obsolete restaurant kitchen. The smell of fried sausages and scrambled eggs has permeated into the walls. The tall, gloomy African cook works here ceaselessly making eggs and sausages. He speaks three Bantu languages, but very little German. He throws out all intruders from the kitchen, unless they have a good reason to be there.
- [6] **Cold Store:** A cold storage containing eggs, sausages, potatoes, and cabbages. Heat-sensitive materials for the drug production are kept here as well.
- [7] **Guards:** Two black tables with steel legs have been thrown into something that once was a dressing room. Wooden benches are scattered around, and hooks remain on the walls. There are now two *Guards* here, making sure that unauthorized personnel do not pass.
- [8] **Drug Production:** A semi-modern chemical lab. In the middle of the floor there are four stainless tubs with bubbling contents. The floor and half the walls are tiled. Along the wall by the entrance there are small boxes of white powder.

The air feels heavy and hard to breathe. After a couple of minutes the player characters start feeling dizzy. A short and skinny man in a white robe is walking around and keeping an eye on the process. Swinging doors lead out to the bar on the right.

- [9] **Storage:** Twenty one-kilogram bags of raw opium are hidden here, marked "Caxap" (Russian for "Sugar"). Several smaller cardboard boxes contain various chemical substances. The door is thick and double locked.
- [10] **Storage:** The air is dense and sedating. The final products are stored here: white, plastic bags containing heroin, morphine, and amphetamines. Combined, the drugs are worth 20 million DM.
- [11] **Toilet.**
- [12] **Office:** A well-organized office with a large desk, personal computer, and laser printer. The bookcases are full of binders. There is a safe against the wall. The blinds are always down over the windows facing the street. *Siegfried Hinderman* sits in the office a few hours each week, usually Wednesday and Thursday. Otherwise, it remains empty. Nothing in the room can be traced back to Hinderman. He has assured his name is not recorded anywhere, not even in the files on his computer.

*The Safe:* An electronic safe cracker or explosives are required to open the door. Hinderman has the key. The safe contains 200,000DM in small, unmarked bills.



Toxic Café



[13] **Inner Yard:** A narrow stairwell leads up from the drug lab to the backyard, which is delineated from the street by a wooden fence. The gates are wide enough for a truck to drive through. The cement yard is empty, except for a shed in one corner. Other stores and an apartment building share the yard. Doors lead into each.

[14] **Losman's Pet Store:** A quaint pet-shop owned by a middle-aged woman, who smiles charmingly. This is Mrs. Losman. While talking to the characters, she continually tries to foster off a stray dog for 10DM. She knows "Herr Hinderman" is producing drugs at the Toxic Café, but is not brave or stupid enough to tell anyone. She knows quite well how easily people disappear. If the characters come here asking questions, she informs Hinderman the same day.

[15] **Eschergard's Hair Dresser:** Anton Eschergard does not know anything about the goings-on at Toxic Café. He has noticed trucks arrive at the inner yard and then get unloaded early in the morning; usually between 3 and 4 a.m. It is a little strange, he points out. One night, a man he recognized as Siegfried Hinderman, the politician, was standing in the inner yard, talking with the café owners late at night. Anton saw the exchange from his window. The day after the characters talk to Eschergard, he vanishes – eventually being found floating in the Spree, inside several black plastic bags.

### LEADS AT TOXIC CAFÉ

**The Storage:** Raw opium and chemicals worth approximately 20 million DM are kept here.

**The Office:** The computer contains address lists for buyers and sellers. Germanische Gemeinschaft is recorded as a primary retailer, while Slava supplies most of the raw opium. Large sums of money from the drug production are sent to Slava. The characters recognize the account numbers from the accounting books of the weapon storage (p. 94). The safe holds a letter from General Strelkov, similar to the one found at Ernst Vogel's apartment. It reads that Strelkov has taken over supreme command of Slava and is hoping that full cooperation continues without any troubles, just as before. The letter is addressed to "Management" at Toxic Café. Hinderman's name is not mentioned anywhere. It ends with "I am looking forward to meeting you in person. I would appreciate meeting with you, if you are traveling to Moscow sometime within the next weeks." At the bottom, below the signature, is the same sign as the one they saw on the floor in Pogodin's temple (see *Chapter 1*).

Contacts among Russians in Germany provides the characters the same information. Everyone knows at least something about Slava. If the characters know a Russian contact, they remember a "Colonel Leskov or something" figured as the movement's leader a couple of years ago. If the characters can read Russian, they can look through Russian newspapers. Berlin's city library has Russian-language newspapers from the last year. There is no clipping archive, but they can look through the latest issues.

They find no references to Slava, but discover something of interest in last week's *Pravda*. Under the headline, "General Assumes Responsibility for Missile Investigation," there is a picture of a man called General Strelkov. The characters are in for a shock, as Strelkov perfectly resembles one of the men who emerged from the bodies of the three Russians and gave the characters **Chagidiel's Mark**. The article discusses Strelkov, who's assuming the leadership over an investigative commission examining problems with dismantling nuclear missiles. The GM can also provide this information through a newspaper stand or shop they visit. To dig up further information, the characters have to go to Moscow.



*Siegfried Hinderman*

## FURTHER INVESTIGATIONS IN GERMANY

The characters can perform a cursory investigation of Slava from Germany. A visit to the newspapers archives reveals Slava is a nationalistic Russian organization with strong military support. It is described as a mix of the right-wing extremists of Pamyat and the militaristic traditionalists around "The Black Colonel." The movement has, according to *Der Spiegel*, more followers within the military and more political influence than most people imagine.





## CHAPTER 5

# MOTHER RUSSIA

**T**HE PLAYER CHARACTERS (PCS) have several leads pointing toward Moscow and an organization called Slava. The appearance of Slava's new leader in connection with the events at Pogodin's house should be of particular interest. Also, the three Russians appear to have had a close relationship with Slava.

If the characters did not previously acquire a visa when visiting Leningrad in *Chapter 3* or purchase visas with new identities, then entering Russia requires they arrange for one. New visas typically take three days to process. With a 500DM bribe, the characters obtain their visa within one day. If a character has the Advantage **Elite Education** or **Influential Friends**, a connection of theirs helps arrange for a visa the same day.

If the characters still have warrants for their arrest, they must be careful while leaving the country. The easiest way to leave Germany is traveling through a poorly controlled border crossing, such as the bridge in Frankfurt an der Oder (see *Chapter 2*). Thousands of cars pass through it daily, most going unchecked. If they travel by plane or train, they run the risk of encountering police and/or



Slava agents, as described above in the travel to Frankfurt (see *Chapter 2*). From Poland, they can take the train to Moscow.

If they are not wanted, their best choice is flying directly to Moscow. A plane leaves for Moscow every other hour, landing at the Domodedovo Airport. Buses leave the terminal for central Moscow, using the highway, at irregular times. Rows of pirate taxis are also available. The airport bus and taxis take the characters to the 'best' hotel in Moscow: the Hotel Rossiya. A large tourist hotel, its lobby is filled with German electroengineers from a conference, making it easy for the characters to blend in with the crowd. The front desk informs them all the rooms have been booked, even if the characters have made previous arrangements. However, with some extra cash, a room miraculously becomes available and they can check in.

## THE CHARACTERS IN MOSCOW

Moscow, the capital of the crumbling Soviet Empire, seems to undergo massive changes on a daily basis. The failed coup d'etat in August by those trying to protect the old order has sped up these changes even further. The only certainty is the Soviet Union is breathing its last dying breaths. Many look to Lenin for consolation, lying there in his eternal sleep in the mausoleum on Red Square.

Moscow is troubled by a lack of supplies, political unrest, and a widespread distrust of the central government. Merchandise does not reach stores. The queues are worse than ever, with people waiting all day only to discover supermarkets and shops offer nothing but row upon row of empty shelves. Foreign investments are starting to trickle in with the hope of upcoming reforms, but businesses are still organized around the government's centrally-controlled industrial sector and suffer from poor shipment routines and little to no coordination.

Political freedom is more prevalent than a few years ago. People talk unreservedly about politics and economy in the streets, with friends and strangers alike. Everyone is complaining about the current state of things. Despite this growing openness, it is significantly more difficult to search for information in Russia than in Germany. It is easier if the characters have contacts among journalists, diplomats, or native Russians to help them find their way around. Otherwise, they have to manage on their own.

### Leningrad in Crisis

The characters immediately overhear Leningrad as being a major topic of discussion. Apparently, the city is suffering an epidemic of cholera and martial law has been declared. Foreigners are not allowed into the city. It is briefly mentioned in the newspapers, but its importance is downplayed.

In truth, this is the Incarnate summoning Chagidiel's Citadel into Leningrad. With his control over the military, General Strelkov has successfully declared martial law. The characters quickly learn entering Leningrad will be extremely difficult if they intend to travel there.

## SLAVA

Slava as an organization is easy to locate: they are listed in the phonebook and everybody knows their palace is near the docks on the Moskva River. Soviet newspapers have not written anything about Slava. Characters with police or government contacts can learn quite a lot utilizing their network.

Outwardly, Slava is a traditional organization supporting the central government and the old communist power structure. However, most people know the organization actually wants to introduce a true military regime. Tsarists are heavily connected to the group. Exiled nobles filter funds into the organization, supporting its plans for a rebirth of Tsardom. Slava's program is obviously reactionary. In a state run by the organization's ideals, non-Russians, homosexuals, and other unwanted elements would be refused citizenship. The organization's connections with the army are obvious, most of its membership are military.

In addition, the Moscow police know Slava has links to organized crime. They suspect large gangs are involved with the smuggling of stolen military equipment, but they cannot prove anything. The police know the organization is supported by the military's highest echelons, including an Air Force general called Strelkov.

### Gamemaster's Background

Slava grew up from the Soviet Union's political meltdown during the 1980s. The organization itself was born out of the nationalist groups in Moscow and Leningrad in the 1970s. At first, it only consisted of small cells discussing politics and longing to recapture the good old days. Their influence expanded as the political climate became more favorable. In the mid-1980s, soldiers returning from Afghanistan and hardline military officers displeased with Russia's diminished defense joined the organization, increasing its militaristic tendencies. Slava financed its activities with business from the black market economy. With their allegiance to the mother country strengthened, the organization started actively working towards separating Russia from the rest of the Soviet Union.

During the 1980s, the organization was led by Roman Leskov, a colonel in the Soviet Air Force. Slava's leadership moved to an Air Force base outside Moscow where Leskov and his colleagues worked. By the end of the 1980s, the organization had a firm grip over much of Russia's military. Russian soldiers built up Slava in East Germany. In secrecy, they started cooperating with German nationalists from Germanische Gemeinschaft.

During a test flight in 1988, Colonel Roman Leskov experienced something that would change his entire worldview. His airplane left our world and flew into Chagidiel's Inferno. There, Leskov was transformed into one of Chagidiel's servants. Although he appeared human when he returned, he obeyed the Death Angel unquestioningly.

Roman Leskov made sure that Slava developed their connections with Germanische Gemeinschaft and the Slavic Association in Berlin. The organization flourished more than ever. They acquired hard currency by selling



weapons to the West through Germanische Gemeinschaft. The money was used to bribe military units and increase their control of Russia's black market. Slava also became a major distributor of opium and hashish between eastern Russia and Germany, where Germanische Gemeinschaft refined the raw materials and sold the product.

After 1988, Leskov claimed he was not Slava's senior commander. Instead, a "shadow general" made the real decisions. In 1991, the "shadow general" appeared in the form of General Strelkov, Chagidiel's Incarnate. Roman Leskov passed his leadership to Strelkov, who began purges of the whole organization. Moderate members were kicked out while young, obedient officers were promoted. Strelkov summoned creatures from Inferno to control the members. The organization's use of fear of punishment and terror increased more than ever. Anyone foolish enough to leave Slava or complain about the new order disappeared, only to be later found brutally tortured to death.

## Slava 1991

**Purpose and Ideology:** Slava desires to recreate Russia's Tsarist hierarchy, separate Russia from the Soviet Union, and increase the military's influence. The organization believes the current economic reforms will turn Russia into an underdeveloped country, and only the military has the power to prevent chaos. Chagidiel's influence lays behind this ideology. After General Strelkov assumes leadership, he purposely drives Slava toward launching a military coup. He aims to seize control over large areas of the former Soviet Union, using the weapon reserves and forces available to him in Russia. Strelkov expects large portions of the military to confront him, resulting in a devastating civil war. Chagidiel's new power can increase from this.

**Size:** Slava has hundreds of thousands of sympathizers in the Russian military. There are approximately 500 active members in Moscow. There are tens of thousands situated throughout the rest of the country.

**Organization:** Slava is controlled from the top-down. At first led by Colonel Leskov, the role has been assumed by General Strelkov. Below them, the entire Slava organization is built on a military model. Officer titles denote the members' ranks within the organization.

**Leaders:** Colonel Roman Leskov still holds great influence within the organization. He is stationed at Air Force Base F3. General Strelkov can be found most often at the missile base outside Moscow.

**Members:** Some of Slava's original membership remains, fanatical patriots from every class of society and people who claim to be of noble heritage. While most members in Moscow are civilians, Slava is an almost entirely military organization.

**Resources:** Slava controls large parts of the Red Army and has access to even larger quantities of military weapons. The organization has vast resources at its disposal, and even the KGB does not dare confront them openly.

**Geographical Distribution:** The leaders are concentrated in the areas surrounding Moscow, but the organization can be found throughout all of Russia.

**Premises:** The official headquarters is in Moscow, in an old palace which hosts a military research foundation. The foundation has been incorporated into Slava. Everyone recognizes Air Force Base F3 as a secondary headquarters, overseen by Colonel Leskov.

**Methods:** Slava's methods became significantly more violent after General Strelkov assumed leadership. Earlier, they simply threatened or harassed the organization's enemies. Now, there are occurrences of extreme torture, disappearances, and grotesque murders.

**Non-human Connections:** The organization is increasingly controlled directly by Chagidiel. Creatures from Inferno can be found working at several levels within Slava.

**Openness:** Slava's official headquarters in Moscow is open. It portrays itself as a nationalistic, traditionalist organization. For obvious reasons, the military branch remains hidden and closed, but its large size makes it fairly easy to infiltrate.

**Connection to other Groups:** Since a few years back, Slava has maintained close ties to Germanische Gemeinschaft in Berlin. The organization also has contacts with several pro-Russian associations, as well as foreign nationalistic movements.

**Enemies:** The KGB has worked against Slava for several years, out of fear of a military coup. The Russian military intelligence agency, GRU, worries about the organization's growth. However, as many GRU officers are suspected Slava members, the agency's investigations are conducted carefully.

## GENERAL STRELKOV

Searching Russian newspapers from previous weeks provides an abundance of information regarding General Strelkov. He is a colonel general in the Soviet Air Force, and lead commander for the air force's Defense Area 4, located northeast of Moscow. He is frequently in the press due to his involvement with an ongoing investigation of the Soviet air defense, specifically about problems with the disposal of missiles and social issues with troops returning from Eastern Europe.

The PCs quickly notice there are no articles about Strelkov prior to the events in Pogodin's house, when the Incarnates were freed. Indeed, they cannot find any physical evidence he existed before the deaths of the three Russians.

Despite this, no one seems to question Strelkov's authority or existence. If the characters have contacts with high-ranking officers, they soon notice everyone holds a different opinion about his past. One says he attended military academy in Kiev in the 1960s, another decisively says he came from Georgia and was educated in Moscow. A third claims he was stationed in Siberia in the 1960s. Several believe Strelkov recently returned from duty as commanding officer over Soviet troops in Bulgaria, while yet others say he has been in the Baltic States for most of the 1980s. The characters are unable to locate where Strelkov is currently stationed, only he is responsible for Defense Area 4 – Central Russia around Moscow. No one, not even within the military administration, knows where he is.



# A LICTOR FROM THE KGB

While the characters are checking up Slava, they are being observed by Colonel *Zoya Selivanova* of the KGB and one of Binah's lictors. Having received word from Chezenko about what the characters are doing, Selivanova decides to utilize them. She can contact them before they visit Slava or directly thereafter. While they are out in the city, they bump into a woman, who places a note into a character's hand, preferably one who does not have *Chagidiel's Mark*. Before they can ask her what she is doing or see where she is going, the nondescript woman has already disappeared. Written in Latin script, the small note reads, "Sokol pivnaya, Tolstogo Aleksey 23."

With the aide of the tourist map, they soon find an address in central Moscow. Sokol Pivnaya is an unusually dirty beer hall, full of factory workers standing by tall tables or sitting against the wall. When the characters arrive, a large unshaven man rises and enthusiastically greets them, first in Russian, then in German. He buys them each a beer and explains his friend wants to see them. The friend has some information they are likely interested in. "You won't be disappointed. A car will pick you up at the Mayakovsky Square tonight at seven." He downs his beer and leaves.

At seven o'clock, two unmarked sedans pull up in front of the characters at Mayakovsky Square. They are driven by large, quiet men who are obviously some sort of bodyguards or policemen. In broken English, they tell the characters to jump in. Once inside, they drive off for the suburbs. If the characters refuse to come to the meeting place, they are picked up discretely elsewhere, taken by force if necessary.

After half an hour, the characters have no clue where they are. It is starting to get dark. The cars finally stop in front of a plain office building in the suburbs. The characters are led in through the gate and up two stairs to an office. If they can read Russian, a sign in the stairwell says, "Western Forest Sleep Products."

They are led into a sleazy office with shuttered blinds. A short, tan woman in a heavy overcoat sits behind a desk. She is in her 50s and her hair is almost white. A desk lamp casts a ghostly sheen over the room. The men close the door behind the characters.

The characters with *Chagidiel's Mark* do not see a human woman. Instead, they see a grotesquely swollen lictor, which looks much like Ivan Chezenko. Although the lictor is somewhat smaller in size, the characters are unlikely to notice such details. The characters

must roll for *Keep it Together* in order to avoid shock. The lictor smiles a little when it notices their terrified faces.

"I am Zoya Selivanova of the KGB's Internal Affairs unit," the lictor says, offering cigarettes to the player characters. "I have spoken with Ivan Chezenko. He explained your relationship to the recently arrived General Strelkov."

The lictor leans back and takes a deep drag from her cigarette. "I presume you are here trying to fix your mistake. We at the KGB have investigated Slava. They have close connections with Strelkov. I believe Slava is an excellent place to begin sorting out this mess. But, it is your duty to handle Strelkov. After all, it is you who caused this situation. God only knows where we will end up, if nothing is done about him. I am prepared to help you, but this is a highly sensitive matter for the KGB to get involved with. Slava is well connected with the military, and we don't want to end up colliding with the generals. They're expecting we will do something brash, so they will have an excuse to take us down first. We need physical evidence in order to act decisively, and you are going to provide that evidence for us. Have you been to Slava in Moscow to look around yet? If not, do so. We can help you get in."

Selivanova explains she can help them infiltrate Slava. She can provide them with papers showing they belong to Germanische Gemeinschaft or another organization Slava has contacts with. It is sufficient for them to talk to people inside the organization. After the conversation, she shakes hands with the characters and they are driven back to Mayakovsky Square.



## INFILTRATION OF SLAVA

With Selivanova's help, the characters are able to infiltrate Slava. The day after the conversation with the lictor, a messenger arrives with ID cards and files for their false identities. The characters' new identities are members of either Germanische Gemeinschaft, the French National Front, the Sweden Democrats, or another right-wing extremist organization. Selivanova explains in a letter that an introduction has been sent to Fyodor Gregoritch at Slava. He is expecting the characters in his office at Slava tomorrow morning at nine. The letter also includes Selivanova's private contact information, so the PCs can call her. If they call and explain they want to meet her, they are picked up and driven to another discreet office in the suburbs, a different office each time.



The characters should devote their free time to reading up on their false identities and memorizing the basic information about the organization they're claiming to represent. With the gamemaster's (GMs) guidance, the players should work together to develop suitable identities, as well as outline their organization's people, places, and purpose. This will help their characters act believably.

*GM Note: The GM must assure the PCs encounter Nigel Harcombe at some point during their investigation of Slava. Even if they sneak in, rather than infiltrating, they can still meet him in the laboratory. If they only visit the expedition, they meet him there—if only in passing. Nigel must see the characters in order to notify Chagidiel they are in Moscow.*

Slava's premises are located in an old palace in central Moscow, situated by the docks along the Moskva River. A copper plaque by the door reads, "Foundation for the Research of Wartime Trauma Disorders" and "The People's Movement Slava." A wide, marble stair leads up to the door. The façade is in good condition.

The house belongs to the Foundation for Research of War-time Trauma Disorders, which officially follows the Red Army's order. However, under Colonel Leskov's leadership, the foundation has incorporated with Slava. To the building's right lies the investigative unit of the Agricultural Department, a lowly, churning bureaucratic machine, which takes no notice of its surroundings. On the building's left is the Georgian School, a school for children of party officials from the southern republic areas.

The ground floor is used by Slava's public branch. On the upper floor there are the remains of the organization for war psychology in the form of a research institute for brain washing. The research has become increasingly unpleasant since Strelkov got control of the organization.

During the day, there are people on both the house's lower the upper floors. At night, there are only people on the upper floor: the captives and their wardens. Also at night, a guard armed with a Makarov patrols the building, making his rounds every other hour.

## Meeting with Gregoritch

When the PCs arrive at Slava, they are met by the receptionist, Rosa. She asks them to have a seat and leaves to fetch Doctor Gregoritch. After a couple of minutes, she returns with *Fyodor Gregoritch*. He greets them politely, asks how their journey was, and offers them refreshments in the lunchroom. Over a cup of tea, Gregoritch politely inquires about their movement's activities, their feelings on conditions in Western Europe, the availability and price of black market weapons, and other matters of interest.

If the characters have chosen an identity connected with Germanische Gemeinschaft, Gregoritch will comment on the windfall of funds the movement has just received from the Slavic Association. "Their strength has now become yours. Let us remember our fallen comrades when we celebrate our victory. For the endsieg, yes?"

If the characters chosen an identity connected with the French National Front, he will comment, "I am impressed by your

founder's bravery, to call the gas chambers 'simply a detail of history'. It is actions like this that encourage people to challenge the politically correct and so-called 'truths' the establishment forces down their throats. Once the snowball starts rolling, it will only get bigger and bigger until..." he makes a smashing motion and smiles.

If the characters have chosen an identity connected with the Sweden Democrats, he comments, "My friends, through your tenacity you are changing the metapolitics in a country previously so dominated by our common enemy. I predict it won't be long before you are the ones defining policy, forcing the other parties to adapt or risk be destroyed by a fearful populace. And then, well, then we will have truly won." He leans back and sips on his tea.

Gregoritch also tells them a little about Slava's current pursuits. "We have acquired influence within the Russian military recently. General Strelkov has taken up our cause, and soon enough we will have sympathizers in all the regiments across Russia. Everything will get sorted out." He smiles meaningfully. If the characters inquire, he vaguely implies a military coup might be in the future, but does not say it directly.

Afterwards, Gregoritch shows the characters around the ground floor and introduces them to Bitov and Menshikov. He excuses himself shortly thereafter, claiming he has work to take care of. "But feel free to come around eight o'clock tonight. We're having a small gathering here then, and you will get to meet the rest of the members," he says.

Menshikov takes them out to lunch and continues to talk military history and different methods of training. Late into the afternoon, he bids the characters farewell, hoping to see them again later in the evening.

## Dinner at Slava

At eight the same night, over fifty *Members of Slava* gather for an informal party in the common hall on the upper floor. They are served vodka, sandwiches, and various smoked and baked side dishes. Menshikov guides the PCs around, introducing them to numerous young men and women. Doctor Gregoritch joins them at the beginning, but excuses himself and disappears around 9:30 p.m. By ten o'clock, everybody is happily drunk. While the liquor does its work, the characters can easily extract information from the Slava members. They say Gregoritch appeared a couple of weeks ago, some weeks after the Incarnate was freed. At the same time Vsevolod Kusrodiev, the person responsible for the research department, disappeared. "He's in Kiev, I think," someone says.

Everyone becomes nervous while they talk about Gregoritch. They say he is knowledgeable and has excellent connections, but is unpleasant and far too ruthless. "He has improved our contacts with the military. General Strelkov really started noticing about our cause after Gregoritch arrived," someone says.

"Now, they have it in their heads we are going to involve ourselves in city planning as well. A lot of people have been sent to Leningrad to demolish a residential area. Why are we involved in that kind of stuff?" says another.

No one knows anything more about the demolition project in Leningrad. "They have transferred people from army bases down there," one says. "It's probably for good publicity."



## An Unexpected Meeting

The dinner party also serves as an excellent opportunity to look around. By 10:30 p.m., everyone is so drunk they do not care what the PCs are doing. However, if they ask someone about the locked doors, they're told no one is allowed in the restricted area.

If the characters break into the laboratory, they discover **Fyodor Gregoritch** and **Nigel Harcombe** fully occupied with the prisoner from Room 17 (see below). The prisoner is strapped to a bench with a powerful lamp pointed straight into his face. Gregoritch injects something in him, inciting a series of violent spasms and causing his skin to crack like parched earth. Within a couple of minutes, he is covered in blood and screaming, his cries muffled by the foam rubber wedged between his teeth.

If he notices the characters, Gregoritch pulls down his surgical mask and tells them to leave in an icy voice. If they refuse, he storms up to them and physically pushes them out, muttering about stupid drunks. If they attack him, he becomes surprised and furious, calling for the guards (as they're drunk, it is unlikely they'll respond).

On the other hand, Harcombe stares at the characters with interest as they enter. He is dressed in leather pants and a white, silky shirt. He pays particularly close attention to the characters with **Chagidiel's Mark**, who have unique auras. If they become violent or come too close, he immediately steps back. The air starts shimmering, and the characters see a concrete wall momentarily appear behind him. Then he simply disappears. *GM Note: Harcombe uses the Lore of Time and Space to return to his temple.*

If the characters do not act in a threatening manner, he tries to find out who they are. He approaches the characters with **Chagidiel's Mark**, asking to look at the growth on their necks. After a brief examination, he asks if they're aware they are carrying a Death Angel's mark. *"It is risky to bind oneself to a Death Angel. In the liberated Leningrad, you shall become his slaves for all eternity. Do you understand that? When the disease kills you, he will come and collect you."*

If the characters ask about "the liberated Leningrad," Harcombe starts laughing and says they will find out soon enough. As soon as he feels threatened, he steps back and magically returns to his temple (as above). The man on the bench is alive, but quickly loses consciousness. A character experienced in first aid or medicine who **Investigates** him realizes something in the substance Gregoritch injected contained a powerful anticoagulant. He requires immediate medical aid to prevent him from bleeding to death.

## Floor Plans for Slava's Headquarters

### GROUND FLOOR

- [1] **Hall:** The floor is made of marble and the ceiling is domed. Two large, oil paintings hang on the wall, depicting Russian field battles. Two stairways lead to the upper floor. They are roped off with signs reading, "Authorized Personnel Only." Doors lead left and right. The left door has a glass window emblazoned with the word "Office," while the one on the right is locked. Straight ahead, stairs lead up to a hall connecting to the lounge.
- [2] **Hall:** The hall continues along and opens up into a large room. Two doors lead to the toilets and to the staff lunchroom.
- [3] **Lounge/Exhibition Hall:** The floor is made of marble and the ceiling is a checkered pattern. Tall glass windows look out onto the veranda

and garden. When the military foundation owned the house, the room was separated by screens and used as an office area. Now, Slava shows displays in the hall. One display is titled *The Forgotten Crimes* and details crimes committed during the October Revolution and the years that followed, focusing on those committed against the Russian nobility. Another exhibition is a patriotic tribute to the Red Army, in general, and the Soviet Air Force, in particular. Maps of Russia and patriotic pictures line the walls. A young man (**Member of Slava**) dressed in an aging, Russian uniform sits behind a table, handing out brochures. He maintains a signature list supporting Colonel Leskov's candidacy for president, as well as a collection box for war veterans.

- [4] **Reception:** The entire interior remains as it was during the days of the military foundation. An old poster with showing a mid-air dogfight hangs on the wall. Rosa Demyanova, a woman in her mid-50s, sits behind a shabby desk and takes all enquiries about Slava. She is dressed in a pressed, uniform-like suit. Rosa can answer all questions regarding the organization's official ideology and refers people to Artyom Bitov for more difficult questions.
- [5] **Office:** This room contains a huge work table and two smaller desks with typewriters. Bookshelves with binders run along the walls. Newspaper clippings and pictures have been put up on the walls. Two young men work here on a membership index and as well as arranging foundation activities. They refer people to Rosa Demyanova for all questions. The binders contain Slava's member registry. A character with knowledge in Russian can **Investigate** the binders, determining three-fourths of the members are soldiers. A large number of members are from Air Force Base F3, located outside Moscow, where virtually everyone belongs to Slava. Documents also reveal Vsevolod Kustodiev, Slava's leader for its Moscow-based activities, has recently been replaced by Doctor Fyodor Gregoritch after ten years of service.
- [6] **Supplies:** Storage room filled with office materials, extra typewriters, and broken chairs.
- [7] **Coat Room:** Some coats and jackets hang here. Otherwise, it is empty.
- [8] **Artyom Bitov's Office:** A modern office with two desks and electrical typewriters. Three overstuffed filing cabinets stand in the corner. The walls are covered by photos of famous and obscure members of the Tsar's family and Russian nobility. Against the back wall, there is a poster depicting the Tsar's family tree. Slava's secretary, Lieutenant Artyom Bitov, is a short and thickset man in his 50s. His secretary, a young man named Pavlov, has his desk next to the door. Bitov works here in the mornings from Monday to Thursday. He happily and enthusiastically discusses Russia's return to greatness and the rebirth of Russian royalism. Bitov is currently working on tracing General Strelkov's genealogy to a noble family near Smolensk. If the characters mention Strelkov, he says his investigations will prove the General's entitlement to an elevated status in Russia's coming Tsardom. Bitov is actively tracing members of Russian nobility and lesser members of the Tsar's family. The archives are filled with photocopies of birth certificates, name-change requests, microfilmed personal files ordered from abroad, and compilations of different family trees.



[9] **Archives:** There are nine archive cabinets containing additional materials from Bitov's investigation. A microfilm reader sits on the corner table. A bookshelf contains reference literature regarding genealogy and interpreting old handwritten texts.

[10] **Lunch Room:** Three coffee tables, an electric hot plate, and an old-fashioned samovar furnish the room. Oil paintings of Russian coats of arms decorate the walls. Two young men (*Members of Slava*) in old-fashioned uniforms usually sit here drinking tea, when they should be standing guard.

[11] **Resting Room:** Bitov sometimes sleeps here. The room's furnishings are a narrow bench and a small table. Cartons of paper for the typewriters are stacked along one wall.

[12] **Movie Lounge:** Simple, wooden benches serve as seating for the organization's small movie theatre. A canvas hangs above the elevated stage, which is also used for presentations or theater shows. The room is mostly used for showing documentaries.

[13] **Toilets:** Two toilets and washing room.

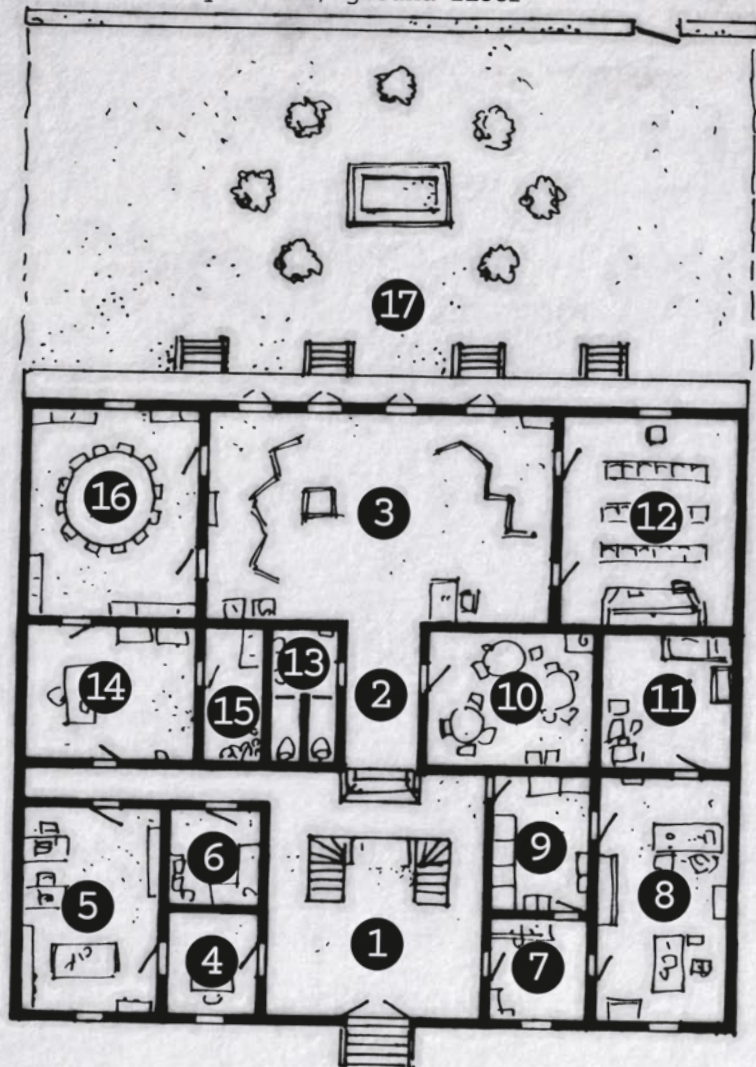
[14] **Demjan Menshikov's Office:** An office containing a desk with typewriter, two filing cabinets, and shelves with binders along the wall. The walls are decorated with copper art depicting famous field battles and commercial posters from the Russian weapon industry. Menshikov is responsible for the paramilitary training of non-army Slava members. A former lieutenant in the Red Army, he was discharged due to misdemeanors, all of which have been stricken from his military record. Tuesdays and Thursdays, he holds lectures in the conference room [16]. On other days, he is out drilling his protégés on a private property south of Moscow.

[15] **Supply Room:** The room is full of old, rolled-up maps and binders of aerial photographs. A model landscape with miniature tanks covers a large table. Menshikov stores supplies for his lectures here.

[16] **Conference Room:** The room is dominated by a large, round table, surrounded by twelve chairs. Bookcases of reference literature from the 1960s line the walls. A crystal chandelier hangs from the ceiling. The room is mainly used for Menshikov's classes.

[17] **Garden:** The palace hosts a garden patch, barely maintained by a part-time gardener. Surrounded by figure-cut laurels, a dried-up pond fills the middle of the garden. A garden gate leads through the wall.

Slava's Headquarters, ground floor



## UPPER FLOOR

[1] **Hall:** Two young men (*Members of Slava*) in old-fashioned uniforms, armed with Makarovs and cavalry sabers, stand guard in the hall. They do not allow any unauthorized people to pass. In case of trouble, they shout for the nearby guards (*Members of Slava*), who come to their aid. The two young men remain here from 8 a.m. to 6 p.m.

[2] **Balcony:** The balcony overlooks the street and the docks. It's an old and neglected construction, and does not look safe.

[3] **Ballroom:** Originally, this hall was a ballroom. Mirrors cover the walls from floor to ceiling. A huge crystal chandelier hangs from the middle of the ceiling. The floor is wood parquet. An open fireplace stands on each side of the entrance. Slava uses the room for parties and gatherings. Two long tables with twenty tall-backed chairs fill the middle of the hall.

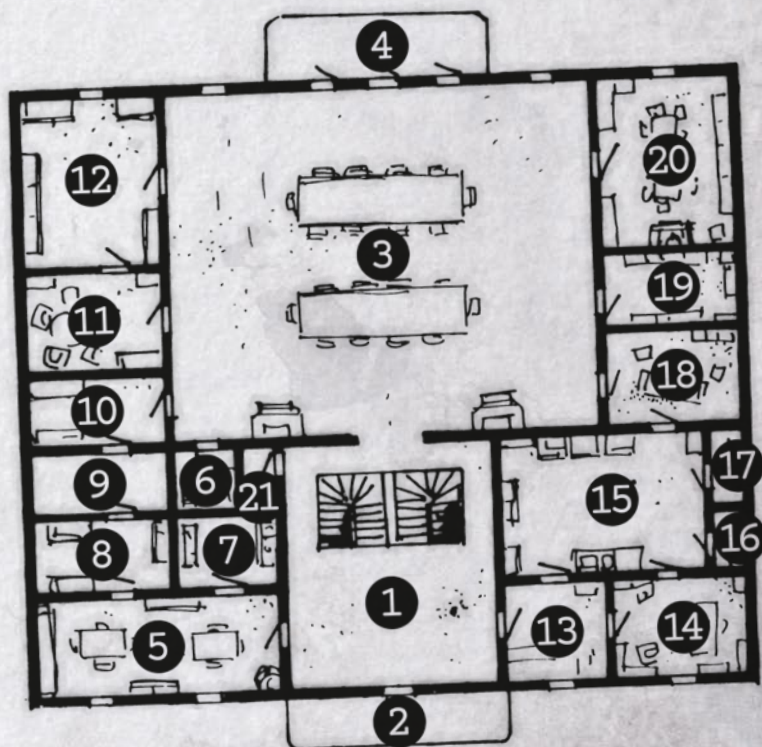


- [4] **Balcony:** The balcony overlooks the garden, and is in better condition than the one facing the street.
- [5] **Guard Room:** The furnishing consists of two large tables with chairs, a tile oven, and three old bookcases with military manuals from the 1930s. Four *Members of Slava* guard Dr. Gregoritch's test subjects from here. Guards are here around the clock and are relieved every eighth hour. A guard checks on the prisoners once an hour.
- [6] **Storage:** Porcelain and tablecloths that are used in the ballroom are stacked on these shelves. Some ten extra chairs are stacked onto one another.
- [7] **Test Subject:** The room's door is reinforced and double-locked. Doctor Gregoritch and the guards in Room 5 have the key. The room contains two beds made with coarse blankets, and a small table. The walls are completely white. A naked lightbulb is the only light. On one bed, there is a young man dressed in grey wool trousers and an undershirt. His pupils are extremely dilated. He is obviously drugged. His head is shaved and marks from electrodes cover his entire body. He cannot answer any questions and can barely stand on his own.
- [8] **Test Subjects:** The room's door is reinforced and double-locked. There are three beds, the walls are chalk-white, and a naked lightbulb hangs from the ceiling. There are two men here, both of them are shaved and have marks from electrodes and torture on their bodies. One of them is heavily sedated and lies on the bed. His injuries far exceed those his comrade. The other man is actually Dr. Gregoritch's assistant, Valentin Ljubov (*Medical Orderly*), who is pretending to be experimented on, in order to secretly observe the real test subjects.
- [9] **Test Subjects:** The door is reinforced and double-locked. There are two beds in the room. Its walls are chalked white and a naked lightbulb hangs from the ceiling. There are two test subjects here, a man and a woman dressed in grey wool clothes. Both are heavily sedated and bear marks of electrodes and torture on their bodies.
- [10] **Ljubov's Office:** Valentin Ljubov's office contains a desk and a typewriter against the far wall. Two bookcases are filled with psychiatric and medical literature. There are binders on a shelf, documenting more than two years of experimental tests, gauging reactions to different kinds of torture. The doors to the office are locked, requiring a successful *Open Locked Doors* roll. Ljubov has the keys. He's taking part in an experiment and can be found in Room 8. There is a photograph of Ljubov on the wall, so the characters recognize him if and when they encounter him.
- [11] **Lounge:** A low, round table surrounded by leather easy chairs is in the middle of the room. There are bookcases filled with old literature, which have stood here since the days of the military foundation. The room

is seldom used and the door is locked, requiring a successful *Open Locked Doors* roll.

- [12] **Trophy Room:** There are four glass cabinets filled with athletic trophies and military distinctions. Banners from regiments and framed paper-clippings about feats and distinctions line the walls. Most of the clippings and trophies are quite old, leftovers from the military foundation. A cabinet contains newer distinctions Slava members have received on different occasions. The characters also see a recent news clipping showing General Strelkov at Air Force Base F3, fastening an Excellence in Marksmanship medal on a young man's chest. The characters recognize General Strelkov as the creature they released from the three Russians.
- [13] **Expedition:** The room contains an empty reception counter and table, lying atop which are medical journals and a highly questionable article about the Foundation for Wartime Trauma Disorders. This is where Doctor Gregoritch accepts enquiries regarding Slava's experimental activities.
- [14] **Fyodor Gregoritch's Office:** The name on the door has been covered with a new sign reading, Fyodor Gregoritch. If one lifts it up, they can see the previous name, Vsevolod Kustodiev; the manager General Strelkov removed to make way for Gregoritch. A large desk, a couple of easy chairs, and small table make up the furnishings. Along one wall, there is an elevated bunk bed, where patients can be strapped down. The walls are covered with bookcases.

A plethora of literature outlining brainwashing, torture, and interrogation can be found here. There are books, journals, and compendia in Russian, German, English, and French. *Gregoritch* works in his office or in the laboratory during office hours, between 8 a.m. and 6 p.m. He often pulls all-nighters and sleeps on the bunk bed.



Slava's Headquarters, upper floor



- [15] **Laboratory:** Three bunkbeds like those in room 14 are lined against one wall. There are bookcases with binders, as well as a kitchen counter with cupboards and shelves, filled with chemical substances and lab equipment. The equipment includes autopsy instruments and torture devices matching those the characters found in Ernst Vogel's room at the Germanische Gemeinschaft headquarters (see *Chapter 4*).

In a corner, there is a steel medicine cabinet which is double-locked, containing valuable and sensitive substances, as well as Gregoritch's binders. Gregoritch has the keys. With a successful **Open Locked Doors** roll, characters can break into the cabinet. Next to the cabinet is a cupboard with sliding doors, which contains a plethora of modern medical equipment.

**Binders:** The binders contain documents detailing the experiments Gregoritch has performed since coming to Slava. These include pictures and thorough records of vicious torture, as well as photographs of the bodies of patients who died during the experiments.

- [16] **Cooler:** Heat-sensitive substances are kept here. The farthest cooler contains a dismembered male body rolled up in plastic bags, showing signs of prolonged torture. Police forensics identify the man as Nikita Pavlov, an aspiring officer stationed at Air Force Base F3, outside of Moscow. He vanished without a trace two weeks ago. Zoya Selivanova can inform them he was one of KGB moles at the base – the last one who disappeared.

- [17] **Isolation:** This 2 × 1 meter room is completely soundproof with padded walls. A young man lies in the fetal position, his head shaved and covered in electrode scars. He wears the same grey wool clothes.

- [18] **Laboratory:** The room is dominated by a wheeled operating table with an advanced set-up of lamps of different color and intensity above. Along the walls, there are workbenches with surgical instruments and equipment for chemical analysis.

- [19] **Weapon storage:** Slava stores a modest amount of weapons here, as a safety measure in case they are attacked. The door is reinforced, requiring lockpicks or a crowbar to force open. Gregoritch and the lead guard have the keys. Two crates contain ten AKMs (assault rifles) with five magazines each. Another crate holds twelve hand grenades (explosives).

- [20] **Library:** Bookcases with glass doors line the walls. One wall features an open fireplace with a boar's head above it. The collections consists of old fiction and military history books. The most recent ones are from the 1960s. The room is hardly used by Slava; it's a holdover from the days of the military research foundation.

- [21] **Toilet.**

### LEADS AT SLAVA

**Member Registry:** If the characters review the expedition's membership registry, they see all the people at Air Force Base F3 are members of Slava. Someone at the party can also tell them the Air Force Base is the organization's nerve center.

**Bitov's Genealogy Research:** If the characters talk to Bitov regarding Strelkov's heritage, he informs them he has been unable to track his past at all.

*"It is difficult with our limited files. A lot is ruined, but I will succeed in the end,"* Bitov says.

### The Test Subjects:

There are five test subjects locked up at Slava's premises. Two of them are recruits, kidnapped from a military base outside Moscow. The other three are students who were promised money if they volunteered. Gregoritch has experimented with drugs and torture to see how fast he can achieve an effect resembling brainwashing. All of them are apathetic, confused, and claim they are Slava members who volunteered for the experiment. They do not give their names and refer to Doctor Gregoritch if asked about anything. They refuse to leave the premises of Slava willingly. If the characters explain what the experiments are for, they simply give vague and confused excuses.

**Ljubov's Documentation:** The documentation of Ljubov's experiments is sufficient enough for the KGB and police to collaborate in taking down Slava. Several records refer to test subjects who have been sent out as agents across Europe. Interpol lists several of these names as known terrorists.

**Gregoritch's Documentation:** The documentation in Gregoritch's binders and the prisoners are sufficient to hand him over to the police. The characters see several experiments have been carried out at Air Force Base F3. Several experimental records are not signed by Gregoritch, but by Harcombe. In the documentation, there are also notes about three test subjects who have been "handed over to N. Harcombe after completing tests." It is obviously regarding people who are still alive.

**Gregoritch's Address Book:** Nigel Harcombe's address and phone number can be found in this address book. The address is "Tractor Assembly, Korodskaya tractor factory, Korodskaya industrial area."

**Cooler:** The body in the cold storage is one of Zoya Selivanova's agents from Air Force Base F3.

**Weaponry:** With Selivanova's help, the characters can determine the weapons originated from Air Force Base F3.

## THE LICTOR'S PLANS

The PCs are contacted by *Selivanova* the day after the events at Slava. If the characters hand over the information the KGB wanted, she is satisfied. *"But it is General Strelkov we want to get. He's a dangerous man. I suspect he has been staying at Air Force Base F3, abase a couple of miles north. He is the F3's senior officer and has strong connections with Colonel Leskov, who manages the base operations. We have lost all contact with the base. All our moles have died or disappeared."*

If the characters found Nikita Pavlov's remains in the Slava premises, Selivanova is even more convinced Air Force Base F3 is a central point for Strelkov's activities. She explains that the KGB have had even more difficulty infiltrating the Air Force Base than getting into Slava. Unlike the civilian organization, Air Force Base F3 is military territory.



*"Normally, we cooperate with the military in these circumstances. We have several people in their administration. But three of my colleagues have disappeared in the last two weeks. Your friend Strelkov has a broad influence. I don't dare trust such connections," Selivanova says.*

She wants the characters to investigate the base and acquire enough compromising evidence for the KGB to intervene.

*"Also, Strelkov may be located on the base. I need you to be there when we find him. You and no one else. You set these events into motion. You have a long road to go before that debt is paid," she says.* Selivanova adds that she will call the characters regarding proper methods for getting into the base. They might infiltrate peacefully, but a commando-style operation might be equally successful.

## NIGEL HARCOMBE

Nigel Harcombe belonged to the Slavic Association for years and was Filip Kramer's close friend. He eluded his warrants in Western Europe by traveling to East Germany. After some time, even Germany became a hot zone for him. Since 1984, he has resided in Russia through bribes and contacts. He is completely occupied with his occult studies and remains outside normal society.

Despite his uncomfortable situation, Harcombe is one of Europe's most influential Death Magicians. His writings are widespread, and he maintains correspondence with occultists worldwide. He is also a competent magician of Time and Space and moves unhindered over long distances.

Since Harcombe arrived in Russia, Chagidiel's Incarnate Strelkov has become interested in him. The magician receives financial support from the military, and is preparing move to Chagidiel's Inferno, or as he calls it, "the liberated Leningrad."

After encountering the characters at Slava's premises, Harcombe contacts General Strelkov and informs him of everything. The Incarnate is interested for obvious reasons. He cannot go after the characters himself, so orders Colonel Leskov and his men to bring them to Air Force Base F3. They can be interrogated there, and then brought to Strelkov at the missile base. Two days after the events at Slava, or when the characters have found out all they need to know, the military comes to pick them up (see below for details).

Nigel Harcombe's residence is described below, in case the characters investigate it before Leskov's men come to kidnap them. If the GM wishes to use this section, the military attack can be postponed until the characters have investigated Harcombe.

The characters can find Harcombe through the address Fyodor Gregoritch had, or through encountering them in the laboratory. If, with Selivanova's help, they search through the police registry, the characters find a picture of him. They identify him as Eric Lessner, wanted in connection with kidnapping. Selivanova tells them Lessner is staying at an industrial area outside Moscow.

*"He has some sort of cult under his control. We've had our eyes on him for a while, but there never seemed to be any criminal activity going on there," Selivanova says.*

Nigel Harcombe's bloody rituals require quiet, undisturbed surroundings. As such he and his sect have settled in an old industrial area, which stretches out over Korodskaya, located outside of Moscow. Korodskaya can be reached via local trains and buses, or by car along highway M1 (roughly 30 minutes from central Moscow). The actual industrial area spans a couple of square kilometers and is bisected by four roads. Harcombe and his sect are located in the assembly workshop of a large tractor factory. No signs indicate where the tractor assembly is, so it takes characters some time to find their way there. The entire factory complex has been abandoned since the early 1980s. According to city plans, the area is to be torn down to make way for housing, but the project is unfunded and demolition has not begun. Most people avoid the old tractor factory, and Harcombe has bribed police to stay away.

Harcombe's Russian novices live in Moscow and come out to the factory to perform rituals and to study. Eight of the sect members are non-Russians, western Europeans who've fled from the law together with Harcombe. They live in the abandoned factory itself and have turned entire sections of its buildings into their temples and homes.

### Map of Harcombe's Residence

- [1] **Gates:** There are remote-controlled gates in the 4-meter tall, barb wired fence, which surrounds the area. The gates are electronically locked and are opened from the sentry room [2].
- [2] **Sentry Room:** When the sect is preparing sacrificial ceremonies, expecting visitors, or fear police intervention, there is a guard (*Harcombe's Novice*) posted here. Otherwise, it is empty.
- [3] **Bedroom:** An old office which has been turned into a bedroom by sect members. A man and a woman (*Harcombe's Novices*), both in their mid-30s, live here. Two beds stand against one wall. The couple are here between 3 and 10 a.m.
- [4] **Bedroom:** The office has been turned into a bedroom for two men (*Harcombe's Novices*).
- [5] **Kitchen:** An old-fashioned kitchen with a wood-burning stove, but lacking a refrigerator or freezer. Dirty dishes are on the counter and groceries in a cupboard. The communal kitchen is used by the sect members.



- [6] **Bedroom:** Office turned into a bedroom for one man and three women (*Harcombe's Novices*). Four beds and a small table can be found in the room. The inhabitants are here from 3 to 10 a.m.
- [7] **Dining Room:** Previously a staff lunchroom for the factory, the sect members now eat here. Two tables with chairs furnish the room.
- [8] **Storage:** Crates of rusting machine parts line the storage shelves. Two half-rusted trucks are parked against one wall. Their engines have corroded, leaking battery acid. There is no one here.

- [9] **Assembly Room:** Originally, this area was where tractor engines were put together. The assembly line and accompanying workstations still wind throughout the room. Now the machines are rusting where they stand, the lifts having long since been removed. A pathway along the floor has been swept clean, but a thick layer of dust coats the rest of the hall.

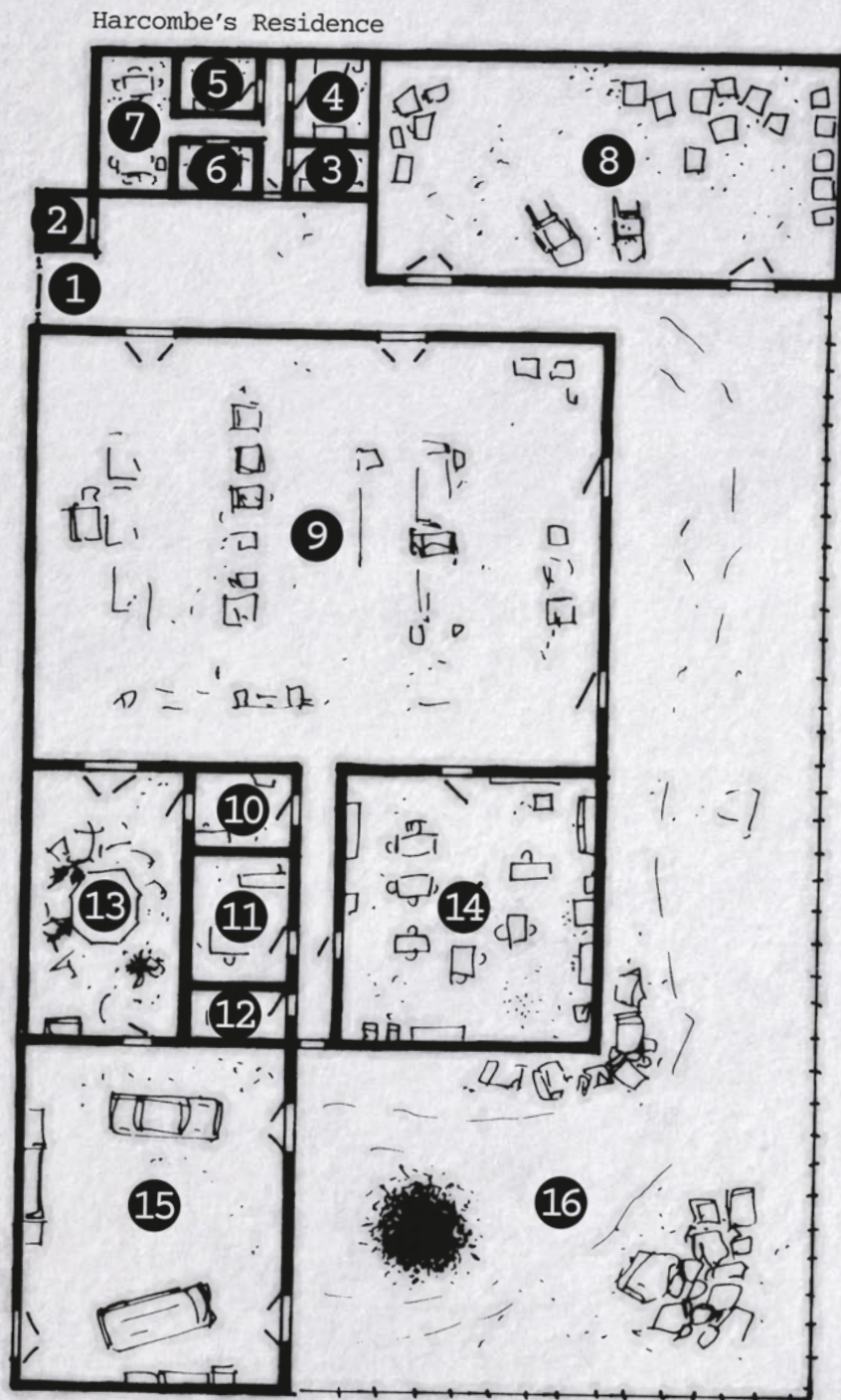
- [10] **Harcombe's Bedroom:** Originally a break room for workers, Harcombe has renovated it into a bedroom with a comfortable bed, small table, and bureau. The walls are painted white. The professional decoration makes difficult to believe this was once part of the crumbling factory. *Harcombe* is here between 3 and 10 a.m.

- [11] **Kitchen:** As with his bedroom, Harcombe has professionally modernized this former lunchroom, furnishing it with a kitchen table and microwave oven.

- [12] **Work Room:** An old office renovated into a workroom. A large desk covered with papers takes up most of the room. Bookcases line the walls, filled with occult writings of all kinds. Harcombe stores parts of his work library here. The most valuable volumes are safely kept in a bank vault. Amongst the piles of paper, there are five letters from Filip Kramer regarding magical rituals. Postmarked from Berlin, two of the letters discuss the same ritual the characters conducted, releasing the Death Angel's three Incarnates. Harcombe has scribbled "Chagidiel" in the margin of one of these letters. Another letter comes from Fyodor Gregoritch in Moscow, explaining how he is now an acting manager for Slava's research institute.

A book titled *Russia's Guardian Angel* is lying on the desk. Among its countless factual errors, the book describes an

"archangel or other heavenly creature" incarnated into a child and vanquishing an archdemon, which threatened to manifest its full power and bring its hell to Earth. This event supposedly happened in Leningrad during the March/April of 1942. The author, *Demonov*, claims to have received this information from a reliable source, an elderly icon painter who witnessed the events. Underlined with red ink is the sentence, "The incarnation occurred in the ancient Kaptyeno Cathedral, which has been empty since the last century." Harcombe is most likely not here when the characters arrive, his Time and Space magic remains active and he is currently far beyond the characters' reach.





[13] **Temple:** Locked steel doors lead into the temple. Harcombe's temple is reminiscent of the one the characters encountered at Sasha Pogodin's mansion (see *Chapter 1*). The concrete floor has been carefully smoothed. Engraved signs, inlaid with silver and copper, cover the floor, walls, and ceiling. However, the typical symbol which frequently reoccurred in Pogodin's temple is absent here. Instead, there are a number of different symbols, which are all interwoven. In the middle of the room, there is an altar made of black stone. The cabinet against the wall contains magical tools, antique objects of silver and copper. Despite repeated washings, the floor and walls are stained a faded brown with blood.

[14] **Study:** Originally, the room hosted a fine mechanical workshop. The machines have since been dismantled and thrown out in the yard. Instead, there are simple tables and chairs placed around the room. Shelves of books run along the wall. A blackboard fills one wall. Three electrical typewriters are placed on the tables. Harcombe teaches his followers here. During the day, there are four sect members studying here.

[15] **Storage:** Harcombe's car, an old Volvo 240, is parked here, as is a white van the sect uses for transporting things and kidnap victims. A selection of car license plates are kept in a box on the bench. Otherwise, the storage shelves are filled with boxes of rusty machine parts. A steel gate, padlocked from the inside, leads to the street.

[16] **Storage and Junkyard:** The yard was originally used as storage space when the factory was in operation. Harcombe has moved all the superfluous machinery and equipment here, piled up in rusty heaps. Outside the storage room gate, there is an open area of blackened earth. If the characters dig here, they discover the bodies of 22 people, all in various degrees of decay. None of the bodies have been here for longer than two years.

## A SUDDEN AWAKENING

Harcombe informs Chagidiel's Incarnate the PCs are in Moscow. If, for some reason, they did not encounter Harcombe at Slava, the GM can introduce him under some other circumstance. He receives orders from Strelkov to bring in the characters to Air Force Base F3, alive. Two days after the Slava meeting or once the characters have completed their Moscow investigation, Colonel Leskov strikes. Taking no chances, he sends out two trucks with forty *Soldiers* to Hotel Rossiya at 4 a.m. They pour into the building, covering all exits, and explain to the hotel manager there are suspected terrorists in the building. If the characters are anywhere else, the soldiers locate them and capture them in similar fashion.

No one in Moscow questions such matters. Even the hotel manager asks they only be quiet as possible to avoid waking the other guests. The characters awake to knocking on their door. There are six *Soldiers* outside, more guards posted further away with assault rifles at the ready.





The young soldier leading the group says, "I am Lieutenant Timonov of the Red Army. I have orders to bring you to Colonel Leskov for interrogation. Please follow."

If the characters do not understand, he switches to broken English. If they try to defend themselves, the soldiers shoot at their legs to bring them down. If gunfire erupts, all the doors in the hall open and curious faces peer out, only to disappear rapidly again. If, against all odds, the characters escape, a man-hunt sweeps throughout Moscow to find them. Sooner or later, they are captured and brought to the Air Force Base. They are searched, cuffed, and thrown into the one of the soldiers' trucks. The search is not particularly thorough, however. The soldiers find any obvious weapons, but if someone hides small weapons or lock-picks, the soldiers are unlikely to discover them.

The characters are driven away from Moscow, crammed between armed soldiers. The vehicle drive north for an hour or so, before turning off onto a smaller road, heading into the forest. They pass through a gate and by two guard stations before finally arriving at the actual base.

## AIR FORCE BASE F3

The base lies roughly 60 kilometers north of Moscow. An unmarked exit from the road between Moscow and Dmitrov leads through the forested area around the base. After 2 kilometers, a guard post blocks the road, preventing unauthorized vehicles from proceeding. Two kilometers beyond this, another gate leads through the base's outer fence. The trucks drive through camp areas, crossing runways, passing hangars where technicians are working on MiG-29s, until finally descending a ramp into an underground hangar. Lieutenant Timonov and six men escort the characters from the trucks to an elevator at the hangar's far end.

The elevator descends into the mountain, eventually opening onto long corridors leading them 100 meters to a solid steel door. Beyond the door, they arrive at a prison unit with seven small cells. Timonov makes certain the characters are locked up securely. He gives some orders in Russian to two of his men and leaves.

After the characters have spent two hours in the cells, Timonov returns with six men (*Soldiers*) and *Colonel Leskov*. The characters are lead from their cells and then interrogated one by one by Colonel Leskov, who wants to know their plans and why they are investigating Slava and Strelkov's business. He tries to pry out how much they know about Strelkov's true nature and Chagidiel's plans. Anyone who doesn't answer quickly receives a few punches. Leskov is satisfied after an hour of interrogation. "We'll send them to the General with the next shipment," he says in Russian. He leaves with the lieutenant, leaving the two guards behind.

### Different Possibilities of Escape

Despite the apparent security, escaping the prison is not particularly difficult. The two guards (*Soldiers*) are bored and inattentive, chain-smoking and talking, their

weapons slung over their shoulders. They can be easily distracted and PCs confident in their fighting abilities have a good chance of incapacitating them. They are not prepared to fight, accustomed to more docile prisoners. Characters who are more socially inclined may also be able to convince the guards to free them with offers of bribes. The cell doors are difficult to open from the inside, the exterior lock is just out of reach.

If the characters have a hard time escaping the cells, the GM can assist them by introducing one of the KGB moles who has avoided the base's personnel purges. Lieutenant *Ilya Topov* is a Special Forces commander and works in the central command. He notices when the characters are brought in and sneaks down to free them. The characters can then investigate the base with Topov, or get out. Later, he can work together with the characters to infiltrate Strelkov's missile base. If required, Topov can enlist several commandos to accompany them in this assault (see *The Fall of the Incarnate*).

No matter how they escape, the characters can quickly investigate the base. Being in the middle of the base, this is an excellent opportunity to look around.

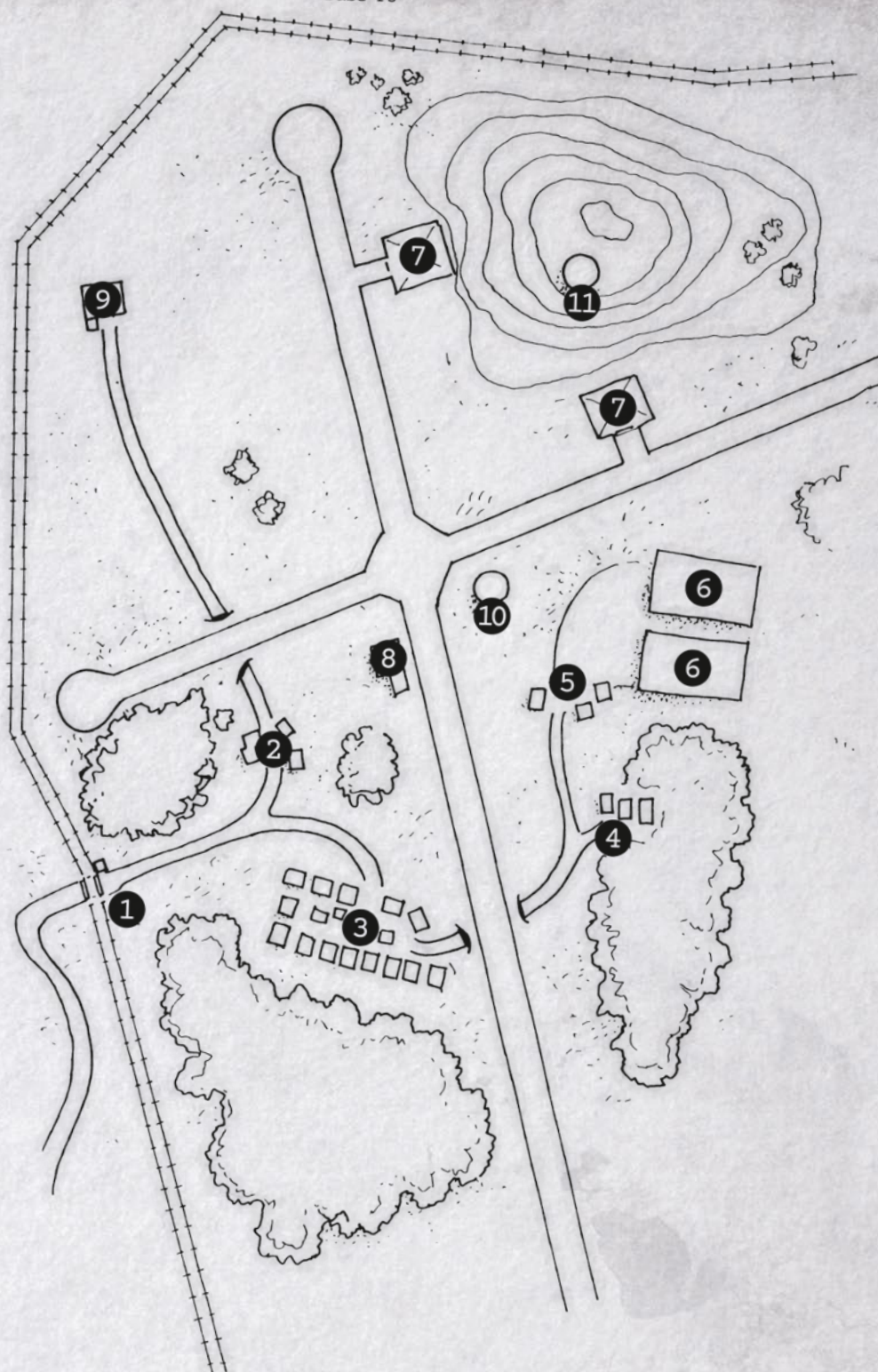
Characters have a chance to blend in, even if they do not know the language, as several of the soldiers in the base have been stationed in East German military installations, and several others are of German descent and speak little to no Russian. However, four hours after their escape, the relief guards discover the characters missing and the alarms go off. *Soldiers* comb the entire base, hunting for the characters. If they successfully broke out of central command, there is a fairly low risk they are found. If they are underground, the characters must frequently hide to evade their pursuers. The soldiers are apathetic, so it is not difficult to escape. If the characters are caught again, the surveillance is considerably increased. After two days, they are loaded into a truck and driven to Missile Base M13.

The characters should have a reasonable chance to escape while on their way to the base. If they cannot do that, the GM can have *KGB Commandos* free them before they reach the missile base if they choose. Informed by Topov, Selivanova has discovered what happened to them and does not want them to fall Chagidiel's hands. She suspects the Death Angel can use of them in some way or another.

### Map of Air Force Base F3

- [1] **Entrance:** Four *Soldiers* are in the guard booth by the gate. They have radio contact with the base. The road goes through the gate, past a 20-meter wide minefield to the inner gates, which are opened by two guards. The road leads to a small forested area and branches off to the camps, flight control, and administration. A minefield and double gate surround the entire base. The mines are pressure-triggered antipersonnel mines placed in star-shaped patterns 2 to 3 meters apart. The outer fence is a 3-meter-tall steel fence with barbed wire on the top. The inner fence is 4 meters tall and alarmed. Anyone touching the fence for more than five seconds triggers an alarm inside the base's guard booths and central command. Within 5 to 15 minutes, guards arrive to investigate. The road passes through the double gates and into the base complex. Landing strips can be glimpsed between the trees. Bunkers with aging air defense systems are positioned across the landscape.





[2] **Administration and Outer Central Command:** The two story, administration building is a restored farmhouse, now used by the military. Adjacent to the wooden building are two modern barracks. The base's central command was located here during peacetime. After Slava took over, it was moved into the underground bunkers [11]. Now, only part of the administrative and maintenance staff remain in the house.

On the ground floor, there is an office with two clerks and Lieutenant Yesenin, who is responsible for the paperwork. Colonel

Leskov also has an office here, which he occupies when his superiors are inspecting the base. One of the barracks is used as a mess hall and gathering room for the officers. The other functions as an office building and guard post for the military police, who patrol the area regularly.

[3] **Camps:** A collection of troop barracks, supply buildings, and a mess hall are grouped by the end of the road. There are roughly 1,500 *Soldiers* stationed here. Two guards regularly patrol the area.



- [4] **Armory:** These three sheet metal sheds contain all the weapons not handled personally by the soldiers. Records in the administrative building [2] and lists in each storage area document the proper inventory. According to the records, each shed should contain 2,000 AKMs (assault rifles) with ammunition, 100 Makarovs (handguns) with ammunition, 200 cases of ammunition, 50 anti-aircraft missiles, and 50 grenade launchers, as well as spare parts for the anti-aircraft artillery. A cursory inspection reveals much of the inventory is missing; only half of the AKMs remain, many replaced with outdated AK-47s. Clumsy changes have been made to the inventory lists. Fifty cases of ammunition and most of the anti-aircraft missiles are also missing. The supplies are secured by two guards (*Soldiers*) with dogs (*Dobermans*).

*The inventory list:* Checking the weapons' serial numbers confirms most of the weapons found at Harman's Mechanical in Berlin originate from here.

- [5] **Service Area:** The service area consists of a garage and simple mechanical workshop. Service vehicles and two tanker trucks are parked here. Service staff regularly walk around here at daytime. At nighttime, each hangar is patrolled by four guard dogs (*Dobermans*).
- [6] **Hangars:** There are twelve MiG-29s stationed in each hangar. There are service depots, tanking areas, and equipment for maintaining the planes. There is no armaments stored in the hangars; this is kept in the underground hangars and only brought up when the planes are being armed. Generally, fifteen service technicians and a couple of pilots are in each hangar. Four jeeps are parked between the hangars as well as two gas-tankers. Three MiG-29s are parked outside the hangars, currently being serviced.
- [7] **Underground Hangars:** Cut into the mountain, these two hangars each contain twelve MiG-29s. Concrete ramps lead down from the runways to their interiors. Large steel doors form the entrance to each hangar. They remain open while the planes are being tested, which lasts for a couple hours every day. Two smaller doors are built into each of the larger hangar doors. Two guards stand watch over the entrance, and have the keys to the smaller doors.

All the planes are in the hangars. Fans drone slowly in the ceiling. It is dusty and quite dark. Service vehicles, lifting devices, and service brigs are idling. In the middle of the hall, two massive elevators lead down to supply rooms beneath the hangar, where armaments and spare parts are stored. At the hangar's farthest end, a freight elevator and passenger elevator descend to central command. The elevators are electronically locked, and all hangar officers have keys. A character without a key but with knowledge of electronics can gain access to the elevators with a successful **Act Under Pressure**. The elevators descend beyond central command to storage and prison cells – where the characters are taken (see above). During the day, there are fifteen engineers and two or three pilots working in the hangar. At night, four guard dogs patrol the area (*Dobermans*).

- [8] **Emergency:** A grey, two-story brick house with large doors for emergency vehicles. There are two fire trucks and four smaller vehicles. Ten firemen are constantly stationed here.
- [9] **Fuel Depot:** An underground fuel depot is cordoned off with an alarmed fence with barbed wire on top. By the gate, there is a guard post where two *Soldiers* are stationed. A small road leads up to the depot. The fuel is pumped to the hangars via underground pipes, but can also be collected here with a tanker truck.
- [10] **Flight Control Tower:** An ordinary flight control tower, manned by two flight control officers.
- [11] **Central Command:** Normally used only during wartime, the underground central command now hosts the base's senior officers who have withdrawn to the protected location to await the planned military coup. It can be reached through the underground hangars or two hidden entrances in the mountain. The mountain is guarded around the clock by two patrols, each consisting of two sentries (*Soldiers*) and dogs (*Dobermans*).

## Air Force Base F3's Central Command

Each hangar elevator opens onto a corridor. At each elevator, two sentries stand guard. Running at an angle to each other, the corridors merging after 20 meters, and then continue another 10 meters until ending at the entrance.

- [1] **Entrance:** The corridor from the elevators leads to the residences. There are no guards, but forty people are stationed in central command around the clock. They work in dual-shifts, so at least twenty people are in the lodgings. There are fewest people here at night, as only ten people are working, while the rest are asleep.
- [2] **Showers and Toilets:** A modern shower room used by everyone living here. There are toilets against the left-hand wall. There is 1 in 20 chance someone is using the facilities when the characters enter.
- [3] **Lodgings:** Every lodging is furnished with four double-bunks and a closet for personal belongings. A small table and two chairs stand against the wall. At least two of the rooms are full of sleeping personnel.
- [4] **Lodgings:** Lodgings furnished with two beds, two closets, and a table with two chairs against the wall. Two officers sleep here.
- [5] **Lodgings:** As [5] above. Two officers sleep here.
- [6] **Colonel Leskov's Rooms:** In the outer room, there is a small table and comfortable easy chair. In the inner room, there is a bed and table. One of Filip Kramer's paintings hangs over the bed, a fighter jet sweeping over a dark landscape. The painting is signed, "From your friend, Filip." On the bedside table, there are three thick document collections with reports from the military high command. One of them details the quality of combat resources for different regiments. The other two deal with the political opinions among soldiers in the different military branches. The reports are classified and not addressed to Leskov.
- [7] **Captain Tolstoy's Rooms:** Mikhail Tolstoy is Leskov's closest man. In the outer room, there is a low table and three chairs. There is a bed and desk in the inner room.



[8] **Mess Hall:** Ten tables with benches furnish the hall. Against the far wall are two low tables with comfortable chairs. A TV hangs on the wall. It's on most hours throughout the day, continually tuned to MTV.

[9] **Kitchen:** Comparatively modern with new stoves and refrigerators. The ventilation is not working properly. A fat, cheerful cook works here during the day.

[10] **View of the Central Command:** The door from the lodging section is made of steel, locked, and absorbs most damage. All officers have a key. There is a guard (*Soldier*) outside the door, who also has the key. The central command [11] can be seen through the glass wall. Tables and chairs are placed along the wall.

[11] **Central Command:** Although most of the command center was built in the 1960s, new electronic machines have been recently installed. A wide table with a strategic map of the area surrounding the base dominates the middle of the room. Small rakes are used to manually move and position model planes. The same topographical image is displayed on an electronic map on the wall. The electronic map is controlled from two consoles. By another wall, there are two computer terminals from the mid-1980s. During the day, there are some ten people working in here. It is empty at night. Three steel staircases lead to other sections of the base. Studying the programming for the electronic map reveals it can actively relay information from strategic maps of all Soviet air force and missile bases. Someone

with a minimum of military experience realizes it is very unusual to have tactical maps of friendly bases.

[12] **Communications:** Radio and radar equipment from the early 1970s fill the walls of this room. There are old dot-matrix printers and tape recorders from the 1970s as well. There are always two people in the room. They spend a suspicious amount of their time listening to other Soviet military bases.

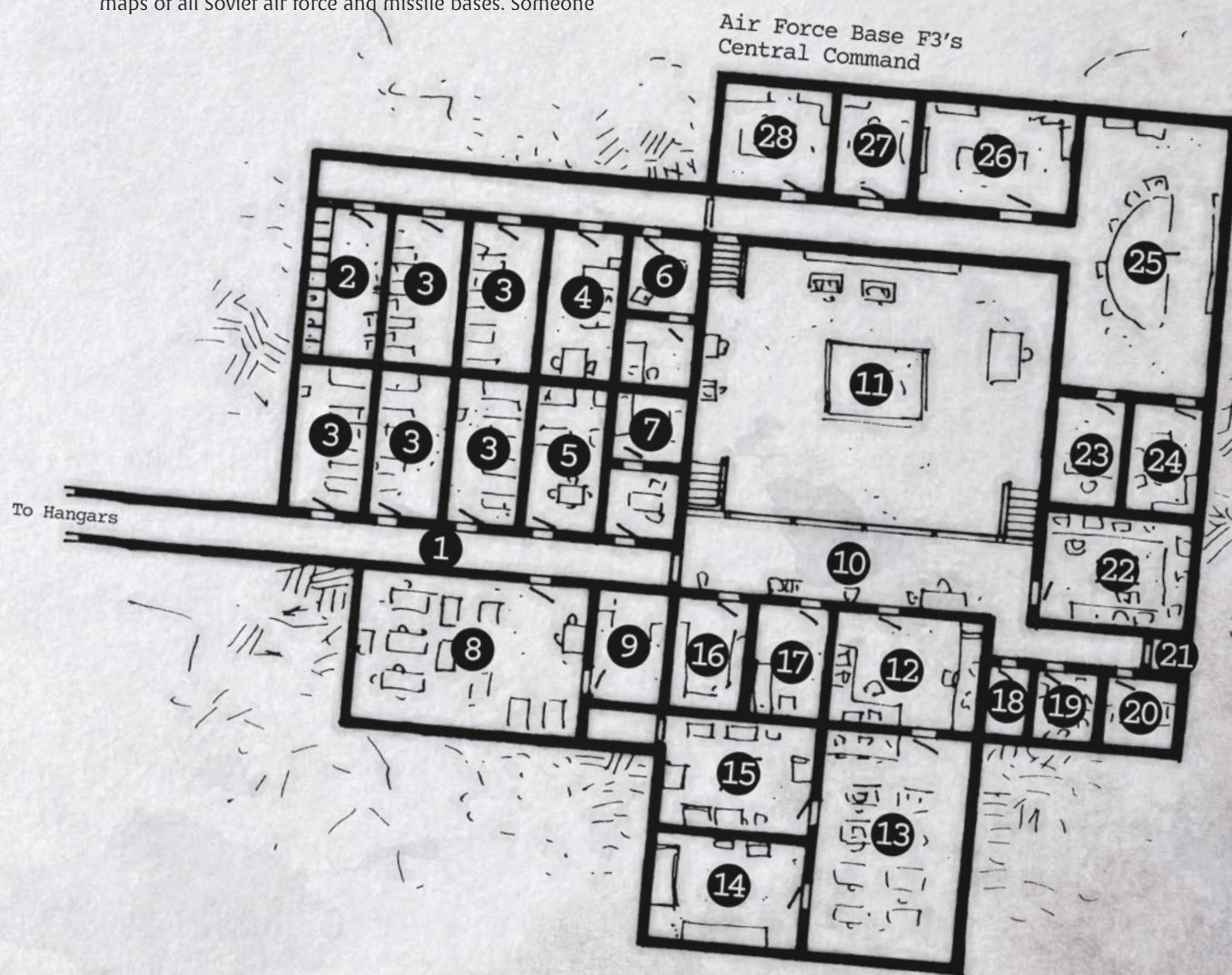
[13] **Terminal Room:** Eight IBM computer terminals from the mid-1980s sit on small tables in the room. A counter that runs along the wall holds three older Russian terminals. There are four people here during the day and one or two at night.

[14] **Computer Room:** An IBM supercomputer from the mid-1980s stands against the far wall. A large cabinet for magnetic rolls of safety backups stands against another.

[15] **Printing:** The room is filled by the hum of five dot-matrix printers, a plotter, and a modern laser printer. Papers coil down to the floor. The printers run at all hours.

[16] **Supplies:** Printer paper, office supplies, magnetic computer tapes, and audiotapes are stored on shelves.

[17] **Resting Room:** A bunk and a low table are the only furnishings. Under the table, there is a medical cabinet containing first-aid equipment.





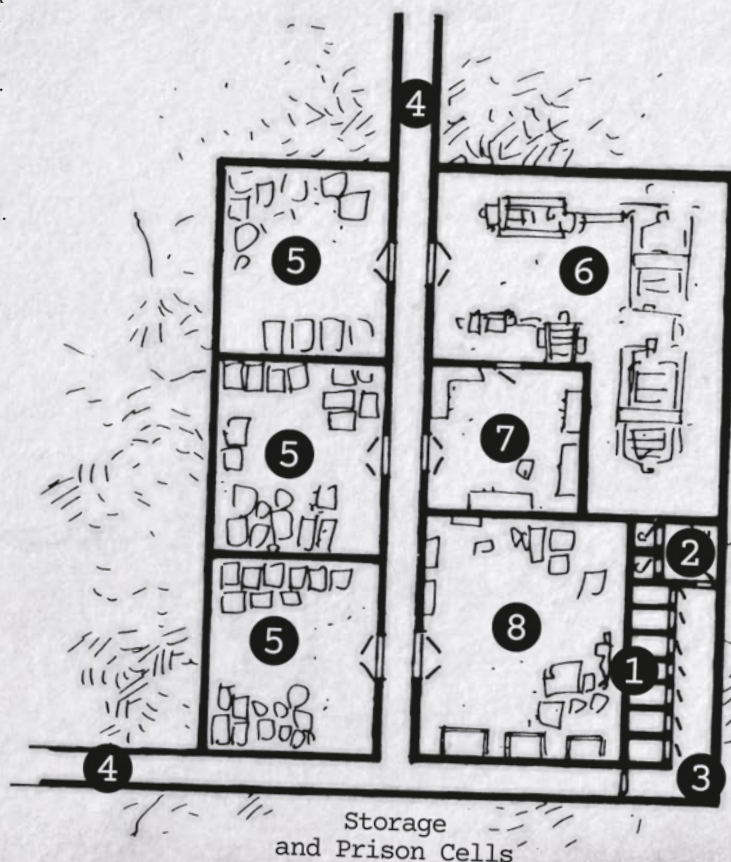
- [18] **Elevator:** The elevator goes up to a small guardroom where two guards (*Soldiers*) are constantly stationed. A corridor runs to another elevator that leads up to a hidden exit in the mountain.
- [19] **Storage:** Leftover office furniture and old computers are stacked on top of each other in this room.
- [20] **Toilet.**
- [21] **Stairs:** Behind a locked door, a spiral staircase leads up. It emerges in the same room as the elevator [18] and continues from there to a hidden exit in the mountain.
- [22] **Alarm Central:** The walls are covered with screens and consoles. From here, the security of the whole base is monitored. All alarms are shown here. Guard forces are then directed to where the alarms are triggered. There are always two people stationed here.
- [23] **Office:** A desk with a modern Intel 486 computer, a dot-matrix printer, and shelves full of binders furnish the room. On the floor, there are long rows full of printouts. Major Igor Pisarev sits here, calculating the strategic possibilities of taking out regiments loyal to the government with missiles. The calculations are based on detailed reports regarding the capacities of Missile Base M13. The data has been run through tactical-simulation software and combined with information about the capabilities of other regiments. Someone with military knowledge realizes Major Pisarev likely wouldn't have the authority to handle this kind of information. Pisarev works in his office between 7 a.m. and 8 p.m., only breaking for lunch and afternoon tea.
- [24] **Office:** A desk with an Intel 486 computer and shelves full of binders. Lieutenant Gennady Obolensky works here with a strategic map of Leningrad on his computer. He is compiling different scenarios for defending the city. The characters can determine he is employing the 3rd-, 5th-, and 12th-army divisions in Leningrad's defense. The supposed attackers are different military units; the same units Pisarev is using in his calculations. In each scenario, the defense is concentrated around the Vasilyevsky River. Lieutenant Pisarev remains in his office nearly 24/7, sleeping here between 2 and 6 a.m.
- [25] **Conference Room:** A semi-circle-shaped table surrounded by modern upholstered chairs fills the room. On the wall, there is a whiteboard and felt-tipped pens. A half-erased image on the board shows a rough map of Air Force Base F3.
- [26] **Colonel Leskov's Office:** A large desk with an old electrical typewriter stands against the far wall. Document trays filled with letters and reports rest on the desk. The walls are lined with shelves holding binders and files. *Colonel Leskov* works here a couple of hours every day. In one document tray marked M13, there is correspondence from General Strelkov from a week ago. The room contains enough compromising evidence here to have Leskov arrested several times over. All of Strelkov's letters are written on paper with Missile Base M13's letterhead.
- [27] **Second Lieutenant Karpov's Office:** A desk takes up most of the room, laden with paper-filled document trays. Leskov's secretary sits here, spending most days sorting mail and typing letters.

- [28] **General Strelkov's Office:** An empty desk and empty bookshelves. It is apparent no one uses the room. Although Strelkov is the base's commander, he has delegated all authority to Leskov.

## Storage and Prison Cells

The hangar and central command's elevators all descend to a large storage facility. Sufficient quantities of food and supplies are stored here so personnel can remain in isolation for longer periods. A facility for holding prisoners is also located here. The PCs end up in the prison cells.

- [1] **Prison Cell:** The cell is 1.5 × 3 meters. A wooden bench is the only furnishing. The door is made of solid steel and has a small hatch. The guard in [2] has the keys.
- [2] **Guards:** A sparsely furnished room with two tables and chairs. There are two toilets on one of the walls. Two sentries (*Soldiers*) stand guard here. They trust the solid steel doors and are not overly alert.
- [3] **Corridor:** Steel doors block the way from the prison cells to the corridor leading to the elevators. The two guards posted here have the keys. Otherwise, a crowbar or lock-picks are required to open them.
- [4] **Corridors:** The corridors extend 200 meters in each direction, ending in passenger and freight elevators leading up to central command, as well as the underground hangars. On this floor, the elevators are unguarded.
- [5] **Grocery Storage:** Cardboard boxes with freeze-dried food, canned food, charcoal powder, and vitamin pills.
- [6] **Power Plant and Generators:** There is a diesel-run power plant that supplies the central command with



Storage and Prison Cells



electricity. The generators are humming. Two technicians walk around, taking care of everything.

- [7] **System Control:** Ventilation systems, electricity, and heating are controlled from here. Aging control panels with small bulbs, indicators, and knobs line the walls.
- [8] **Spare Part Storage:** Spare parts for the power generators and plant are stored here. Three locked sheet-metal cabinets contain thirty AKs (assault rifles) and forty Makarovs (handguns), each with ammunition. The sheet-metal cabinets can be broken into with a crowbar (found in the room) or opened with lock-picks.

### LEADS AT THE AIR FORCE BASE

**The Soldiers:** Everyone at the base eagerly talks about the military coup, which is going to happen together with Slava and other army- and air-force divisions. Everyone knows Strelkov is stationed at the missile base 15 kilometers north of Moscow. The entire air force base is apprehensive but excited about the events soon to unfold.

**Weapons Storage:** An examination of the inventory lists at the weapon storage rooms reveal numerous materials have disappeared (and likely been sold). If the characters check the serial numbers, they see the weapons match those found at Harmann's Mechanics in Berlin (see *Chapter 4*, p. 94).

**Colonel Leskov's Room:** Characters immediately recognize the painting as having been made by Filip Kramer. The classified reports Leskov is reading are of interest to the KGB and the parts of the military who are not involved in the coup.

**Central Command:** A thorough study of the electronic map shows the characters which Russian bases the renegades intend to wipe out. It is unlikely the characters have the time to check the map completely, as it would take a couple of hours.

**The Communications Room:** Transcripts of communications between other Russian military bases are found in the binders. Some bases seem to have been listened to regularly.

**The Computer Room:** If the characters take the computers' backup tapes, they gain tangible evidence of the plans for a military coup. There are simulated attacks on other military bases and civilian targets. It also shows which Red Army units are personally involved in the coup. The magnet tapes are old-fashioned and weigh in excess of 140 kg combined. It takes three days to sort out which ones are important.

**Pisarev's Office:** Major Pisarev's computer contains the protected records, which the PCs might have difficulty accessing or bringing with them. They can save them to some twenty floppy disks, located in a box on the desk.

**Obolensky's Office:** If the characters study Obolensky's simulations of Leningrad's defense, they quickly realize the defenses

are centralized around a point suspiciously close to where Kalenko's house was located. Simulated attacks focus on a civilian area, close to something marked, "Kaptyeno's industrial area." Obolensky has set up an attack scenario around the area, intending to wipe out the black cathedral.

**Leskov's Office:** General Strelkov's letters contain different orders, such as outlining attack plans for the air force, synchronizing with others involved in the coup, and purging individuals suspected of being an enemy agent. There is a personnel list, with incriminating black and white photos, of all the officers involved in the military coup. The final letter is an order to arrest and interrogate the characters and later bring them to M13.

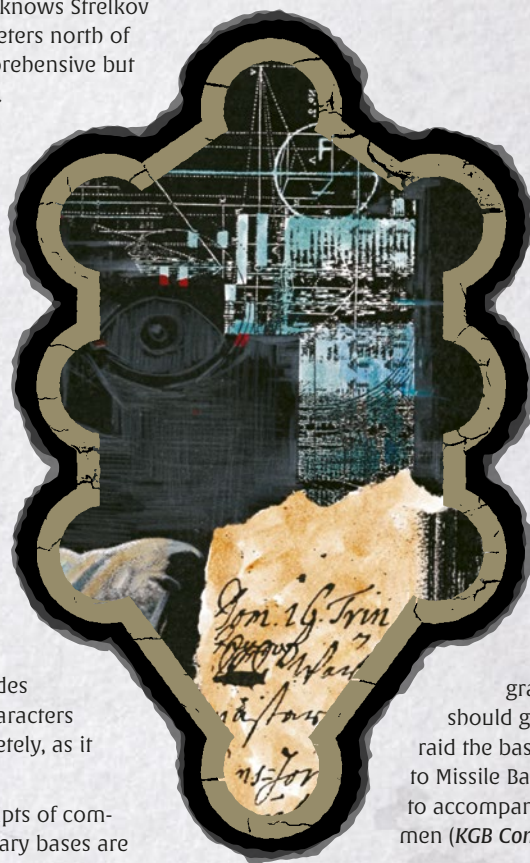
## BACK TO MOSCOW

If the PCs are freed by *Ilya Topov*, he brings them directly to *Selivanova*, as soon as they escape the base. If they escaped on their own, they are contacted by the lictor upon returning to Moscow. Selivanova picks them up in the same discrete fashion as earlier and congratulates them on the operation. She is grateful for any evidence on the military coup and conspirators, Slava, and Strelkov. However, she is disappointed the general was not located on the base.

If the characters offer to locate the general at Missile Base M13, she is very grateful. Otherwise, she suggests they should go there. She has sufficient evidence to raid the base, but she wants the characters to go to Missile Base M13 for her. Selivanova invites them to accompany Lieutenant *Ilya Topov* and his 100 men (*KGB Commandos*) and kill the general.

*"You understand, as well as I do, that Strelkov cannot be arrested. This is another reason I want you there. My men have no experience of what they'll encounter near Strelkov's headquarters. I believe you, at the very least, can imagine what is waiting for us there," Selivanova says.*

The KGB have maps of sections of the missile base. It consists of six mile-long missile tunnels stretching out from a central midpoint. *"The best way is to enter in through these tunnels. It may be possible from the ground surface as well, but you will have to fight your way through the entire compound then. From the underground, you can enter the base covertly. You have to discuss this with Topov. I, on the other hand, have problems of my own to sort out. We are facing a crisis in Leningrad," Selivanova says, and then bids them goodbye. She does not want to comment any further about the crisis in Leningrad. "It is too early to say anything for certain," she says, obviously troubled.*





The characters are introduced to Lieutenant Topov, if they did not meet him at the air force base (see p. 110). Together, they plan how to enter the missile base, as well as what equipment they need. The best approach is utilizing one of the hidden entrances to the missile tunnels, and then infiltrating the base from there.

Missile Base M13 lies 150 kilometers north of Moscow. The characters are flown to an airfield a few kilometers from the base, and then hike to the hidden entrance. Once inside the base, they can sneak up to a certain point. The GM decides when the alarm goes off, depending on the characters' plan. The better the plan, the longer they remain undetected. If the characters leave the planning to Topov, they are able to reach the *Fourth Level*. Once the alarm triggers, the black berets organize the base defenses to prevent the intruders from reaching central command. The boy legionaries never leave the *Third Level*, focused on guarding Strelkov and leaving the rest of the base to the ordinary soldiers.

## THE FALL OF THE INCARNATE

General Strelkov never leaves the control room on the *Third Level*. He remains there, guarded by ten legionaries, all young boys. When the PCs arrive, he lets the boy legionaries fight in his stead. Only if he feels cornered, he engages in combat in order to save himself. Upon his death, Strelkov fades into nothingness, screaming in a mad rage. The boy legionaries sink to the floor, becoming ordinary youths dressed in oversized uniforms. A blue-white, translucent shape of a naked boy rises from each of their bodies, the ghostly figures floating away like smoke in the wind. The characters have freed the boys from Chagidiel's Inferno. The black berets are terribly shocked when they are released from the Death Angel's control. They become completely apathetic, going into a black depression, for several hours and do not fight after the Incarnate is gone.

## MISSILE BASE M13

The missile base is an extensive underground complex located 150 kilometers north of Moscow. It lies in a desolate area with kolkhozes (collective farms that are under government control) and villages scattered around. The actual base is carved into a mountain overlooking the kolkhozes, which serve as the cover for its activities. From there, there are several kilometers of tunnels, where the missiles are secretly transported to prevent enemy powers from locating them.

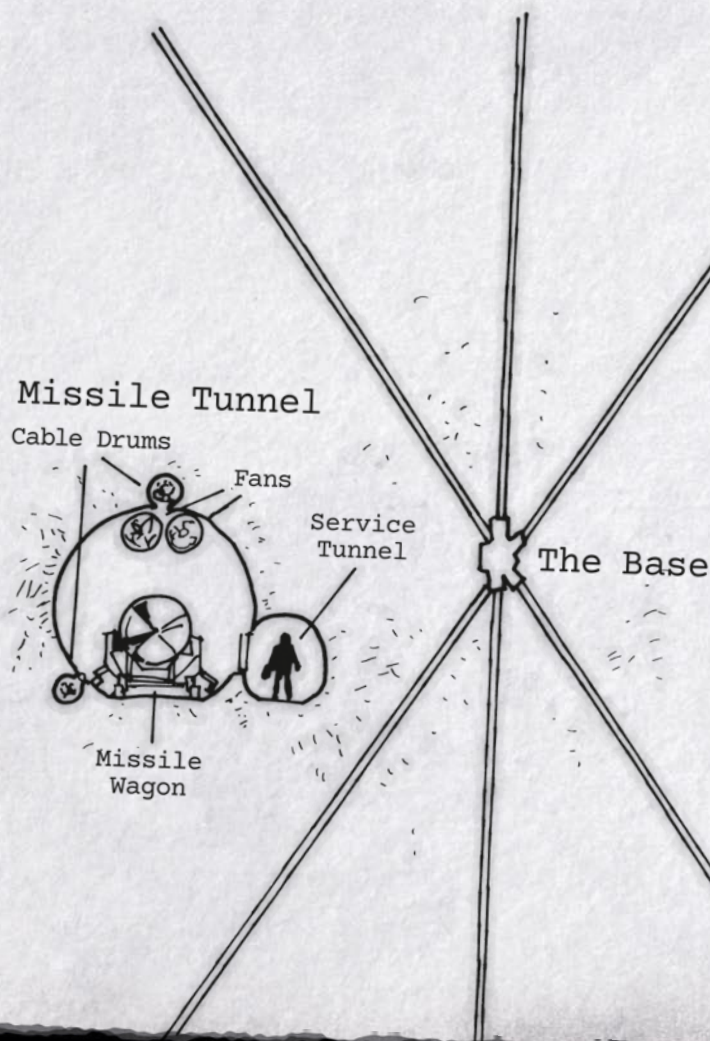
There are several entrances to the base. The largest lies in a heavily-guarded building of the counterfeit kolkhozes. This entrance is secured and patrolled by three separate guard posts with ten sentries each, as well as advanced security systems.

The other entrances are the tunnels' numerous service-shafts. There are twenty of these, all of which are

well hidden. It is most likely that the characters enter via one of these missile tunnels. Getting directly down into the base from the surface is very difficult, almost impossible. The missile base has been heavily influenced by the Incarnate's presence. Entire sections of the complex have slipped into and merged with Inferno. Several tunnels have acquired an organic appearance, while creatures from Inferno stalk in the countless shadows. The base's staff have also been warped by the Incarnate's proximity. The characters feel they are gradually entering an alien world. The GM can use their imagination to make this exploration as terrifying and dangerous as possible. Even the courage provided by the accompanying soldiers should diminish as they encounter new and mind-shattering horrors.

### The Missile Tunnels

The missile tunnels stretch out over tens of kilometers underground. Entrances into the service tunnels are located at the launch facilities. Each is 3 kilometers apart. Each launch site consists of a solid concrete shaft rising from the missile tunnel to the surface. The shaft is covered by steel hatches, which open automatically when the missile is prepared for launch. The hatches are well camouflaged. Next to them, a smaller hatch allows access to a stairwell, leading down into the service tunnel. These service hatches are locked and alarmed, but unguarded.





At most locations, the main tunnel is 6 meters in diameter. A wagon carries the ordnance along a train-track, according to a pre-programmed pattern. The wagon is loud enough to be heard from great distances, rumbling as it approaches. Large fans are mounted in the ceiling, creating a cold breeze and filling the tunnel with monotonous droning. Cable drums run along the corridor. A smaller service tunnel runs parallel to the main tunnel, featuring connecting doors every 50 meters.

The tunnels are completely normal for several kilometers distance from where characters enter the facility. However, the closer they get to the base, the more the Incarnate's presence can be felt. The architecture becomes increasingly like Chagdiel's Inferno. The hidden cable drums are replaced by nests of thick cables hanging from the ceiling and walls. Occasionally, blue-white sparks shoot out and the walls crackle with live electricity. The service tunnel's concrete floor is replaced by steel grilles, suspended over dark shafts beneath the characters' feet. The air grows colder, dropping to near-freezing. Thick clumps of ice cling to the floor grating and various surfaces. Their footing becomes slippery, make any progress difficult, even dangerous. The accompanying *KGB Commandos* grow uneasy, realizing these changes verge on madness. Soon, their blueprints no longer match their surroundings.

## The Sixth Level

Eventually, the six missile tunnels meet below the base's central command, opening into a large maintenance facility. There are storage rooms with equipment and spare parts, service stations for missiles and wagons, and an armory for the ordnance. The Incarnate's influence is much stronger here, as well. It is damp and deeply cold. Plumes of breath rise from the characters' mouths.

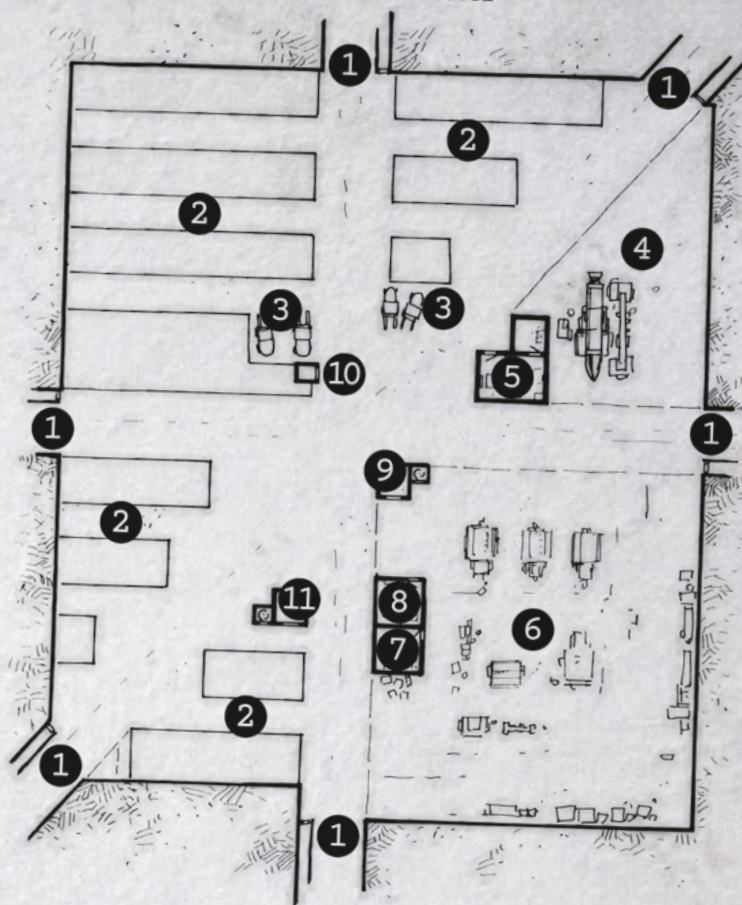
The floor is an amalgamation of concrete and steel grilles. Everything is covered in hoarfrost and slippery with motor oil. All engines and mechanical systems on the trucks, service vehicles, and equipment create noxious clouds in the chill. In the cold, blue light, everything appears primitive and decayed.

The fluorescents above offer a weak, inconsistent light. Many bulbs are broken completely. In contrast, powerful spotlights illuminate the service areas. The clouds of steam and exhaust, combined with the poor lighting, reduces visibility range to as little as 10 meters. As such, it is possible to sneak through the room.

Scattered throughout the area, there are fifteen storage workers and *Missile Base Engineers*, as well as twenty *Black Berets* guarding the tunnel exits. There are two black berets per exit. Another two patrol the room.

The Incarnate has warped the storage workers and engineers. Their skin is covered with boils and fungus, rotten and gradually falling off. Their skeletons have transformed into steel frames,

Missile Base M13, the sixth level



powered by mechanical hydraulics which can be seen through the decaying flesh. The berets attack anyone on sight and trigger the alarm, while the engineers sometimes ignore them and sometimes attack.

- [1] **Entrance:** Two *Black Berets* stand guard at the missile tunnel opening into the storage hall. They stand unnaturally still, focused entirely on their guard duty, never speaking to each other. A steel door connects the room to the accompanying service tunnel.
- [2] **Storage:** This room features 10-meter tall storage shelves where missiles and spare parts are stored on pallets and in containers. The shelves' steel frames are partially covered in ice. Two forklift-operators drive their machines among the shelves, organizing. If they come close, the characters see they do not look human.
- [3] **Forklifts:** Parking lot for the forklifts. The protective covers for batteries and engines are gone, and the lifts show signs of damage.
- [4] **Service Area:** A missile wagon, complete with missile, is parked here, currently in mid-inspection. Forklifts and service vehicles are frequently driven up to the site. Seven mutated *Missile Base Engineers* work on the wagon.



[5] **Guard Room:** There are four tables with benches and a small pantry here. A turned-off TV hangs from the ceiling. An open door leads into a surveillance room. A guard (*Black Beret*) sits here studying two monitors. The images switch between the six missile tunnel openings, the storage departments, and the service areas. The picture is grainy and difficult to interpret, and the room is so dark a lot of activity is required to make the guard notice anything. A direct connection to the Third-Level alarm center can be found here.

[6] **Service Area:** The service wagons used in the missile tunnels are kept here. Lots of equipment for maintenance of missiles and other appliances are also here. Six twisted *Missile Base Engineers* walk around, working with the equipment.

[7] **The Engineering Room:** Two tables, benches, and a small pantry make up the furnishing. No one seems to have been here for the last couple of days.

[8] **The Service Chief's Room:** A desk and a couple of document cabinets are in the room. It is dusty and oily. Papers lay scattered on the floor and everything is untidy. It appears as if someone with oily hands has been messing around looking for something; otherwise, it seems have remained undisturbed a long time.

[9] **Freight Elevator Up:** A clanking, icy elevator ascends to the Fifth Level. Two *Black Berets* stand guard outside. They have keys for the elevator. Otherwise, it can be activated with *Open Locked Doors* or the use of an appropriate Advantage. Next to the freight elevator, there is an emergency escape with stairs behind a steel door. It can be opened with lock-picks in the same way as above.

[10] **Passenger Elevator Up:** A modern, but ice-covered elevator to the Fifth Level. It is unguarded, but locked in the same way as the freight elevator [9]. The man in the guardroom and the guards in front of the freight elevator all have keys.

[11] **Freight Elevator Down:** The elevator descends to the Seventh Level, where the facility's power plant is located. It is guarded by two *Black Berets* and locked in the same way as the freight elevator [9]. There is an emergency escape next to the elevator, its steel door locked as above. The guards and the men in the guardroom have the keys. The power plant takes up an entire level and is guarded by thirty *Black Berets*.

The characters have no obvious reason for going here, so the GM will need to improvise if they do. The power plant is a normal, diesel generator surrounded by control rooms. Control and regulatory systems for the rest of the compound are operated from the Third-Level control room. If the main power plant is taken out, emergency generators automatically take over on each level.

## The Fifth Level

It is bitterly cold, hovering just above freezing. The air is humid and every surface is slick with frost and condensation. Everything is filthy, as if no one has cleaned here for decades. Moisture and oil stains are everywhere. Live cables hang from the ceiling, crackling and sparking. The grated floor resembles the level below. Blinking fluorescent lights offer an uneasy illumination.

[1] **Passenger Elevator Down:** Elevator down to the Sixth Level. The elevator is locked down. *Open Locked Doors* or the use of an appropriate Advantage is required to get it started. The officers have keys for the elevator.

[2] **Kitchen:** There are four floor-mounted pots, three stoves, and two cooktops here. Counters run along the walls. A fat, sweaty cook is frying hamburgers here. It is incredibly dirty, with grease coating the floor and thick layers of grime everywhere.

[3] **Supplies:** Large supplies of canned and freeze-dried food for use when the base is locked down. Cans and packets of freeze-dried food are covered in greenish-blue parasites, which are eating their way through the tin and plastic, infecting the supplies.

[4] **Cold Storage:** Meat, fish, and vegetables. Everything is half rotten and covered by slimy fungus. The groceries have been stacked close to the door to make room for six dead bodies in plastic bags.

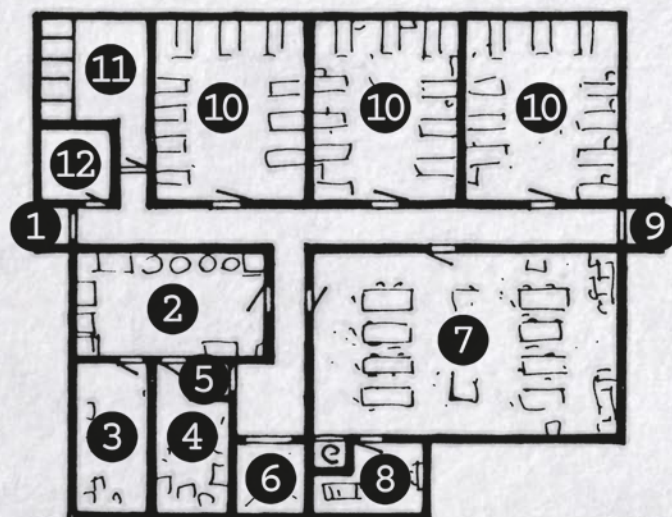
[5] **Stairs Up:** Emergency escape up to the Fourth Level. Its locks require *Open Locked Doors* or the use of an appropriate Advantage to open. The officers have the keys.

[6] **Freight Elevator:** The elevator goes down to the Sixth Level and up to the Fourth Level. It is locked in the same way as the passenger elevator [1].

[7] **Cantina:** Furnished with ten tables with steel legs and transparent plastic tabletops, two static-filled TVs, and worn sofas around two low tables. The walls are rough concrete. Grating on the floor is oily and covered with ice. Ten *Black Berets* sit here, eating. A captain with keys to the armory [12] is here.

[8] **Emergency Generator:** A diesel-powered emergency generator, which automatically starts, if the main power plant stops (see above). A locked steel door leads into the generator. Use of *Open Locked Doors* or similar Advantages or tools won't work here. The supervising captain for this level holds the key. Beside the emergency generator is a stairwell leading down to the Sixth Level, its door locked in the same way as the stairs by [6].

Missile Base M13, the fifth level





[9] **Passenger Elevator Up:** Elevator up to the Fourth Level. Locked in the same way as the elevator by [1].

[10] **Lodgings:** Every lodging contains ten triple bunkbeds of simple steel construction. There are no mattresses or sheets. Between the beds, there are sheet-metal closets where personal belongings are kept. There are ten *Black Berets* occupying each of the two lodgings closest to the showers. The third lodging is empty. The soldiers rest on the beds, fully dressed in pants and shirts. They remain perfectly still, staring blankly at the ceiling, as if hibernating.

[11] **Showers:** Three showers and four toilets. It is dirty and icy cold. The floor is partially covered by frost. A frozen water pipe has burst, and a large lump of ice has formed in the crack.

[12] **Armory:** There are 100 AKs (assault rifles) with ammunition stored here along with 20 hand grenades (explosives), 20 tear gas grenades (causing human opponents to be momentarily *dazed*), 100 bulletproof vests (body armor), and 30 Makarov pistols (handguns). A solid steel door leads into the storage. Withstanding most damage, the door is double-locked, requiring **Open Locked Doors** or the use of an appropriate Advantage to bypass. There is a guard (*Black Beret*) outside, who has the room keys. The captain eating in the cantina also has the keys.

## The Fourth Level

The Fourth Level contains the mechanical-engineering workshop and lodging for the base's engineers. They are twisted in the same fashion as the engineers of the Sixth Level. It is cold, dirty, and fog hovers everywhere, as in the lower levels. There are thirteen engineers and ten black berets on the level.

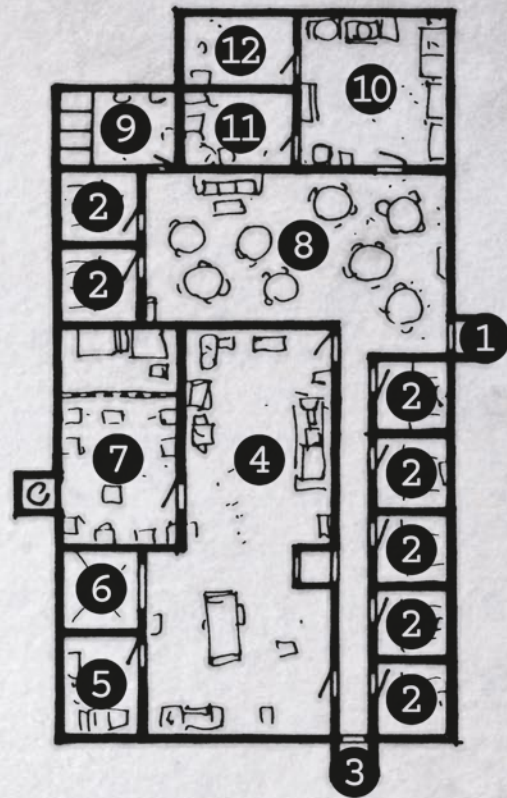
[1] **Passenger Elevator Down:** The elevator goes down to the Fifth Level. It is locked in the same way as the elevators on the floors below. The Fourth-Level captain and lieutenant have keys.

[2] **Sleeping Halls:** Every room contains two three-story bunk beds, as well as sheet metal closets for personal belongings. Some of the beds have mattresses, while others do not. Everything drips motor oil and moisture. Two *Missile Base Engineers* are resting in the two rooms closest to the cantina. The other ones are empty.

[3] **Passenger Elevator Up:** The elevator goes up to the Third Level. It is locked in the same way as the elevators on the levels below. The Fourth-Level captain has the keys.

[4] **Workshop:** A workshop for mechanical engineers, who produce spare parts and make complicated repairs. There are lathes, drills, sheet-metal presses, and a wide array of tools. Everything is damp and partially covered with ice, yet still continues to work. There are five twisted *Missile Base Engineers* here, including the Fourth-Level captain and the lieutenant who oversees the department. Currently, they are conducting a surgical procedure on a sixth engineer who is tied down to a worktable. They have cut open his abdomen, exposing a steel frame coiled with cables. The "patient" is

Missile Base M13,  
the fourth level



moving slightly, obviously alive. The worktable drips with blood and oil, pulsing from the bisected man. Four black berets stand guard in the room.

[5] **Emergency Generator:** A diesel-driven emergency generator, which automatically starts if the power plant on the Seventh Level stops (see above). The only access is a locked, steel door which can absorb heavy damage. The captain who oversees this level has the key.

[6] **Freight Elevator Down:** The elevator goes to the Fifth and Sixth Level. It can be opened in the same way as the elevators on the Fifth Level. The Fourth-Level captain and lieutenant have the keys.

[7] **Computer Room:** A modern American supercomputer stands behind an icy, glass wall at the far end of the room. It is oily and covered with frost, but continues to hum. Shelves line the walls, filled with magnetic tapes for storage. Three rows of twelve terminals dominate the room. Three *Missile Base Engineers* are working here. They are studying illustrations of missile wagons in a CAD program. Behind a locked door, there is an emergency escape stair leading down to the Fifth Level. Two *Black Berets* stand guard in the room.

[8] **Cantina:** Furnished with white plastic tables with steel legs and simple plastic chairs. Against one wall, there is a sofa and low table, covered with old tech journals in Russian and English. A TV filled with static is mounted on the wall. Four *Black Berets* patrol this room and the corridor.



- [9] **Showers:** Showers and toilets covered with ice. Everything is oily and dirty.
- [10] **Kitchen:** Three floor-mounted pots, ovens, and stoves. It is dirty and icy. There is no one here. The kitchen hasn't been used for a long time. Moldy leftovers coat the pots and stoves.
- [11] **Supplies:** Large supplies of canned and freeze-dried food. Cans and freeze-dried packets have been attacked by the same green-blue parasite as on the Fifth Level.
- [12] **Cold Storage:** Meat, fish, and vegetables. Everything is half-rotten and coated by mold. Further into the storage area, there are two dead engineers wrapped in plastic.
- [2] **Corridor:** The corridor has grated floor and steel plates on the walls. A steel door leads into an emergency stairwell, descending to the fourth level. It is locked like the other stairs. Two **Boy Legionaries** are stationed by the guard post in the middle of the corridor.
- [3] **Emergency Generator:** A diesel-driven emergency generator which automatically starts if the power plant on the seventh level stops. A robust steel door leads to the generator. The door requires **Open Locked Doors** or the use of an appropriate Advantage to open. Physical tools aren't enough. General Strelkov has the key.
- [4] **Armory:** There are thirty AKMs (assault rifles) with ammunition and thirty bulletproof vests (armor) here. A solid, nearly indestructible, steel door leads into the armory. It is double-locked and requires lock-picks to open, as well as a successful **Open Locked Doors**. Strelkov has keys to the armory.

## The Third Level

The Third Level is the base's heart. The control room governing the entire facility and its missiles is located here. General Strelkov has barricaded himself here, preparing to commence his missile attack against government-friendly military regiments across Russia. Due to this, the entire Third Level hovers on the edge of Inferno. Beneath the floor grating, stairs descend into a winding labyrinth of tunnels, which leads to Chagdiel's Inferno. It is almost pitch black. Only the glow from the computer screens and tactical map illuminate the control room—the Incarnate and his legionaries have no need for light. The air is a freezing  $-10^{\circ}\text{C}$ .

- [1] **Passenger Elevator Down:** The elevator leads down to the Fourth Level. It is locked in the same way as the other passenger elevators. General Strelkov has the keys.



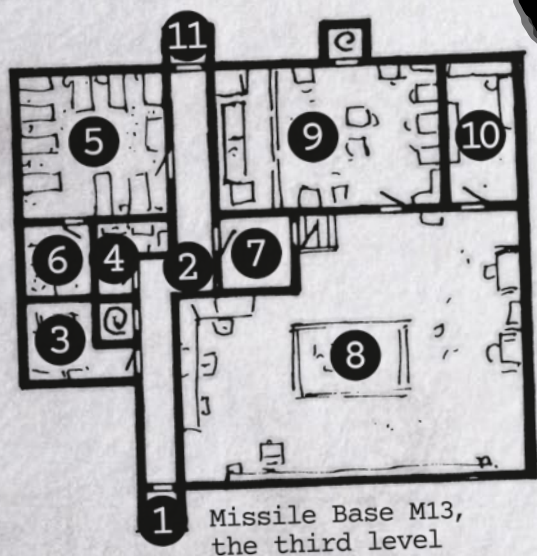
- [5] **Lodgings:** There are ten double-bunks here with mattresses and bedclothes. Between the beds, there are closets made of sheet-metal for personal belongings. Twenty black berets, assigned to guard the control room, were originally lodged here. However, when Strelkov summoned the boy legionaries, they took over this section and slaughtered the twenty soldiers. Now, the black berets are lying torn to pieces in the bunk beds and on the floor. Their heads are staked on the bedposts. Two men are nailed to the wall with their bellies cut open. The room is covered with rancid blood. The room is riddled with bullet holes from automatic fire, revealing that a massive firefight took place here. Guns are frozen into the corpses' dead hands.

- [6] **Shower:** Three torn corpses are lying on the floor, frozen together in a lump by ice from a broken pipe.

- [7] **Guard Post:** Five **Boy Legionaries** are located in this small checkpoint, which must be passed to get to the control room. Two steel doors must also be passed: one into the guard post and one further into the control room. Both of them require lockpicks and a successful **Open Locked Doors** or the use of an appropriate Advantage to open. One of the boy legionaries has the keys.

- [8] **Control Room:** The base is controlled from here. An electronic, tactical map shows an image of Russia, its military targets marked. There is a smaller, conventional map on the floor. Control panels for the missile and other facility systems run along the walls. Ten **Boy Legionaries** with AKMs guard them and **General Strelkov**, who never leaves the control room.

- [9] **Computer Room:** An American supercomputer is located at the room's far end, behind a glass wall. Magnetic tapes are stored on shelves on the walls. There are ten other





computers in the room. A locked, steel door on the far wall opens on an emergency escape stairwell leading to the second floor. Two *Missile Base Engineers* are working on maps over military bases in Russia and the Soviet Union. Three *Boy Legionaries* guard them.

- [10] **Alarm Central:** The walls are covered with monitors and electronic maps. All alarms in the building connect here, and where the black berets are directed in case of emergency. Two *Black Berets*, a captain and his assistant, are stationed here, guarded by three *Boy Legionaries*.
- [11] **Passenger Elevator Up:** The elevator is locked and leads to the Second Level. It can be opened in the same way as the other passenger elevators. General Strelkov has the keys.

## The Second Level

The base administration is located on the Second Level. Documents of General Strelkov's plans are found here. The infernal transformation has progressed as far here as on the Fourth Level. It is freezing and damp.

- [1] **Passenger Elevator Down:** The elevator is locked and leads down to the Third Level. It can be opened in the same way as the other passenger elevators. The administrative manager and the guard leader have the keys. There is a *Black Beret* guarding in the corridor by the elevator.
- [2] **Toilets:** A pipe has frozen and the floor is covered with slushy puddles.
- [3] **Cafeteria:** The same plastic chairs with steel legs as are found throughout the base. Plates with moldy leftovers are sitting on a table. There is no one here.
- [4] **Kitchen:** A simple kitchen with three stoves and some hot plates. Mostly tea and coffee is brewed here for the cafeteria. It is filthy and empty.
- [5] **Supplies:** Office supplies, paper and broken office chairs.
- [6] **Computer Room:** A 1980s IBM computer stands behind a glass wall at the far end of the room. Glass walls divide the room into four small office cubicles, each with one terminal. A *Soldier* is sitting here, writing, while two *Black Berets*

stand guard. A locked, steel door in the far wall opens onto an emergency escape stair, leading down to the Third Level.

- [7] **General Strelkov's Office:** A computer terminal and an electronic typewriter sit on the desk. Document trays are overflowing with papers and unopened mail.

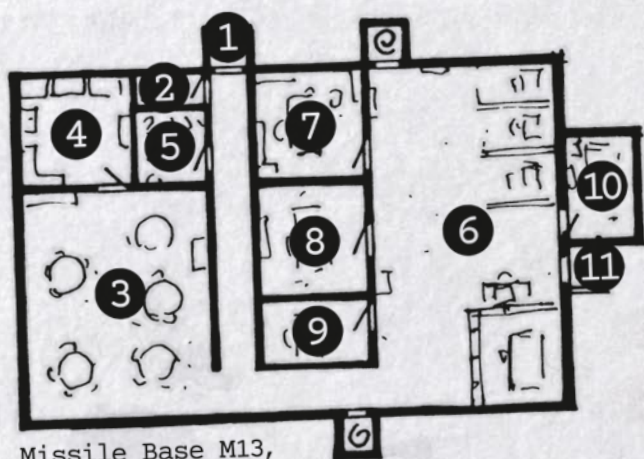
There is correspondence here between Strelkov, Colonel Leskov, and other high-ranking military officers who are involved in the planned military coup. This includes a copied order to General Kikin, requesting the blockade of Leningrad. Strelkov writes, "once preparations for the missile attack are completed, will meet Kikin in the liberated Leningrad."

- [8] **Captain Lissitzky's Office:** Same furnishing as in Strelkov's office, including the same mass of paper and unopened mail. In a document tray marked "Leningrad," there is a detailed report outlining possible strategies for occupying Leningrad. An evaluation of faking a cholera epidemic and declaring martial law is particularly thorough. "The liberated Leningrad" is mentioned several times in the report, as are the result of the efforts.
- [9] **Lieutenant Nabokov's Office:** Same furnishing as in the other two offices, but there is a young lieutenant working here. He is typing up letters to leaders of various Russian military installations, who have been offered to participate in "the resolution that we discussed earlier." If they do not accept the proposal, they are overtly threatened with severe consequences following "the liberation."
- [10] **Emergency Generator:** As the other emergency generators.
- [11] **Passenger Elevator Up:** Elevator up to the First Level. The elevator door is locked and the lieutenant and one of the guards in the computer room have the keys.

## The First Level

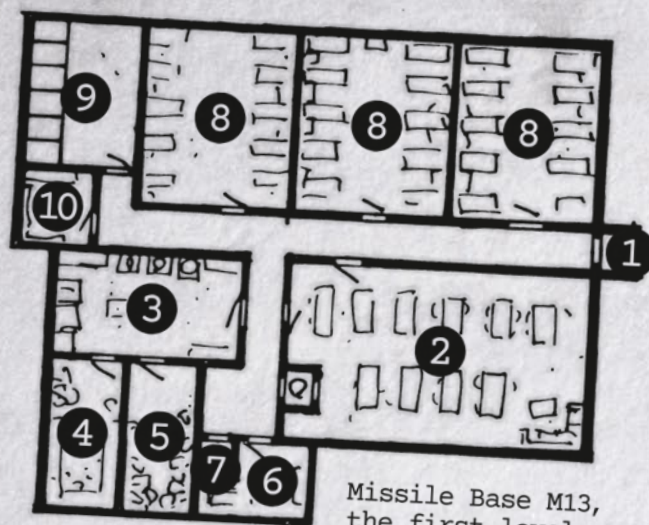
The first Level contains lodgings for nearly half of the base's black berets. The infernal changes are not as significant here. It is colder and filthier than normal, but the floors have not been replaced by grating.

- [1] **Passenger Elevator Down:** Elevator down to the Second Level. The elevator door is locked, and the officers and guard leaders have the keys.
- [2] **Mess Hall:** Furnished with ten tables with steel legs and see-through plastic tabletops, a TV set on one wall and worn sofas around a low table. The walls and floors are made of rough concrete. Five *Black Berets* are here, eating. No one says anything.
- [3] **Kitchen:** Four floor-mounted pots, three stoves and two hobs. It is filthy and oily, but not as bad as in the lower base.



Missile Base M13,  
the second level





Missile Base M13,  
the first level

- [4] **Storage:** Storage containing conserved and freeze-dried food. The food has been attacked by the green-blue parasite and largely destroyed.
- [5] **Cold Storage:** Meat, fish and, vegetables. Everything is rotted and moldy. However, there are no dead bodies here.
- [6] **Emergency Generator:** As the other emergency generators.
- [7] **Passenger Elevator Up:** The elevator goes up to an armor-plated, hidden room in a kolkhoz's pig-house, one of the false buildings designed to obscure the base aboveground. Four *Black Berets* stand guard by the locked elevator. One of them has a key. If the characters ride the elevator up, they encounter another six guards posted in an elevator room on Ground Level, and yet another ten in the kolkhoz.
- [8] **Lodgings:** Same triple bunk beds and metal-sheet cabinets as on the Fifth Level. Some of the beds have mattresses, while others do not. There are five *Black Berets* in each lodging. They rest on the beds, as if in hibernation.
- [9] **Shower:** Same type of showers and toilets as on the Fifth Level, but somewhat cleaner. No pipes have frozen.
- [10] **Armory:** There are 100 AKs with ammunition, 20 hand grenades, 20 tear gas grenades, 100 bulletproof vests, and 30 Makarov handguns (handguns) stored here. A sturdy, nearly indestructible, steel door leads into the armory. It is double-locked, requiring lockpicks to be opened. A guard (*Black Beret*) stands outside, who has the supply room keys. The guard leader in the mess hall also has keys.

#### LEADS IN THE MISSILE BASE

**The Control Room (Third Level):** The complete plans for the military coup of Russia are found here. Using these, the Russian government can stop the conspirators. There are also plans outlining the military organization of a future Soviet Union. The initial attacks are concentrated around Leningrad, involving large troop forces currently

unavailable to Strelkov (Chagidiel plans to summon damned legionaries from Inferno).

**Strelkov's Office (Second Level):** Orders to seize Leningrad, addressed to General Kikin, are located here, as well as references to a "liberated Leningrad."

**Lissitzky's Office (Second Level):** The plans for Leningrad's invasion can be used by loyal military units to prevent Leningrad from falling into the conspirators' hands.

## EPILOGUE

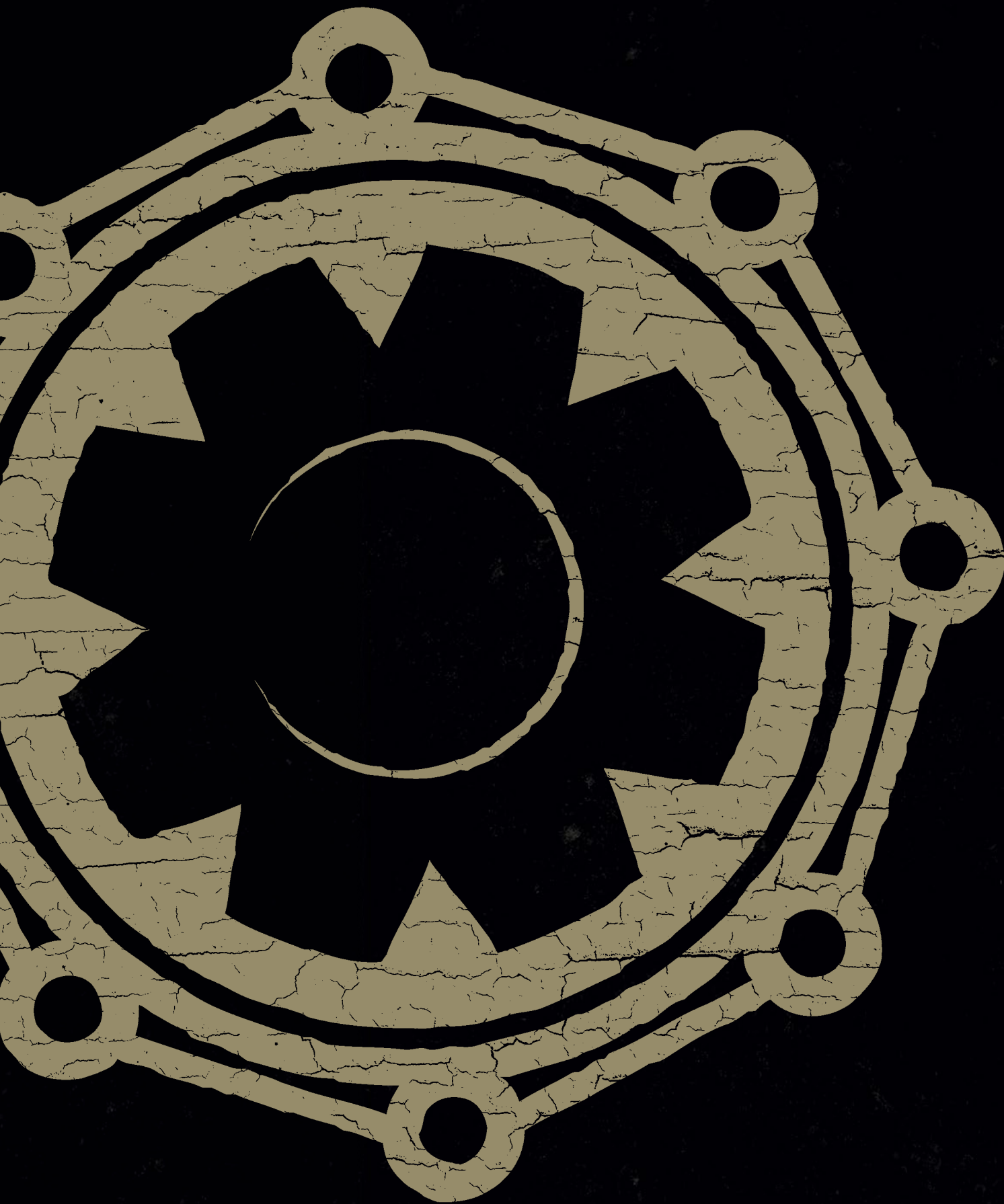
When the assault on Missile Base M13 ends and General Strelkov is dead, the characters are escorted out of the base by the KGB officers. Once on the surface, they're taken to Colonel Selivanova's mobile operation headquarters – a shabby RV brimming with advanced, communications equipment. The RV is parked in the forest a few kilometers east of the base, well camouflaged and guarded by thirty soldiers.

The characters are disarmed and brought in to *Selivanova*. She is hunched over a table covered by tactical maps. She gestures for them to sit down. After a couple of minutes, she looks up and smiles happily.

*"You have done an amazing job. We have all the evidence we need. The conspirators will be arrested within three hours. Strelkov is vanquished, and without him, their entire operation falls apart. However, we have problems in another area. They successfully started some of their operations in Leningrad, and I have lost contact with Chezenko. I have a car waiting to take you into the city so you can recover."*

If the characters are wounded, they are brought to a military hospital in Moscow by helicopter. Otherwise, they are driven back to Hotel Rossiya.









## CHAPTER 6

# TO HELL AND BACK

**B**Y THIS TIME, THE PLAYER CHARACTERS (PCS) KNOW WHAT TRANSPIRED in Leningrad between 1941 and 1942. Numerous leads point them towards the city and the events unfolding there. They suspect something similar – or even worse – will happen there again.

Having vanquished two of Chagidiel's Incarnates, only one remains – Pogodin. However, he is the original Incarnate and considerably more dangerous than the other two. If the characters face him on their own, they will likely fail. Their best course of action is to free the children imprisoned in Leningrad and allow them to banish the Death Angel. The Archon Binah has different plans for dealing with the situation, but fate has a cruel surprise waiting for her.



## A PERIOD OF RECOVERY

The PCs should be allowed time to recover after returning from the events in the missile base. How long they have before the crisis in Leningrad escalates will depend on their physical condition. Their recuperation time should enable them to adequately handle the challenges faced during the campaign's final chapter.

During this respite, the worsening crisis in Leningrad is constantly featured on the television, radio, and in the newspapers. Martial law was introduced more than a week ago. The military have effectively blocked off the entire city. If they contact *Selivanova*, she expresses her worries, explaining she has not heard from her "colleagues" in Leningrad. She gives the impression she is not talking about KGB colleagues. She has lost contact with all lictors in the city's vicinity and is very worried. If the characters inquire whether they should go to Leningrad, Selivanova initially believes it would be unwise. She doubts they would make it, being at a loss of how to deal with this.

## THE ICON PAINTER'S MESSAGE

Once the PCs are fit enough to complete the campaign's final section, the icon painter Nesterov appears in their hotel or at the hospital. He knocks considerably on the door with his hat in his hand, asking permission to enter. He is dressed in old-fashioned Russian clothes and speaks only Russian. Miraculously, the characters understand everything he says whether they know Russian or not.

*"It's complete now. I will bring you to the cathedral,"* Nesterov says. If the characters ask what he is talking about, he only replies everything is just as it was the last time. He must bring them to the black cathedral, where the icon is located. He follows them out from the hotel or hospital. Outside, a stretched, Mercedes-Benz 560SEL is waiting, seating eight passengers comfortably. Selivanova sits behind the wheel, looking noticeably worried. She tells them to hop into the car.

*"I'll drive you to Leningrad, but we can't enter the city anymore. This person says that he's met Chezenko. I have to trust him. I thought everything would resolve itself after Strelkov disappeared, but we're about to lose Leningrad,"* Selivanova says.

The icon painter sits quietly during the journey. Selivanova answers questions, but provides the same false stories she used earlier. The journey only takes six hours, as Selivanova drives around 150 km/h. She is an excellent driver, but the speed is still nerve-wracking.

## LENINGRAD AGAIN

The Red Army has cordoned off Leningrad, but after Selivanova shows her identification, the group is let through the outer road-blocks. She parks the car in an industrial area in the southern suburbs, a considerable distance from the city. A sign reads "Kaptyeno Industrial Area." The area is full of abandoned or decaying industries and vacant plots.

She explains, *"This is as far as I can go without being discovered. You have to continue on your own. Follow him."* If needed, Selivanova provides them each with a Skorpion machine pistol (submachine gun) and five magazines, as well as bulletproof vest (armor). Characters asking for handguns are given a PSM (handgun) with five magazines and a silencer. After they're out of the car, the lictor quickly drives off.

Smiling beatifically, Nesterov tells the characters to follow him. He leads them through the broken-down and desolate industrial areas towards a ruin of black stone squeezed between a warehouse, rubber factory, and an abandoned lot.

### The Black Cathedral

Built from basalt, the cathedral's ancient gothic façade is lined with rotted stone heads that leer down at visitors. The cathedral cannot be found in any city plans, and no maintenance has been done in almost a hundred years. The ceilings in the altar room and the sacristy have caved in. Thickets of alder and climbing plants around the building completely obscure it in summer.

The cathedral gates directly face the barbed wire crowned fence surrounding the container storage, blocking any entry. A thicket of alder and shrubbery has grown up through the fence, forming an impenetrable barrier. A narrow path leads through the thicket and to the cathedral's rear. The only way inside is through the crumbled wall into the altar room and sacristy.

One hundred *Damned Legionaries* stand guard around the cathedral, ordered to prevent Chezenko from leaving. They ignore mortals, so the characters can simply walk by them, if they wish. The legionaries only respond if they are directly attacked. As the group approaches, Nesterov says, *"He's waiting for you in there. You'll find my image there, as well. You'll know who has been Chosen."*

He takes one of the characters by the hand, looking them directly in the eyes. His face reveals a great regret and concern. *"Most of the children are still in Kalenko's house. I could only save a few. You must help the rest escape. I trust you to do the right thing."* He leaves them and disappears into the ruins. They never see him again.



*Leningrad*

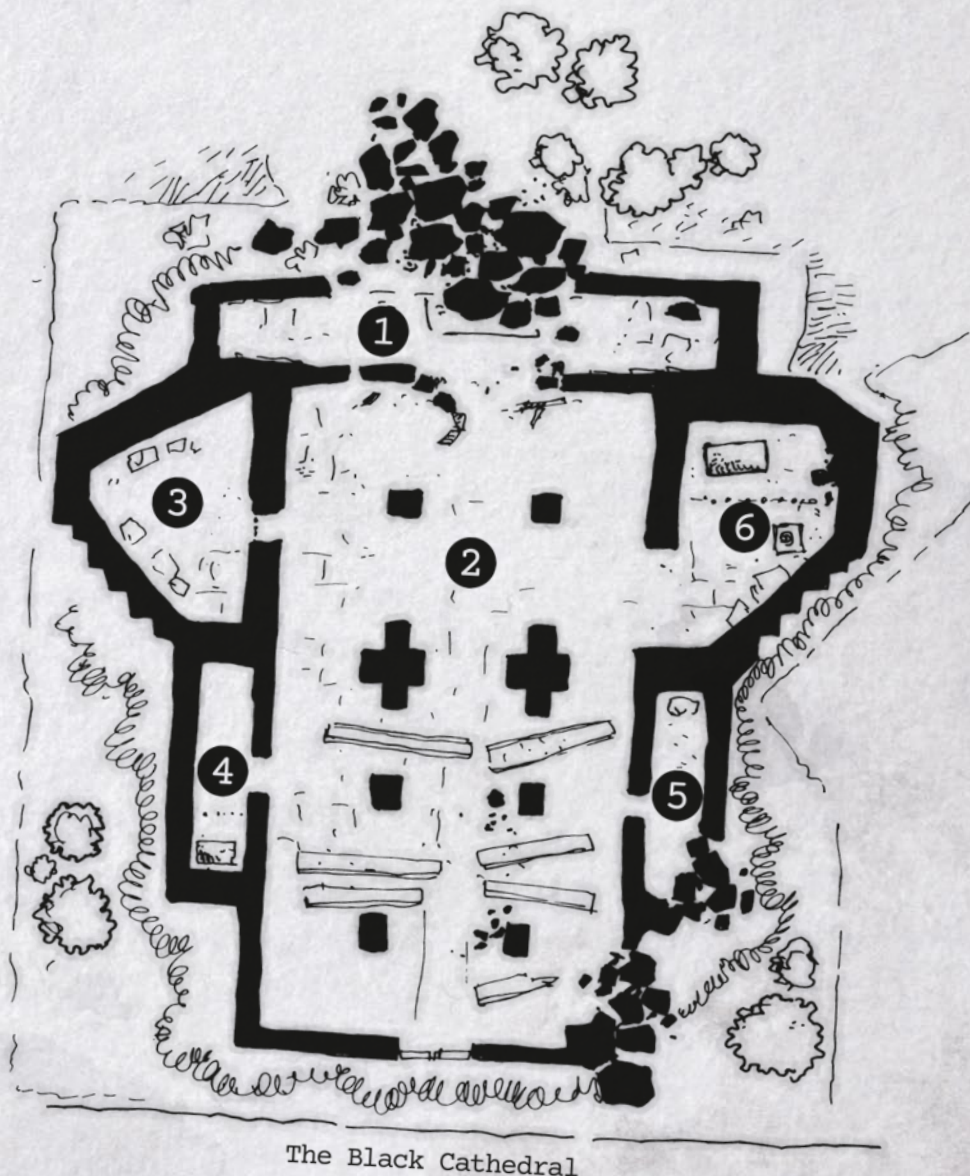




## Map and Floor Plans of the Black Cathedral

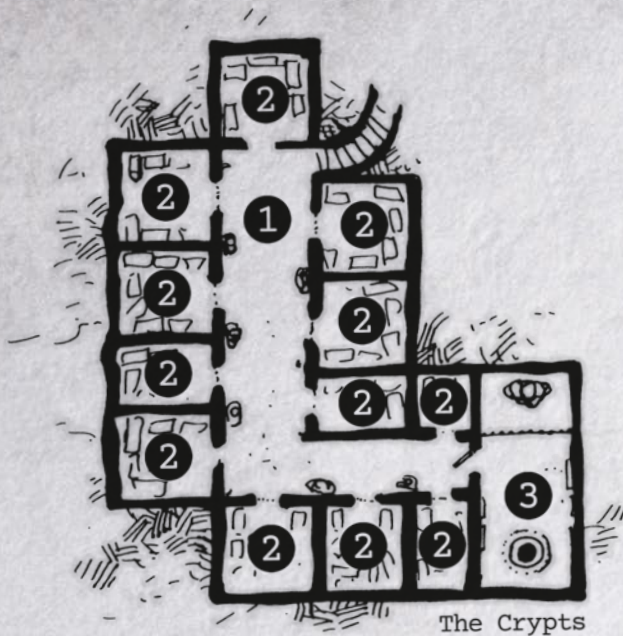
- [1] **The Catacomb and the Sacristy:** The altars remain standing in the room, but half the wall has crumbled and the black floor is cracked. The stained-glass windows have been blown out and prismatic shards glitter amongst the dried leaves. A few icons remain hanging on the walls. All the faces are black.
- [2] **Nave:** A damaged icon adornment divides the catacomb from the nave. Blackened saint images hang on the intact section of wall. A wooden sculpture of the crucified Christ is hanging above the crumbling icon wall. The crucifix is blackened and scorched. The icon images stare silently at spiraled stone pillars that support the roof. Three black chandeliers hang by thick chains on the ceiling. All candles in the room have burned out. Depending on the time of day, the sun (or moon) shines through the broken rafters, casting ghostly shadows. Dry leaves swirl about on the floor and in the air. Wooden benches molder at the back of the room. *Ivan Chezenko* waits for the group here.

- [3] **Tombs:** Eroded busts and tombstones can be glimpsed through iron bars, which have rusted together into brown-black lumps. Characters with good knowledge of Russian can read the worn inscriptions, revealing that the Durnovo family has rested here since the 1300s. The cathedral must be significantly older than Leningrad.
- [4] **Tombs:** A completely eroded sarcophagus sits behind rusted, crumbling iron gates. It is impossible to determine who rests here.
- [5] **Chapel:** An eroded, sandstone statue of the Madonna and Child stands against one wall. Illegible inscriptions are carved into the floor.
- [6] **Tombs:** Illegible epitaphs and eroded reliefs line the walls and floor. There are graves here from the 1100s and later. One bronze plate has not eroded like the other ones. It depicts a round, innocent face of indeterminate gender, encircled by a halo of light. An iron ring hangs over the face. This is the entrance to the crypts.





# THE MADONNA INCARNATES



## The Crypts

- [1] **Stairway:** A narrow stairway of black basalt winds down to the crypts, approximately 20 meters below ground level. It opens onto a corridor illuminated by burning torches, set in holders along the walls. Stone statues of medieval knights stand guard at the cramped entrance to each crypt.
- [2] **Crypts:** Each crypt contains one noble family, the burial dates ranging from the year 1050 up to the 15th century. In some of the crypts, candles burn in front of the reliefs. In other places, dried flowers are scattered upon the floor. In one of the crypts, the members of the Chezenko family are interred, ranging from the year 1154 up to 1480.
- [3] **Chapel:** The characters see the light shining from the chapel through a heavy bronze door. Inside the room, hundreds of thin wax candles burn, placed in bowls of sand in front of saintly images. The chapel's walls are covered with images of the Madonna. Some images depict the Madonna and Child, but in most the Child is missing and the Madonna stares out with cold, black eyes.

A well stands in the middle of the room, surrounded by a well-kept iron fence. A musty, cold wind rises from its mouth. There is no splash if anything is thrown in. *Chezenko* explains that it is a sacrificial well, "For votive offerings and that sort of thing." Behind meticulously smithed, iron gates, there is a full-sized Madonna statue. It is completely black, cast in wrought iron or some other black metal. The statue features no Child. In front of it, a small forest of offering candles burns.

Nesterov's completed Black Madonna icon hangs on the barred gates. The Madonna's feminine face is stern, but completely recognizable as the character with the highest **Soul** (see below).

Inside the cathedral, *Ivan Chezenko* waits impatiently for the PCs. As soon as they arrive, he leads them down into the crypts beneath the building. If they ask him what is going on, he says he will explain later. They are brought to the chapel first, in front of the statue of the Black Madonna. Those bearing **Chagidiel's Mark** feel a strong unpleasantness standing before the statue, its mere presence makes them want to scream.

"This is the Black Madonna. She wishes to possess one of your bodies. You will never feel her presence, and hopefully the demon prince won't either. Only the Madonna can crush Chagidiel and save you from the disease which is consuming you," *Chezenko* says.

If the characters ask why, *Chezenko* says the Death Angel's mark will hide the Madonna's presence. He himself would be detected and killed if he stepped outside the cathedral. It is only in here that he is safe.

"You must stop Chagidiel. It is your destiny. Complete it or die a horrible death. Go to the Incarnate. He resides in *Kalenko's* house. Once inside, the Madonna will take over. Stay nearby. Do not release any prisoners. Free one child and this nightmare shall continue for all eternity. We must break the cycle. Don't open any doors. Do you hear what I'm saying? Absolutely no doors must be opened. A disobedient servant brought this storm over us. It cannot happen again. No one leaves the house. The Madonna shall help you escape once the battle is over." *GM Note:* This is, of course, a lie. *Binah's Incarnate* intends to abandon them with Chagidiel in *Inferno*, if they obey her servant's instructions. Observant characters may detect this falsehood.

The character who bears **Chagidiel's Mark** and has the highest **Soul** feels an urge to approach the barred gates. As they come up, the statue reaches out a black hand and touches his or her forehead. "They have been chosen," *Chezenko* says. "The rest of us can now leave."

The other characters are brought back through the cathedral, where they must wait outside the gates, alongside the shrieking, drooling legionaries.

Meanwhile, the chosen character falls into a trance, laying helpless before the statue. Over the next hours, the Archon reestablishes the same mental link she once formed with Magda in the chapel.

At dawn the next day, a loud crashing noise erupts from the crypts. When the characters come down, they discover the barred gates have been torn open from the inside. The candles are blown out and the statue is gone. The chosen character stands completely unharmed, a surprised look on their face. For a brief moment, they see a woman's shape inside the chosen one's body, but the image vanishes. The Chosen does not remember anything of what has happened since they entered the crypts the previous night.





## Through Leningrad

When the PCs leave the cathedral, the *Damned Legionaries* continue to ignore them. The group needs to travel to Kalenko's house in the real Leningrad. There are several different ways to do this. They can sneak past the army's postings. They can also try to bluff their way through, wearing Red Army uniforms. If they wait until nightfall, an inspection group with ten high-ranking officers arrives at the cathedral, who can be overpowered and their uniforms and equipment taken. This plan requires that at least one character who speaks Russian and succeeds with **Influence Other**. Otherwise, they cannot get past the numerous guard posts.

If they have previously considered other options, the group can have asked Selivanova or Chazov for assistance. In this case, they have been provided a map of Leningrad's sewer-system. With it, they can enter the tunnels and head towards the city center via the underground. They may have the idea to break their way through using violence. This option will likely end in their deaths or capture. Already well-armed, the Red Army can radio in tank and helicopter support if necessary, making this an unwise approach.

There are fewer guards posted closer to the city center. Eventually, all the guards disappear. Reality starts to tear apart around the characters. The past, the present, and Inferno are merging before their eyes.

They look out over a city with completely normal sections of present-day Leningrad, which gradually shifts into a burning, rubble-filled landscape drenched in smoke and ice. Every now and then, there are widening cracks into Inferno, revealing the three-dimensional labyrinth of blood and pain they encountered back in the dream (see p. 67). Bombs from 1941 explode as, only blocks away, streams of people leisurely walk along the warm, autumn streets. Ghostly impressions of Inferno are everywhere, wavering and not entirely materialized. People are freezing and starving to death only 100 meters from the bustling market stands of 1991. Screams of tormented souls mesh with children's laughter.

The ground slowly cracks under the characters' feet, revealing a structure of steel, stone, and blood emerging from beneath the streets. Numerous chasms tens of kilometers deep have formed. Chagidiel's Citadel climbs up the chasm walls, accompanied by plumes of suffocating smoke.

Piece by piece, present, past, and Inferno are merging into one. Complete chaos ensues as Leningrad's present-day inhabitants witness those of 1941 Leningrad, as well as the denizens of Inferno. Blind panic erupts as razides and other creatures begin openly hunting. Yet, the creatures of Inferno specifically avoid the characters, refusing to harm them. The characters bear **Chagidiel's Mark** and thus belong to him. They can help others by hindering the Inferno-creatures and ordering them to leave the area.

*The Black  
Madonna*



## The Guides

As the realities merge together, all maps are soon rendered useless. Even those who have lived in Leningrad before can no longer find their way. With no idea where they are, the PCs soon realize they can no longer find Kalenko's palace. Just then, they see a distant figure waving to them. Several figures join the first one until the characters are surrounded by hundreds of translucent silhouettes. They are the dead children from Dream-Inferno, who lead the group towards Kalenko's house.

They travel through the burning, twisted city in a huge semicircle. The closer they get to the palace, the more present Leningrad fades and 1941 and Inferno take over. Eventually, only Leningrad of 1941 and Inferno remain. The children lead them all the way to Kalenko's house. The cold becomes increasingly bitter, as the characters find themselves in Leningrad on New Year's Eve, 1941.

## Kalenko's House

The characters recognize the house's exterior from their dream; the same distinctive façade facing Bolshoy Prospekt. All the windows are covered by heavy, grey curtains. It is impossible to see inside.

In front of the house, the snow is deep and only a narrow, well-trodden path leads up to the entrance. Wrapped in small blankets, two infants lie in their baskets on the stair, frozen and starved to death. A heavy set of doors leads into the house. What happens after entering the house depends solely on the characters. Events outlined below are provided as an example only; the GM can adjust them according to the characters' choices.

Upon entering the house, the characters immediately encounter Kalenko and his servants from 1941. The characters are ordered to leave the house. If they refuse, the minions open fire. Everyone in the house rushes in and a wild combat erupts. The men fight to the death, knowing what awaits them should they fail. They believe the PCs are Soviet soldiers.

After the combat, the characters are free to search through the house undisturbed. The Madonna does not react until they encounter Pogodin in the library [3]. All doors into the rooms where the children are kept are locked. These doors can be opened using a lock-pick or a crowbar and a successful roll for *Acting Under Pressure* or another appropriate Advantage. If they start freeing the children, Pogodin appears and all hell breaks loose.

## Map and Floor Plans of Kalenko's House

### GROUND FLOOR

- [1] **Hall:** It appears as it did in the dream, but more decayed. Doors open into a dark hall with a low ceiling. The wall plaster has flaked away completely. An oriental rug soiled with filth and dried blood lies on the floor. An old, crystal chandelier with burning

candles hangs from the ceiling, casting a ghostly light. Paintings of noblemen, Kalenko's forefathers, line the walls. The pictures are blackened, each face twisted as if in pain. When the characters look at them, the faces appear to move, as if trying to shout something. Stairs lead up to another floor, while locked doors on the left and right lead to the rest of the house. Straight ahead, two doors lead to a huge drawing-room. The air is below freezing and stinks of rot and something else. The characters are met by a tall, slim man with grey hair and a small goatee. It is *Nikolay Kalenko*, dressed in the same dark suit he wore in the dream. Two of *Ivan Pogodin's Henchmen* are also here.

- [2] **Lounge:** The drawing room was once furnished with wall-benches and small tables. The tables and chairs have since been removed. A large, crystal chandelier hangs from the ceiling. Six of *Ivan Pogodin's Henchmen* are found here.
- [3] **Library:** The countless books lie scattered on the floor, and the bookcases' glass doors are shattered, covering the floor in jagged shards. The shelves are lined with the skulls of more than a hundred children. Some are polished bone, while others are freshly rotting. Heavy, half-torn easy chairs stand in the middle of the room. A chandelier burns on the ceiling, but its light does not reach the floor. A thick darkness rests over the room, no light penetrating it. It is freezing cold. *Ivan Pogodin*, Chagidiel's Incarnate, waits here for the characters and the Black Madonna.
- [4] **Chamber:** The room is devoid of all furniture except for a heavy, oak table in one corner and a display casewith a broken door. Broken glass and wet blood cover the floor. There are ten half-naked, starving children here. They crouch around another child, preparing to tear her apart and devour her tiny body.
- [5] **Chamber:** Darkness fills the room, obscuring its meager contents: two chairs and an end-table. A ruined Persian rug covers the floor, soaked in fresh and dried blood. Two young boys have been tied up in the easy chairs, their rotting bodies missing ragged pieces. There are eight children living here.
- [6] **Chamber:** The room's only furnishing are a moldy chaise lounge and another glass display case with a broken door. Broken glass and porcelain are scattered across the floor. Unnerving patterns line the walls, painted in blood. If stared at the patterns appear to shimmer and move. Fifteen children reside here, all of them covered with infected wounds. Upon inspection, the characters realize the children's wounds match the patterns on the walls.
- [7] **Lounge:** Two soiled couches and eight easy chairs are the only furniture. Wooden pieces from two oak tables are spread across the floor. Forty starved, half-naked children are locked up here, their bodies covered with infected wounds. Judging by the overpowering stench, no one has opened the door in weeks.
- [8] **Kitchen:** Two of *Ivan Pogodin's Henchmen* sit here, gnawing on something unmentionable. It is filthy and freezing. A large, cold iron fireplace dominates the main



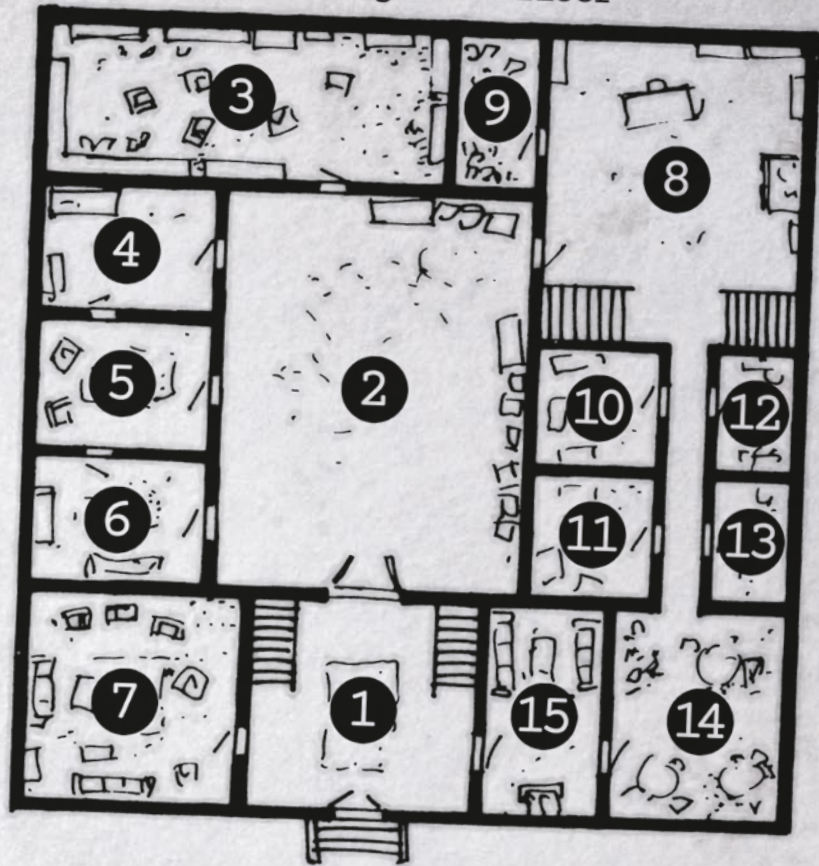
wall. Kalenko's only surviving servant, an emaciated kitchen boy, is hunched up and shaking on one of the benches.

- [9] **Pantry:** An exact replica of the Frankfurt Clinic's pantry the PCs saw in the dream (see *Chapter 3*). However, the body parts here do not move.
- [10] **Servant's Room:** Pogodin's servants live in this room, but they are currently elsewhere. Four dirty hay mattresses lie on the floor. Three naked children are locked up here, beaten nearly to death.
- [11] **Servant's Room:** Pogodin's servants live in this room, but they are currently elsewhere. There are four dirty hay mattresses lie on the floor. Two older children are locked up here, bound to each other and blackened with bruises.
- [12] **Linen Closet:** The house's linen supplies lie scattered on the floor. The sheets have been torn into long, bandage-like strips.
- [13] **Supplies:** Most of the room's porcelain dishware has been smashed. A dead body lays amongst the broken splinters, cut to pieces. Its head is missing.
- [14] **Tearoom:** Three tea tables and accompanying chairs furnish the room. Ten bodies have been piled in the far corner, each in varying stages of decomposition. Every corpse is missing its head.
- [15] **Reception Room:** Two couches and a table stand against the wall. *Ivan Pogodin's Henchmen* usually relax here, staying close to the burning stove. Two half-empty vodka glasses sit on the table.

## Upper Floor

- [1] **Hall:** Upholstered benches stand against the wall. Darkened, twisted paintings of Kalenko's forefathers hang along the walls. A crystal chandelier has fallen to the floor, covering the entire hall in broken shards. A corridor leads to a small anteroom outside the dining room. Tables and chairs have been knocked over.
- [2] **Bedroom:** This shadowy room once belonged to Yelena, Nikolay's wife. A wide, canopy bed dominates the far wall. Forty traumatized children reside here, occupied with beating and torturing one another under Chagidiel's influence. Two children are already dead and shoved under the bed, while three others are so mutilated they won't survive.
- [3] **Bathroom:** A large stone tub rests against the main wall, filled with bloody water. A bloated, headless body lies half-submerged in the water.
- [4] **Nursery:** Three bodies have been thrown among broken furniture and worn toys.
- [5] **Linen Closet:** Linen and crushed porcelain are scattered all over the floor. The half-rotted bodies of Kalenko's maidens lay under the debris.
- [6] **Toilet:** An unspeakable mess of vomit and other bodily fluids.
- [7] **Study:** An open fireplace stands against one wall. Heavy leather-upholstered furniture are arranged around low tables. Fifty children have been squeezed in here, most of them apathetic and hunched up on the grimy floor or on the couches.
- [8] **Dining Room:** The main dining hall. A crystal chandelier hangs over a long dinner table with sixteen chairs around it. On the walls, unsettling portraits seem to shout warnings at the viewer, their faces stretching out of the painting. A half-eaten feast sits on the table, along with three empty wine bottles.
- [9] **Bedroom:** Previously Alyona's bedroom, the room has remained empty since her disappearance in 1938. A narrow bed with several dolls sits in the corner, coated in dust. A grimy picture of Alyona and Katya stands on a small desk. Characters recognize the two nepharites from the picture. Otherwise, the room is empty.

Kalenko's House, ground floor





[10] **Barthroom:** The room contains a small bathtub, an enameled sink, and a jug for cleaning. Dried blood stains the floor.

[11] **Bedroom:** Once Katya's bedroom, it contains a narrow bed, a desk, and a small tea-table. Katya's diary lays on the bedside table, entries referring to the increasing madness in the household and her own forced sex-slavery to Chagidiel's incarnate, ending abruptly on New Year's Eve, 1941. Ten apathetic young girls are locked up here.

[12] **Bedroom:** Once Nikolay Kalenko's bedroom, Ivan Pogodin now resides here. A wide, canopy bed dominates the main wall, accented by a small table and two chairs. The walls are drenched in blood. Four severely beaten children (ages ranging from 10 to 12 years old) lay hunched-up and tethered near the bed.

[13] **Office:** Once Nikolay's private office, it is currently used by Ivan Pogodin. A heavy desk and several archive cabinets fill the room. Papers are spilling out of the cabinet, torn apart and soiled. Mail from the city authorities is piled on the desk.

[14] **Supplies:** Masses of paper, binders and ruined books have been dragged into the middle of the floor. Twelve mutilated children are kept captive here.

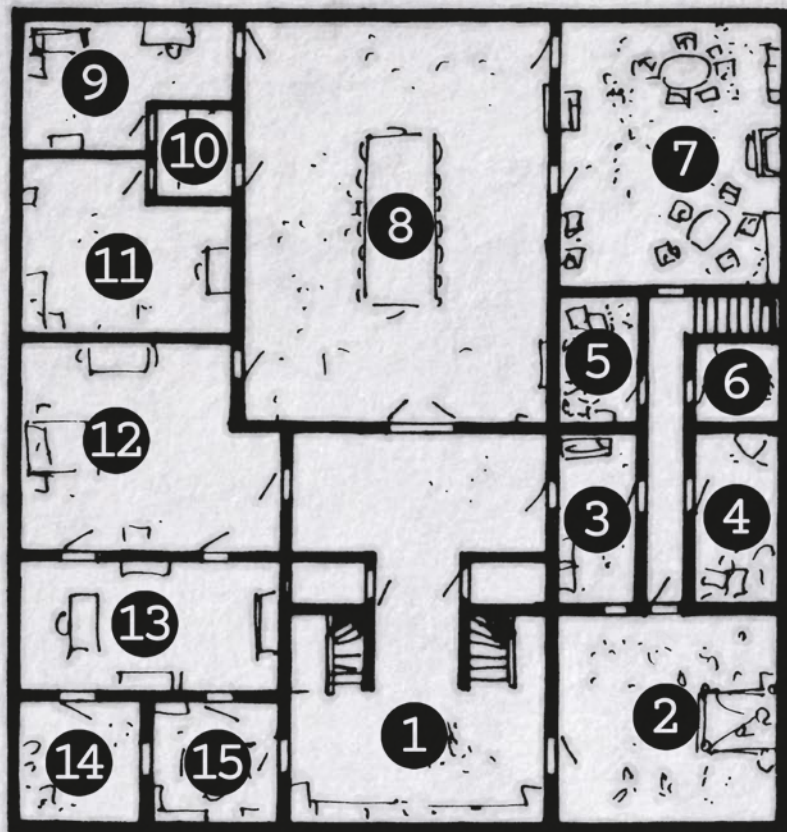
[15] **The Secretary's Room:** Kalenko's secretary once resided here; now used by one of *Ivan Pogodin's Henchmen*. There is a desk and a few shelves.

## The Basement

The basement stairs are located in the corridor outside the kitchen. They lead deep down to a basement vault from the 1700s. A freezing wind gusts up from below. The darkness is near absolute, most lights are immediately extinguished.

- [1] **Food Cellar:** A well-stocked pantry of vegetables, black bread, and salted meats of questionable origins. The food is in surprisingly good condition.
- [2] **Wine Cellar:** A half-empty wine cellar, its best vintages apparently removed.
- [3] **Potato Cellar:** Once used to store potatoes, the room now houses eight children suffering severe physical changes. The player characters recognize the changes and the behavior from the patients encountered in the Frankfurt Clinic's basement.
- [4] **Cellars:** Pogodin keeps children with serious physical changes in these old vaults. They are tethered by chains to the walls and floor, attacking

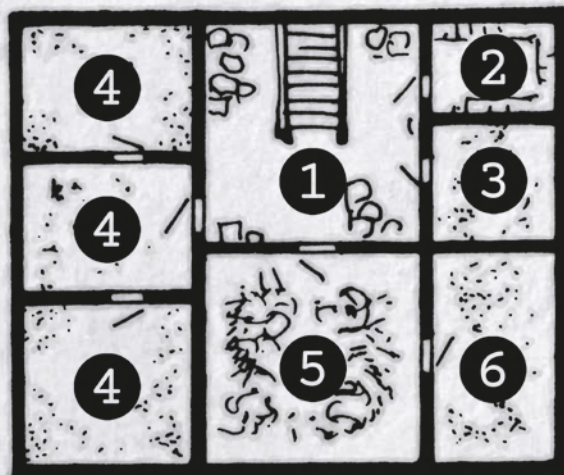
## Kalenko's House, upper floor



and screaming in terror if the characters venture too close. Characters with **Chagidiel's Mark** or who have **Enhanced Awareness** see steel bars instead of the stone floor. Beneath them, Chagidiel's ice-cold Inferno reaches upward. Rusty stairs lead down.

[5] **Temple:** The basement's largest room, this chamber served as Kalenko's temple dedicated to the Death Angel. At first glimpse, the floor appears to be hard-trodden clay. However, those who bearing **Chagidiel's Mark** or have

## Kalenko's House, basement





**Enhanced Awareness** do not see a floor at all. Instead, they see a roaring abyss winding its way downward to the Death Angel's Citadel. Burning symbols are carved in the very air where the floor should be. There is no altar or magic implements, as Kalenko was never a magician in the truest sense of the word.

- [6] **Inner Chamber:** A simple stone chamber with an earthen floor. As soon as the characters enter, the walls disappear to reveal Inferno around them; only earthen floor remains. A rusty shovel rests against the wall. Kalenko's wife and two daughters are buried here.

## The Battle of the Incarnates

When they encounter Pogodin, probably in the library [3], the Black Madonna emerges from the Chosen character she currently inhabits. As a result, the character is freed from **Chagidiel's Mark**, but still does not remember anything that previously occurred in the cathedral's crypt.

At first, the Black Madonna resembles the statue from below the cathedral. Then she grows until she appears to be hundreds of meters tall, surrounded by an intense light making her impossible to directly look at.

Simultaneously, Pogodin roars in anger and terror, causing the entire house to be thrown in chaos. Every door and window is obliterated by a soundless explosion. All objects made of glass and crystal explode into a cloud of deadly splinters, forcing the characters to dive for cover (roll for **Avoid Harm; 3 Harm** from the explosion).

When they look back up again, they see the Black Madonna and Chagidiel's Incarnate fighting a spectacular battle. The air itself trembles, as the two figures stagger back and forth around one another. Unbeknownst to them, the characters are visualizing the battle in the only manner their minds can fully comprehend, unable to grasp what is truly happening. Actually, the Black Madonna is attempting to tear down Chagidiel's Citadel in Inferno; the battle taking place far beyond Kalenko's palace. She is blocked by the Death Angel's Incarnate.

## The Children are Freed

Kalenko's house now resides within an enormous hall in Chagidiel's Citadel. The Black Madonna struggles to destroy the palace and its surroundings with the Death Angel itself opposing her. It takes up all of their attention, so the PCs are effectively ignored.

The characters hear footsteps approaching and see three shadowy figures. It is **The Three Nepharites**, which have stalked them for so long. They approach the group in a decisive way, looking gently at them – their horrific visages softened, almost human again.

"Fulfill your destinies. Free the children. Our time has come," Alyona says. Then, the trio turn and go to guard the house's front gate, where they await the onrushing assault they know will come at Chagidiel's behest.

The characters should free all the children in the house, so that they can expel Chagidiel and get their revenge. Having already released the children's souls in the Dream-Inferno, the characters must now free their physical bodies. Through their hellishly traumatic experiences, the children have unlocked part of their divine potential, achieving an early stage of Awakening. Although they possess only a hundredth of their full power, the 700 of them combined together can easily crush the Death Angel's Incarnate.

To avoid actually dying, Chagidiel wisely retreats and breaks all connections with our reality. The children and characters are freed. The nepharites' ties to the Death Angel are also broken, but they are still damned. The characters see the gates to Kalenko's house

collapse, and a living wave of creatures from Inferno pour in. With the roar of tens of thousands of throats, the malformed creatures attack in wave after wave. For the moment, they are held back by the three nepharites, who use their unique abilities to the fullest potential.

The GM should maintain a sense of urgency throughout the scene. The PCs only have a couple of minutes to free the children before it is too late. They must run through the house, as if their lives depended on it (they do). If they require 'encouragement,' the GM can have a razide break through and hunt them.

When all the children are freed, everything goes unnaturally quiet. The children come out of their rooms, looking at each other and the characters. Their faces light up with understanding, only to be replaced with inhuman anger. The children turn away from the characters and stream out of the house, where the creatures from Inferno hastily step aside. Their tiny bodies begin to warp and change until they are no longer human.

Beyond the gates, the battle halts and a roar of mad terror erupts, shaking all of Inferno. If the characters rush outside – or go to a window – they see Pogodin being torn to pieces by the children. Even the Black Madonna flees from children's wrath. They ignore her, and she fades and disappears.

What the characters perceive as the children tearing Pogodin to pieces is actually them destroying the Death Angel's Citadel. Faced with the very real risk of being obliterated, Chagidiel wisely chooses to retreat, breaking all connections with our reality.





Slowly, normal reality is reestablished. Inferno, the present, and the past are separated from one another. Leningrad and Kalenko's house materialize slowly around the characters.

With that, the children and the characters are freed. The characters are cured from the parasitic infection and all physical damage from it vanishes. The children look up at them one last time, offering their thanks before disappearing to seek their own destinies. They slowly fade away and their sweet laughter, hardened but less cruel, can be heard at a distance, even after they vanish.

The characters have returned to Leningrad. The house is empty; no signs of the children remain. There are only desiccated bodies where Pogodin's minions fell. The windows and doors of the house are intact.

When the group turns around, they see *The Three Nepharites* standing behind them. The trio has a terrified Kalenko with them. "Leave this house.

It's over for you now," Katya says. The nepharites usher the characters out onto the noisy Bolshoy Avenue in 1991. The gates shut behind them. They hear Kalenko's horrified screams for a moment before traffic noise drowns them out.

*GM Note: If the characters are stubborn enough to obey Chezenko and do not free the children, the nepharites try to convince them at any cost. If characters still refuse, the nepharites step aside and allow the creatures from inferno to pour into the house. The Black Madonna temporarily drives the Death Angel from Leningrad to Inferno. When Pogodin is defeated, the Madonna rises from the shaft and disappears, abandoning the PCs in Inferno. Chuckling, the nepharites explain they are now Chagidiel's property, and drag them off to eternal torment.*

## THE CALM AFTER THE STORM

After the PCs free the children and expel Chagidiel, Leningrad slowly returns to normal. Reality reestablishes itself in the city, as the present, the past, and Inferno separate from each other. Chagidiel's Citadel is the first thing to fade away. The cracks in the streets close up and the creatures of Inferno disappear. The rhythmic thumping from the underground recedes and then stops completely. The city's inhabitants mentally repress everything they'd just experienced in Inferno, dismissing it as a waking nightmare. Martial law

is lifted, as the cholera-threat is reported to be over. Soon, nothing remains of the grim events.

The black cathedral in Kaptyeno stands empty, leaving no traces of Chezenko or Selivanova. The two lictors ignore the characters, but do not forget they disobeyed their orders regarding the children. The characters are unceremoniously deported back to Germany.

Although they have all their belongings and money, the characters have made powerful enemies in Germany, making it a wise move to leave the country. No traces of the parasitic infection remain. The tumorous growth of *Chagidiel's Mark* has gone. The Death Angel has withdrawn completely from our world – at least, for the time being.

## EPILOGUE

The waves are gently lapping against the shore at Kondoi Beach. The sun is setting and the evening light colors the sea crimson. A few couples are sitting on blankets along the beach, taking in the beautiful scenery. You take a sip of your drink and feel calm and at ease, finally. No traces of the infection, or the Mark you received, remain. The nights are yours again, placid dreams replacing the nightmares – at least those that were supernaturally inflicted. Your therapist says the others will fade in time.

You have made many powerful enemies. You are hunted by forces set on exacting their revenge. But for now, Taketomi Island is a world away from Kartenaustraße.

You walk down to the water. It's still warm. The sun is all but gone now and the couples are starting to pack up and leave. You remain for a while longer. That's when you notice something in the water in front of you. A black porcelain doll, floating just beneath the surface. The memories come rushing in, hitting you all at once, and you close your eyes.

When you open them again you are standing in a white landscape, surrounded by fog. You glimpse low hills on the horizon and a lonely tree rises on the hillside before you. You have been here before. The man is here, he is sitting by the tree on the hill, leaning against the weathered tree trunk.

"They will find you, you know. What if I told you that you could stay here? That together we could rebuild the city. That we could create a new world here. A world that never ends?" He stretches out his hand and offers it to you.

What do you do?





**FOR CHARACTERS  
THAT ACCEPT THE DREAM  
WANDERER'S OFFER:**

*You take his hand and start walking. The fog envelops you. You feel excited and elated. You have so very much to do, and all the time in the world to do it.*

**FOR CHARACTERS  
THAT CHOOSE TO  
REMAIN IN ELYSIUM:**

*You open your eyes again. You are alone on Kondo Beach. Almost three decades have passed. You've aged well, despite having to constantly look over your shoulder. Several attempts on your life have been made, keeping you perpetually on edge. Loved ones you thought you could protect perished. Yet you survive. Struggling to survive just one more day.*

*It was a golden opportunity. An opportunity to welcome the newly born republics and states of the former Soviet Union into the international community, into the European family. To approach the fall of communism with compassion. Instead, a vindictive indifference dispelled all that. Chaos, shock therapy, hyperinflation, and corruption on a massive scale reshaped the new Russian Federation. Now, the chickens have come home to roost, as it were.*

*You glance down on your smartphone. 10:00 a.m. The Victory Day parade is about to begin. The sky is grey. Red Square is filled with attendants. Loud hurrahs shared by thousands of soldiers. Tanks, anti-aircraft batteries, and mobile nuclear missile-launchers parade in front of stern looking men. Did anything really change?*

*You look at the smartphone again.*

*Your eyes meet hers.*

*She nods to you.*

*It is time.*



# APPENDIX

## IMPORTANT NPCS

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Kristen Blühme (p. 137)  
Ivan Chezenko (p. 138)  
Leonard Freude (p. 138)  
Pyotr Gallentinov (p. 139)  
Fyodor Gregoritch (p. 139)  
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Anton Mahler (p. 143)  
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Magda Orlova (p. 144)  
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Ivan Pogodin (p. 145)  
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## ADDITIONAL RULES

### OPEN LOCKED DOORS

To open locked doors, the character requires tools, like a crowbar or lockpicks, and the appropriate skills. If they can proceed without any pressure or time constraints, they succeed without rolls. If there are pressures like possible witnesses, guards, or an alarm, the player rolls for **Act Under Pressure** or an appropriate Advantage to open the locks.

### • The Art of Dreaming

When you affect changes in your lucid dream, **roll +Soul**. The changes are normally minor and fleeting, and affect only one aspect.

**(15+)** Choose 3 options.

**(10-14)** Choose 2 options.

**(-9)** You lack control over the dream. The GM makes a soft or hard move.

### Options:

- ◆ Transform an object.
- ◆ Your changes are permanent until the dream ends.
- ◆ Your changes affect something large or a number of things.
- ◆ Transform yourself.
- ◆ Transform another being.
- ◆ Create something from nothing (a single small, fleeting thing not bigger than what a person can lift and carry).
- ◆ Bring someone into the Dream (has to be someone you have had physical contact with in the past). [optional]



# IMPORTANT NPCs

## Alexi Blobel

Leader of the three Russians' foot soldiers, Alexi is an upstart from Berlin's underworld. A couple of years ago he came from Leningrad, where he handled black-market trade for Sasha Pogodin. Now, he heads Sasha's criminal rackets, collecting protection money, loan sharking, and doing enforcer jobs. The three Russians have ordered him and his men to remove the characters.

*Alexi is a small, weaselly man with greasy black hair and brown eyes. He suffers a skin disease, which makes his face red and swollen. He dresses in a black leather coat and a broad-brimmed hat.*

**Personality:** Alexi is completely ruthless. He is out for money at any cost, and will do anything as long as the pay is right. He has stern facial features and a cold, impersonal voice. It is impossible to determine his real personality.

**Playing Tips:** Stroke your hand lightly over the top of the head, as if to adjust your hair. Speak in a coarse voice. Chain-smoke and stub out cigarettes on the tabletop. Blow smoke in the face of the one you are talking to.

**Equipment:** Bullet-proof vest, Skorpion machine pistol with 3 spare magazines, stiletto, knuckle-duster, handcuffs, lock-picks.

**Home:** Berlin (Elysium).

**Creature Type:** Human.

### Abilities

- ◆ **Unemotional:** All rolls to **Read a Person** against Alexi have -2.

**Combat** [4], **Influence** [2], **Magic** [-].

### Combat [Powerful]

- ◆ Knock-out punch.
- ◆ Attack several enemies at the same time.
- ◆ Throw someone to the ground.
- ◆ Knife to the throat.

### Influence [Novice]

- ◆ Leader of underlings.
- ◆ Threaten someone, directly or by entailments.

### Attacks

Alexi fights with viciousness and lightning speed; opponents who misjudges him because of Alexi's small size will regret it.

**Knuckle-duster:** **Combo** [2] [Distance: arm]; **Knock-out punch** [2] [Distance: arm, victim unconscious, a character must choose knocked out on a miss on **Endure Injury**].

**Stiletto:** **Stab** [2] [Distance: arm]; **Fast cuts** [1] [Distance: arm, attacks up to 3 enemies within Distance]; **Knife to the throat** [-] [Distance: arm, victim trapped, a missed escape results in **2 Harm**].

**Skorpion (submachine gun):** **Aimed shots** [2] [Distance: room]; **Full auto** [2] [Distance: room, may hit up to 2 targets but empties magazine].

## Wounds & Harm Moves

**Armor:** Bulletproof vest [1] [protects the wearer from bullets]

**Wounds:** ○○○ ☠

- ◆ Grazed.
- ◆ Dazed.
- ◆ Subdued.
- ◆ Death.

## Krister Blühme

Blühme is one of Germanische Gemeinschaft's senior members, ranked below Leonard Freude and Ernst Vogel. Krister usually holds the responsibility of guarding prisoners at the organization's headquarters. *Blühme is a large man in his 40s with a red crew cut, stern face, and hard eyes. He wears wrinkled, stonewashed jeans, steel-tipped boots, and a German army jacket like many of the younger members in the organization. He radiates with violence.*

**Personality:** Blühme joined Germanische Gemeinschaft for the love of fist-fighting. He gratefully accepts new challenges and wouldn't mind bashing some intruders' heads in. Blühme hates everyone that isn't white, German, and sympathetic to the cause. Journalists, left-wing politicians, feminists, people of color, and other enemies of the German race are fair game for him.

**Playing Tips:** Smile viciously and stare into the player's eyes while clenching your fists.

**Equipment:** Knuckle-duster, steel-toe boots, two H&K VP70Z (handgun) in a dual shoulder holster.

**Home:** Berlin (Elysium).

**Creature Type:** Human.

### Abilities

- ◆ **Fist-fighter:** All unarmed attacks deal **+1 Harm**.

**Combat** [3], **Influence** [2], **Magic** [-].

### Combat [Considerable]

- ◆ Disarm an opponent.
- ◆ Burst into extreme violence against someone.
- ◆ Head-butt someone (**Avoid Harm** to dodge).

### Influence [Weak]

- ◆ Disclose something about Germanische Gemeinschaft.

### Attacks

Blühme loves a good fight and is likely to burst into violence, even if slightly provoked. He only relents when faced with death. Blühme spares defeated intruders, but hands them over to Vogel if they have acted suspiciously; otherwise, he lets junior members throw them out on the street.

**Unarmed:** **Head-butt** [2] [Distance: arm, **Avoid Harm** to dodge]; **Disarm** [-] [Distance: arm, targeted weapon gets ripped out of attacker's grip].

**Knuckle-duster:** **Punch** [2] [Distance: arm].

**Steel-tipped boots:** **Kick** [2] [Distance: arm].

**H&K VP70Z (handgun):** **Aimed shots** [2] [Distance: room].

## Wounds & Harm Moves

**Wounds:** ○○○ ☠

- ◆ Scratches.
- ◆ Subdued.
- ◆ Dying.
- ◆ Dead.



## Ivan Chezenko

Ivan is dressed in a black priest's robe. He appears to be around 50 years old. He is short and skinny with greying hair. He looks very healthy and well-kept, speaking in a mild and peaceful voice. In truth, he is a lictor. To those able to **See Through the Illusion**, Ivan appears to be a naked, 2.5-meters-tall, and grotesquely fat creature with long, blue-black nails and a thick tongue, which hangs down over his belly. His mouth is edged with small razor-sharp teeth. His skin is pale and translucent, and purple organs pulsate under the skin. His voice is coarse and threatening.

**Personality:** Chezenko is blindly loyal to Binah and the Demiurge's plan for humanity. He despises people and sees himself as an elevated creature.

**Playing Tips:** Speak in friendly tones and frequently smile, playing the role of a gentle priest. Fold your hands and press them against your chest. Change your play-style completely when speaking to those who can see Chezenko in his lictor shape. Your voice becomes coarse, and you might place your hands on the table like claws and wet your mouth.

**Equipment:** Black priest robe, staff.

**Home:** Leningrad (Elysium).

**Creature Type:** Lictor serving the Archon Binah.

### Abilities

- ♦ **Armor of Binah:** Takes no damage from weapons and creatures from Elysium. [Nepharites, Incarnates, razides, and similar creatures ignore **Armor of Binah**].
- ♦ **Thick skin:** All **Harm** taken is reduced by -1.
- ♦ **Gigantic:** Cannot be grappled or knocked over in close-combat. Successful melee attacks always cause the target to be *knocked over*.
- ♦ **Monstrous form:** Those who see Ivan's true-form must **Keep it Together** to not panic.

**Combat** [3], **Influence** [5], **Magic** [4].

### Combat [Considerable]

- ♦ Knock someone over.
- ♦ Grapple and hold someone.
- ♦ Move long distances with a leap.

### Influence [Exceptional]

- ♦ Offer favor to someone else in exchange for influence over them.
- ♦ Threaten someone, outright or through veiled implications.
- ♦ Discover someone's secrets.
- ♦ Know secrets of the supernatural.
- ♦ Stealthily manipulate individuals/groups/organizations.

### Magic [Powerful]

- ♦ Commanding voice.
- ♦ Read someone's thoughts.
- ♦ Manipulate the surrounding environment.
- ♦ Master (IV) in the Lore of Madness.

## Attacks

Ivan fights with his bare hands and uses his inhuman strength and speed to surprise his opponents, in combination with magic attacks – bending reality or opponents under Ivan's **Commanding** voice.

**Unarmed:** **Grapple and hold** [1] [Distance: arm, **Act Under Pressure** to get loose]; **Crush** [3] [Distance: arm, target must be held]; **Throw back** [2] [Distance: arm, target is thrown several meters]; **Punch** [2] [Distance: arm].

**Magic:** **Manipulate the Illusion** [2] [Distance: field, area]; **Commanding voice** [-] [Distance: room, target must **Keep it Together** or follow Ivan's order]; **Read thoughts** [-] [Distance: room, target must **Keep it Together** or truthfully answer 2 questions].

## Wounds & Harm Moves

**Wounds:** ○○○○○○○○○○○○○○ ☠

- ♦ Ignore the injuries.
- ♦ Turn his focus on the most recent attacker and ignore the others.
- ♦ In an uncontrollable rage, tears up aspects of the surrounding environment via **Manipulate the Illusion**; all opponents must **Avoid Harm**.
- ♦ Black blood oozes from an open wound.
- ♦ The attack cuts open his giant belly, releasing a disgusting smell.
- ♦ Ivan immediately assaults his attacker with an angry roar (**Avoid Harm**).
- ♦ Ivan escapes, melting through any obstacles, such as walls.
- ♦ The lictor is dazed and momentarily slowed (+1 to attack Ivan).
- ♦ Ivan dies.

## Leonard Freude

Leonard has been a member of Germanische Gemeinschaft since the late-1970s, building a great career within the movement. He was its undisputed leader until Ernst Vogel showed up. The razide quickly and brutally made it clear to Leonard he could either cooperate or suffer never-ending pain. Leonard chose to cooperate. Since 1981, he has been Vogel's right-handman and reluctant lover. He handles daily matters within the movement, forwarding Vogel's orders. Leonard is the only one in Germanische Gemeinschaft – except the clerk, Heidi Schmidt – who has seen Vogel's true shape and knows what he is.

*Leonard Freude is 33 years old. He dresses in simple uniform pants, a black shirt with folded sleeves, and black gloves. He has short black hair, and dark, desolate eyes. If, for some reason, the PCs see him naked, they see that his body is covered with scars and wounds of various sizes. Someone with the least bit of empathy will notice that he is overwrought with terror, despair, and hatred.*

**Personality:** Leonard is full of hatred towards the razide. He directs his hatred against everything and everyone around him, except for Vogel himself. He looks for faults in everyone and places them in situations where he can hurt them.



**Playing Tips:** Straighten your clothes continually. Keep your head high and stroke your hair. Avoid eye-contact with anyone you speak to, but talk decisively and harshly.

**Equipment:** Dagger, Knuckle-duster, Walther P88 (handgun), extra magazine

**Home:** Berlin (Elysium).

**Creature Type:** Human.

**Combat** [3], **Influence** [3], **Magic** [-].

**Combat** [Considerable]

- ◆ Pin down with gunfire [**Act Under Pressure** to regain mobility].
- ◆ Aim at weak spot [ignores armor].
- ◆ Take cover [+2 **Armor**].

**Influence** [Considerable]

- ◆ Interrogate someone.
- ◆ Give someone an order.
- ◆ Use criminal contacts.

**Attacks**

Freude is a tactical combatant who prefers fighting when the odds are in his favor. He doesn't take unnecessary risks and confronts intruders when backed up by neo-Nazis, senior members, or Vogel. If attacked directly, Freude surrenders when critically wounded or faced with unbearable odds.

*Knuckle-duster:* **Punch** [1] [Distance: arm].

*Dagger:* **Stab at weak spot** [2] [Distance: arm, ignores armor].

*Walther P88 (handgun):* **Aimed shots** [2] [Distance: room]; **Pin down** [-] [Distance: room, **Act Under Pressure** to regain mobility]; **Aim at weak spot** [2] [Distance: room, ignores armor].

**Wounds & Harm Moves**

Wounds: ○○○ ☠

- ◆ Scratched.
- ◆ Hurt but alive.
- ◆ Critically wounded.
- ◆ Dead.

### Pyotr Gallentinov

Pyotr is a tormented man in his 50s. He is tall and slightly overweight with grey hair and an eagle-sharp nose. His eyes are brown and constantly staring. He wears a white hospital gown, tied in the back, and has a patient's bracelet around his wrist. His pupils are somewhat larger than they should be, indicating that he is drugged.

**Personality:** Pyotr is basically good-hearted and helpful, but he is completely lost in his own trauma-wracked brain. It is difficult to get him to make sense.

**Playing Tips:** Wrap your arms around yourself and stare into the distance with big eyes. Sway gently back and forth. Say peculiar things that are totally out of context. Quietly count items around you.

**Home:** Frankfurt Clinic (Elysium).

**Creature Type:** Human.

**Combat** [-], **Influence** [-], **Magic** [2].

**Magic** [Novice]

- ◆ Sense someone's true nature.
- ◆ Manipulate dreams.

**Attacks**

Pyotr is unable to attack or defend himself.

**Wounds & Harm Moves**

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dying.
- ◆ Dead.

### Fyodor Gregoritch

Dr. Fyodor Gregoritch is now the head of Slava's research department, after the former leader, Dr. Vsevolod Kustodiev, disappeared at the same time General Strelkov took over the Slava leadership. Dr. Gregoritch is secretly a loyal servant of the Death Angel, Chagidiel, chosen for his sadistic inclinations. *He is a pale, fat, bald, and short man with a skin condition and glasses set in a thick frame. He wears a soiled, grey coat over his suit. He has a slight limp in his left leg.*

**Personality:** Gregoritch is fanatically loyal to Chagidiel. He ignores Slava's nationalism and is only interested in pain and suffering. His empathy for other living beings is virtually nonexistent.

**Playing Tips:** Avoid expressing any feelings. Talk impersonally.

**Equipment:** Makarov (handgun), doctors bag, keys to the test subject's rooms (see *Slava's Headquarters* [7, 8, and 9], Upper floor) and the medicine cabinet in the big laboratory (see *Slava's Headquarters* [15], Upper floor).

**Home:** Moscow (Elysium).

**Creature Type:** Human.

**Combat** [1], **Influence** [3], **Magic** [2].

**Combat** [Weak]

- ◆ Draw a gun on someone.

**Influence** [Considerable]

- ◆ Disclose information about Slava.
- ◆ Find someone's medical records.
- ◆ Know something about the occult.

**Magic** [Novice]

- ◆ Sense someone's tendency for violence and death.
- ◆ Journeyman (II) in the Lore of Death.

**Attacks**

Dr. Gregoritch has a worn Makarov pistol in his coat, which he draws if he feels threatened.

*Makarov (handgun):* **Aimed shots** [2] [Distance: room].

**Wounds & Harm Moves**

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dead.
- ◆ Critically injured.



## Nigel Harcombe

Nigel Harcombe's real name is Jonathan Westlake. He was born to a noble family in southern England in the 16th century. He started experimenting with black magic early on, after becoming orphaned when he was 14 years old. He gained the majority of his knowledge from an escaped nepharite, who was given a free haven in his house. By the time he was 30 years old, he became a competent magician in the Lore of Death. When he reached the age of 70, he performed a ritual to exchange his body with a young nobleman from London in order to extend his natural life. He has used this method repeatedly to survive until present day.

*Harcombe now appears like a slim man in his mid-40s with a solid nose and light, short hair. His latest body-exchange was with an American musician in 1968. He usually dresses in black-or grey leather pants and loudly-colored silk shirts. No matter which body he resides in, he suffers a bruised swelling around his neck, a physical change he received after strangling his first victim.*

Although he has only worn this body since the late-1960s, Harcombe is currently wanted in England and France in connection to several ritual murders. He does not like changing bodies unless absolutely necessary and, therefore, fled to East Germany instead of stealing another new body. When Interpol's tentacles reached him in Germany, he fled to the Soviet Union. Now he is seriously considering changing bodies to escape pursuit. He is very picky and has spent a couple of weeks searching for a suitable host body when the PCs come in contact with him. He frequents bars and clubs at night, looking for an acceptable victim.

Nigel Harcombe has a strong **Magical Intuition**. If he sees the PCs, he intuitively knows they possess a special destiny. He investigates them out of pure curiosity and is very willing to contact them.

**Personality:** Nigel is interested in two things: broader magical knowledge and eternal life. He is prepared to sacrifice everything to achieve these. He is positively phobic of death and avoids all risky situations.

**Playing Tips:** Rub your thumb against your fingertips on your right hand. Try to appear slightly distant. Speak with a mild, ingratiating voice. Rub your hand against your neck, as if the swelling is itching.

**Equipment:** Golden Browning Hi-Power handgun, three extra magazines, private notebook.

**Magic:** Lore of Death, Lore of Time and Space.

**Home:** Berlin (Elysium).

**Creature:** Human Death Magician in service of the Death Angel, Chagidiel.

**Combat** [1], **Influence** [3], **Magic** [5].

### Combat [Weak]

- ◆ Suppressive fire [**Act Under Pressure** to move].

### Influence [Powerful]

- ◆ Reveal something about Strelkov's plans.
- ◆ Leader of Death magic novices.
- ◆ Contacts with occultists.

## Magic [Exceptional]

- ◆ Master (IV) in the Lore of Death.
- ◆ Adept (III) in the Lore of Time and Space.
- ◆ Create portals between places.
- ◆ Sense danger.
- ◆ Transfer into a new human body.

## Attacks

Harcombe can sense incoming danger and avoids all life-threatening situations by traveling through Time and Space portals. His phobia of dying have make the magician weary of any threat and he always has a portal to escape through in his vicinity. If confronted, Harcombe only fights to enable his escape.

Unarmed: **Push** [1] [Distance: arm].

Browning Hi-Power (handgun): **Suppressing fire** [1] [Distance: room, **Act Under Pressure** to move].

## Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.

## Alfred Hausser

The policeman Alfred Hausser is a muscular man in his mid-30s. He has short brown hair with traces of grey and a short beard. His eyes are brown. He is dressed in jeans, sneakers, and a blue shirt. When the PCs find him, he is beaten bloody and has a broken nose and arm.

**Personality:** Alfred is loyal to the police department and his work, but often chooses to go his own way. He is very hot-tempered and brash. He is furious with Germanische Gemeinschaft and constantly risks losing his temper completely, especially now.

**Playing Tips:** Rub your left arm, as if it hurts. Screw up one of your eyes, as if it is swollen shut. Act as if you are in constant pain. Speak with a thick, German accent and swear a lot.

**Equipment:** The bloodstained clothes he is wearing. Alfred's SIG Sauer P225 (handgun) is in Germanische Gemeinschaft's armory.

**Home:** Berlin (Elysium).

**Creature Type:** Human.

**Combat** [2], **Influence** [2], **Magic** [-].

### Combat [Novice]

- ◆ Supporting fire (+1 to the next roll for character).
- ◆ Join a coordinated attack (one character get **+1 Harm** to next attack).

### Influence [Novice]

- ◆ Tell something about the police investigation on the Germanische Gemeinschaft.
- ◆ Help out with the police.



## Attacks

Alfred's wounds hinder him from fighting at full capacity. If the PCs give him a handgun, he can support them in the Germanische Gemeinschaft headquarter, but only does so if they uphold the law. Alfred defends himself with lethal force, but tries to subdue and arrest the neo-Nazis.

(if given) *Handgun*: Aimed shots [2] [Distance: room].

## Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Bleeding.
- ◆ Unconscious.
- ◆ Dead.

### Siegfried Hinderman

*Siegfried is a well-kempt man in his 60s. He is well-trained and tanned. His hair is colored, except for a couple of grey streaks near the temples. He dresses in white suits and dislikes getting dirty. He is constantly accompanied by two bodyguards, with the same statistics as the Guards by the storage and the drug factory (see p. 159).*

**Personality:** Siegfried is greedy and ruthless. He tries to maintain a well-kept façade. It is important for him to have an elevated position in "regular" society. It would be a disaster for him if he was exposed as a drug-dealer and kicked out of the Freemasons. As a politician, he is friendly, polite, and well-mannered. As a drug-boss, he lets the mask slip and becomes brutal.

**Playing Tips:** As a politician, Siegfried poses with a wide smile, speaks with a friendly voice, tells bad jokes, and flirts with women in the group. As a drug-leader, he is ice cold, constantly threatens abuse and murder, and considers the player characters with open contempt.

**Equipment:** Locked briefcase with today's documents, two guards (see *Guards*, p. 159), silver-plated Walther PPK in shoulder holster, key to the office safe (see *Toxic Café*, p. 95).

**Magic:** None.

**Home:** Berlin (Elysium).

**Combat [2], Influence [4], Magic [-].**

## Abilities

- ◆ *Bound to Higher Power:* Hinderman sold his soul to Ernst Vogel and is now his unwilling servant.

## Combat [Novice]

- ◆ Flee from conflict.
- ◆ Take cover [+2 **Armor**].

## Influence [Powerful]

- ◆ Send torpedos (see *Guards*, p. 159).
- ◆ Threaten someone, indirectly or directly.
- ◆ Leader of drug factory.
- ◆ Use political influence to affect someone.

## Attacks

Hinderman is a stone-cold killer, relying on ruthlessness to scare his enemies into submissions. When faced with true opposition Hinderman flees, avenging his defeat later.

*Unarmed:* Punch [1] [Distance: arm].

*Walther PPK (handgun):* Aimed shots [2] [Distance: room].

## Wounds & Harm Moves

Wounds: ○○○ ☠

- ◆ Grazed.
- ◆ Dying (but can be saved).
- ◆ Flees bleeding.
- ◆ Death.

### Nikolay Kalenko

Kalenko has lived an eternity as Chagidiel's servant. He still has his former appearance: *A tall, thin man in his 40s with greying hair and a small goatee. He is dressed in a crumpled dark suit and a blood-stained shirt.*

**Personality:** Very little of the former Kalenko remains. He is a fawning, drooling slave who does anything to please his master.

**Playing Tips:** Hunch over so you almost fold in half. Look up from below and speak with a pleasant, subordinate voice. Rub your hands against each other.

**Equipment:** Hidden knife.

**Home:** Leningrad (Elysium/Inferno).

**Creature Type:** Human Death Magician, bound to Chagidiel.

**Combat [1], Influence [2], Magic [3].**

## Abilities

- ◆ *Bound to Higher Power:* Kalenko is the Death Angel Chagidiel's loyal servant.

## Combat [Weak]

- ◆ Draw a hidden knife.

## Influence [Novice]

- ◆ Tell the truth about his family.
- ◆ Tell convincing lies.

## Magic [Weak]

- ◆ Adept (III) in the Lore of Death.
- ◆ Conjure at creature from Inferno.
- ◆ Tell about Inferno.

## Attacks

Kalenko only serves Chagidiel's will and doesn't care what suffering he must endure to receive his master's pleasure. He fights, lies, and begs for the PCs to leave his house.

*Unarmed:* Punch [1] [Distance: arm].

*Knife:* Stab [2] [Distance: arm].

## Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.



## Filip Kramer

Filip is the most shabby of the three Russians. He has been using heroin since the 1960s, only with a few minor breaks. *He is tall and very skinny with tangled grey hair and sheepish facial features. He dresses in black gabardine pants and polo shirts of eastern state design.*

In the early-1980s, Filip rose as the leader for a group of Satanists in East Berlin. When the Berlin Wall fell, he conflicted with Satanists from West Germany, who were hoping to control the groups in the East. This conflict between the groups continues and Filip is very strained. He has also been severely unsettled by his nightmares and returning memories.

**Personality:** Filip is the least polished of the three Russians. He has been haunted by nightmares and anxiety since childhood. Of the three, he has the most vivid memories from the period in Kalenko's house. His destructive relationship with Magda Orlova is an attempt to handle this. He finally found a way to bind and control his anxieties through magic. He is passionately interested in magic and believes his magical abilities can save him from his devastating destiny, which he senses quickly approaching.

**Playing Tips:** Shake your head as if throwing back your long hair. Let the corner of your mouth twitch sporadically. Let your eyes flicker and speak nervously.

**Equipment:** Makarov, old Nazi dagger, smaller occult items.

**Magic:** Lore of Dreams, Lore of Death.

**Home:** Berlin (Elysium).

**Creature Type:** Human Death Magician, unknowingly bound to Chagdiel.

### Abilities

- ◆ **Bound to Higher Power:** Filip is possessed by one of Chagdiel's Incarnates.

**Combat** [3], **Influence** [3], **Magic** [4].

### Combat [Considerable]

- ◆ Fast draw (acting under pressure to react).
- ◆ Rip someone up.
- ◆ Hate Christians, Jews, and Muslims, and does **+1 Harm** to them.

### Influence [Considerable]

- ◆ Informal leader of the Slavic Association.
- ◆ Leader of the Satanists of East Berlin.
- ◆ Extensive knowledge of occult societies.

### Magic [Powerful]

- ◆ Adept (III) in the of the Lore of Death.
- ◆ Journeyman (II) in the of the Lore of Dream.
- ◆ Create a Living Dead servant (see p. 161).
- ◆ Wander through Limbo or Inferno.

### Attacks

Filip fights dishonorably and tries to take his opponents by surprise. If the opponents are numerous or heavily armed, he ures the opponents into a trap – using his Living Dead – while he escapes.

**Dagger:** **Stab** [2] [Distance: arm]; **Rip** [3] [Distance: arm].  
**Makarov (handgun):** **Aimed shots** [2] [Distance: room].

## Wounds & Harm Moves

Wounds: ○○○○ ☠

- ◆ Grazed.
- ◆ Flees bleeding.
- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.

## Helga Krausst

*Helga is a heavily-built blonde woman in her 20s. She has a broad smile and happy eyes. She dresses in caftans and other loose, prettily-patterned clothes. She is the secretary for the Slavic Association and is interested in occultism, but does not know anything about the negative activities and aspects which Anton, Sasha, and Filip are meddling with.*

**Personality:** Helga is enthusiastic and happy, although somewhat naive. She sees nothing evil in anyone and views all horrible incidents simply as unfortunate misunderstandings. This ability has allowed her to work at the Slavic Association for two years without perceiving what has been going on “backstage.” She talks non-stop about ten different things in chaotic order and tries to be helpful. If the characters tell her about their problems, she immediately tries to help them, but everyone she knows will be told whatever the PCs shared with her.

**Playing Tips:** Gesticulate and talk a lot and enthusiastically. Smile and laugh freely.

**Home:** Berlin (Elysium).

**Creature Type:** Human.

**Combat** [-], **Influence** [1], **Magic** [-].

### Influence [Weak]

- ◆ Know something about the Slavic Association.

### Attacks

Helga is not used to violence and reacts to it with fear and submission.

## Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.

## Colonel Roman Leskov

Roman Leskov was leader for Slava up until General Strelkov's arrival. He provided the organization its militaristic leanings during the 1980s, and made sure its influence spread all over Russia. Leskov's name remains the one most people associate with Slava.

Colonel Leskov still functions as the organization's day-to-day leader. Strelkov has moved into a missile base on the countryside and only gives sporadic orders. Leskov continues expanding the organization and recruiting new members. *He is a tall man with a compact body and short, light hair, and blue eyes. He dresses in uniform and is always armed.*



**Personality:** Roman Leskov firmly believes in Slava. He believes the military is the only thing able to save Russia. After he was flung into Inferno and felt the Chagidiel's power, he also believes the Death Angel is the only one who can help Slava and the military save Russia. Leskov has repressed most of the events in Inferno and functions almost like normal.

**Playing Tips:** Look directly into the eyes of people you speak to and provide direct, short answers. Do not speak unless necessary.

**Equipment:** AKM, 2 extra magazines, Makarov, 1 extra magazine, Kevlar vest, Uniform.

**Home:** Moscow (Elysium).

**Creature Type:** Human.

#### Abilities

- ◆ *Bound to Higher Power:* Leskov is bound the Death Angel, Chagidiel.

**Combat** [3], **Influence** [4], **Magic** [-].

#### Combat [Considerable]

- ◆ Take cover in a tactical position.
- ◆ Pin down with gunfire.
- ◆ Call for reinforcements.

#### Influence [Powerful]

- ◆ Deputy leader of Slava.
- ◆ Send Red Army soldiers after someone.
- ◆ Influence the Russian army.
- ◆ Interrogate someone (*Keep it Together* to resist).

#### Attacks

Colonel Leskov is an experienced military leader who acts calmly and tactically while in combat. He tries to utilize the surrounding environment against his opponents and uses his soldiers to gain any advantage.

*Unarmed:* Punch [1] [Distance: arm].

*Makarov (handgun):* Aimed shots [2] [Distance: room].

*AKM (assault rifle):* Controlled fire [3] [Distance: room/field]; Full auto [3] [Distance: room, field, attacks up to three targets in close vicinity to each other].

#### Wounds & Harm Moves

*Armor:* Kevlar vest [1] [protects the wearer from bullet wounds]

*Wounds:* ○○○○ ☠

- ◆ Grazed.
- ◆ Dazed (+1 to next roll against Leskov).
- ◆ Bleeding.
- ◆ Dying (but can be saved).
- ◆ Death.

### Anton Mahler

*Anton is a fit and muscular man of indefinite age, somewhere between 40 and 60 years old. He has a chiseled chin, high cheekbones, and icy blue eyes. On closer inspection, one suspects he has had plastic surgery performed on his nose and chin. He always has a tan and is dressed in loose-fitting but well-tailored clothes.*

Anton is an energetic person who never gives up. After the fall of East Germany and the collapse of the Stasi, he started building his new future as a security consultant in the unified Germany. He has come a long way in the shady security business.

**Personality:** Anton is a ruthless sadist. He can give the impression of being charming and sympathetic, while he actually enjoys inflicting pain on others.

**Playing Tips:** Smile and be flattering when you talk, but always use a false undertone. Look people directly in the eyes while you speak, and maybe even place your hand on the players (if they're all right with being touched out of game). Lean in a little too close and intrude on personal space, so you seem uncomfortably intrusive and sexually insinuating.

**Equipment:** Kevlar vest, SIG Sauer P226.

**Home:** Berlin (Elysium).

**Creature Type:** Human Death Magician, unknowingly bound to Chagidiel.

#### Abilities

- ◆ *Bound to Higher Power:* Anton is possessed by one of Chagidiel's Incarnates.

**Combat** [3], **Influence** [4], **Magic** [3].

#### Combat [Considerable]

- ◆ Take cover in a tactical position.
- ◆ Use someone as a shield.
- ◆ Aim for leg.

#### Influence [Powerful]

- ◆ Leader of former Stasi agents (see *German Police*, p. 159, for statistics).
- ◆ VD and owner of Secure (security company).
- ◆ Send people to spy on someone.
- ◆ Manipulate or corrupt someone.

#### Magic [Considerable]

- ◆ Journeyman (II) in the of the Lore of Death
- ◆ Summon and bind a creature of Death.
- ◆ Open a portal to Inferno.

#### Attacks

Anton is cool headed and only cares about his survival in combat. He shoots to subdue his opponents and always tries to escape, if possible.

*Unarmed:* Punch [1] [Distance: arm].

*SIG Sauer P226 (handgun):* Aimed shots [2] [Distance: room]; Aim for leg [1] [Distance: room, the leg of the victim is hit]; Body shield [0] [Distance: arm, victim trapped with Mahler's pistol against their head].

#### Wounds & Harm Moves

*Armor:* Bulletproof vest [1] [protects the wearer from bullet wounds]

*Wounds:* ○○○○ ☠

- ◆ Grazed.
- ◆ Dying (but can be saved).
- ◆ Flees bleeding.
- ◆ Death.
- ◆ Subdued.



### Reinhold Messner

The store manager, Reinhold Messner, is an old friend of Leonard Freude and influential in the Germanische Gemeinschaft. He is a well-trained, 40-year-old with short, dark hair and penetrating eyes. He dresses in black uniforms and mirrored glasses. He tends to speak excessively and at length, especially with regard to far-right extremism and totalitarian politics.

**Personality:** Reinhold is an educated and calculating man with an unyielding belief in the necessary formation of a Fourth Reich, cleansed of lesser races and led by righteous Aryan leaders. The Germanische Gemeinschaft will create this new world order from the ashes of the Third Reich. All means are justified in the fight against the far-right movement's enemies.

**Playing Tips:** Act polite but observe the players closely, speaking excessively and at length, especially with regard to far-right extremism and totalitarian politics.

**Equipment:** H&K VP70Z (handgun), keys to the bookstore.

**Home:** Berlin (Elysium).

**Creature Type:** Human.

**Combat** [3], **Influence** [3], **Magic** [-].

**Combat [Considerable]**

- ◆ Summon reinforcements.
- ◆ Grab hold and pin someone.
- ◆ Draw a concealed weapon.

**Influence [Considerable]**

- ◆ Test someone's true allegiances.
- ◆ Reveal Germanische Gemeinschaft's criminal affairs.
- ◆ Threaten someone at the point of a gun.

#### Attacks

Messner hides a H&K VP70Z handgun under the counter, and shoots a warning shot if someone starts trouble. If he suspects something is wrong, he sends his assistant to get Freude or Vogel.

**Unarmed:** Grapple and hold [1] [Distance: arm, **Act Under Pressure** to break free].

**H&K VP70Z (handgun):** Aimed shots [2] [Distance: room]

**Wounds & Harm Moves**

**Wounds:** ○○ ☠

- ◆ Subdued.
- ◆ Dead.
- ◆ Dying.

### Magda Orlova

Magda is a peculiar lady in her 60s. She wears meticulously-applied make-up and has dark hair and brown eyes. She dresses in grey and blue dresses of tight wool, walks on her toes, and has a high, squeaky voice.

**Personality:** Magda was politically active in East Germany and sometimes worked for the West German intelligence during the 1980s. She has good political contacts and is very extroverted. When the disease escalates, she becomes nervous and anxious. She has a personal habit of suppressing anything unpleasant. She notices she is ill, but she cannot see the boils with the parasites and just feels poorly.

**Playing Tips:** Talk with a high-pitched voice. Dry the surfaces of your hands on your arms. Always look for confirmation from the one you are talking with; "Right? Isn't it so? Don't you think?"

**Home:** Hamburg/Berlin (Elysium)

**Creature Type:** Human.

#### Abilities

- ◆ **Cursed:** Magda is cursed by Chagidiel's parasite, and the parasite can infect someone if they are touched by Magda.

**Combat** [-], **Influence** [3], **Magic** [-].

**Influence [Considerable]**

- ◆ Use contacts in journalism.
- ◆ Show significant knowledge about the German intelligence agency.
- ◆ Use academic influence.

#### Attacks

Magda is inexperienced with violence and reacts with fear and flight behavior.

**Unarmed:** Fight for her life [1] [Distance: arm].

**Wounds & Harm Moves**

**Wounds:** ○○ ☠

- ◆ Scratched.
- ◆ Unconscious.
- ◆ Dazed.

### Aleksandr "Sasha" Pogodin

Sasha is a tired man in his 60s. He has grey, curly hair and cold grey eyes. He dresses in expensive pinstriped or solid black suits of Italian design and drives expensive, sports cars. Since the reunification of East and West Germany, Sasha has been making an effort to keep his criminal empire together, but nightmares and returning memories occupy much of his time and he feels old and exhausted.

**Personality:** Sasha is a cold and calculating powermonger, but is starting to become tired. He is still an influential mafia boss, however, who has the power to order the murders of innocents. The nightmares and memories are returning to the surface and straining him. He sedates his anxieties by drinking more and abusing prostitutes.

**Playing Tips:** Gesticulate expansively. Pretend to smoke thick cigars and constantly pour another glass of expensive Irish whiskey – Old Bushmill's Single Malt or something similar. Become sentimental and sob when the opportunity arises.

**Equipment:** Kevlar vest, Russian PSM pistol, bodyguards.

**Home:** Berlin (Elysium).

**Creature Type:** Human Death Magician, unknowingly bound to Chagidiel.

#### Abilities

- ◆ **Bound to Higher Power:** Sasha is possessed by one of Chagidiel's Incarnates.

**Combat** [3], **Influence** [5], **Magic** [3].

**Combat [Considerable]**

- ◆ Fill the air with bullets.
- ◆ Call for backup.
- ◆ Shoot through armor.



### Influence [Exceptional]

- ◆ Reveal someone's secrets.
- ◆ Hire duty-bound and professional killers.
- ◆ Unseen manipulate individuals, groups, or organizations.
- ◆ Buy or blackmail someone's allies.
- ◆ Leader of crime empire.

### Magic [Considerable]

- ◆ Novice (I) in the Lore of Death
- ◆ Journeyman (II) in the Lore of Dream
- ◆ Manipulate dream.

### Attacks

Sasha is a skilled and merciless shooter, but usually relies on his skilled bodyguards to take care of threats against him.

Unarmed: Punch [1] [Distance: arm].

PSM pistol (handgun): Aimed shots [2] [Distance: room]; Fill the air with bullets [2] [Distance: room, to reveal yourself counts as Act Under Pressure]; Weak spot [2] [Distance: room, ignores armor].

### Wounds & Harm Moves

Armor: Bulletproof vest [1] [protects the wearer from bullets]

Wounds: ○○○○ ☠

- ◆ Grazed.
- ◆ Dying (but can be saved).
- ◆ Flees bleeding.
- ◆ Death.
- ◆ Subdued.

### Ivan Pogodin (Incarnate of Chagidiel)

Pogodin is the mightiest of Chagidiel's Incarnates. After the PCs kill the Dream-Incarnate and General Strelkov, their power transfers to Leningrad and Pogodin. The Incarnate can even drain power from its earlier existence in Kalenko's house during World War 2. Time merges and the Incarnate from the past becomes identical with the one the characters freed. When Chagidiel's Citadel starts assuming its shape in Leningrad, the Incarnate draws power from there.

*In appearance, Pogodin looks like the two other Incarnates the characters encounter: a short and swarthy man in his 40s. He is dressed in a somewhat old-fashioned suit.*

When he is confronted by the Black Madonna and flings Kalenko's house into Inferno, he can draw power directly from the Death Angel's Citadel. There, he becomes more powerful than anything the PCs could defeat. The values below are only to be used if something goes so wrong the characters do not have the Madonna with them and have to fight Pogodin themselves.

**Personality:** Pogodin is Chagidiel's strongest Incarnate. It is completely certain of winning and does – justifiably – not fear the characters. It has more of the Death Angel's personality and, therefore, acts less human than the other Incarnates. It only reacts if the children are let loose, and then awakens from its hibernation and shows real emotions – fear and almighty rage.

**Playing Tips:** Be less restrained than when playing the other two Incarnates. Laugh hysterically. Make faces. Say incomprehensible things.

**Home:** Leningrad (Inferno).

**Creature Type:** Incarnate of the Death Angel, Chagidiel.

### Abilities

- ◆ Bound to Higher Power: Bound to the Death Angel, Chagidiel.
- ◆ Master torturer: The ultimate knowledge of how to utilize pain, humiliation, and suffering to break someone else's will and draw out all their shame and truth. Resisting this torture requires Keep it Together at –2.
- ◆ Chagidiel's Blessing: Pogodin can't be harmed by ranged weapons.

**Combat [5], Influence [4], Magic [5].**

### Combat [Powerful]

- ◆ Tear off an arm or leg [Critical Wound].
- ◆ Teleport and attack [–2 Avoid Harm].
- ◆ Attack several targets at once.
- ◆ Throw someone away.

### Influence [Exceptional]

- ◆ Influence society (directly or through institutions).
- ◆ Leader of thugs.
- ◆ Stealthily manipulate individuals/groups/organizations.
- ◆ Demand obedience with threats of horrible consequences.

### Magic [Exceptional]

- ◆ Master (IV) in the Lore of Death.
- ◆ Create false memories of abuse [–4 Stability].
- ◆ Tear the Veil to Inferno.
- ◆ Manipulate the surroundings.
- ◆ Rip someone apart.

### Attacks

Pogodin has no fear of mere humans. He treats them like insects.

Unarmed: Tear off limb [Critical Wound] [Distance: arm]; Hit [3] [Distance: arm, the victim lands up to ten meters away].

Magic: Rip apart [4] [Distance: room, target must Avoid Harm to dodge hundreds of hooks flying through the walls, floors and roof]; Manipulate surroundings [2] [Distance: room, floor break, roof falls in]; Create memory [–4 Stability] [Distance: room, Keep it Together to resist].

### Wounds & Harm Moves

Wounds: ○○○○○○○○○○○○○○○○○○○○ ☠

- ◆ Ignores the injuries.
- ◆ A limb is maimed, but immediately grows back.
- ◆ Pogodin laughs at the attackers.
- ◆ The growls and shoots chained hooks at everyone around him (2 Harm, Distance: room).
- ◆ The Incarnate turns his focus on the most recent attacker and ignores the others (+1 Harm against that attacker).
- ◆ Pogodin is covered in blood, but still keeps fighting.
- ◆ In an uncontrollable rage, Pogodin conjures hooks to attack the attacker (Rip Apart).
- ◆ The Incarnate is dazed and slow for a moment (+1 to next attack).
- ◆ The Incarnate teleport directly behind the attacker.
- ◆ Pogodin's eyes are destroyed, temporarily blinding him until they grow back (+2 on next attack).
- ◆ Pogodin tears the Veil against Inferno, filling the environment with ice and smoke (Keep it Together).
- ◆ Pogodin fades into nothingness, screaming in a mad rage.



### Hans Georg Richter

Hans Georg is a slender man in his mid-30s. He has black hair with a very receded hairline. Well-tailored dark clothes several years out of fashion reveal themselves from under the doctor's robe.

**Personality:** Very friendly and chivalrous, even though he gives the impression of being a somewhat nervous person, Hans Georg is talkative and extrovert. He expresses himself neatly and avoids sweeping generalizations. He is almost obsessed with his work.

**Playing Tips:** Gently stroke your thinning hair. Stare into the eyes of the person you are talking with. Become noticeably nervous when talking to women.

**Equipment:** Forensic equipment, a Walther PPK pistol in the desk drawer.

**Home:** Berlin (Elysium).

**Creature Type:** Human.

**Combat** [1], **Influence** [2], **Magic** [1].

**Combat** [Weak]

- ◆ Draw a gun against someone.

**Influence** [Novice]

- ◆ Contacts in hospitals.
- ◆ Know something about the occult.

**Magic** [Weak]

- ◆ Enhanced awareness.

**Attacks**

Hans have a pistol hidden in his drawer that he will draw if he feel threatened.

Walther PPK (handgun): Aimed shots [2] [Distance: room]

**Wounds & Harm Moves**

Wounds: ○○ ☠

- ◆ Bleeding.
- ◆ Critically injured.
- ◆ Dead.

### Dr. Helmut Schafer

Dr. Schafer is a tall, muscular, yet somewhat overweight man with a full, black beard and short black hair. He has a booming voice and big, stained hands. Underneath the white coat, dark clothes can be seen. Schafer took over the responsibilities of the Frankfurt Clinic in the beginning of the 1980s. He worked with the secret police, and several critics of the regime have been transferred to the clinic to get them out of the way. He tried to maximize the number of "political prisoners," which the clinic received extra pay for during the East German regime. He ignored the other patients completely. He sometimes used them as guinea pigs for his own dubious experiments. In the last years, he has started experimenting with magic. After the Germany Reunification, he tried to tidy up his records in preparation of the inspections from the German medical board.

**Personality:** Dr. Schafer is not serious, is bribable, and does not care about his patients. He agrees all the time and is extremely polite, but is obviously nervous whenever the clinic has visitors. He wants to get the characters out of there as quickly as possible.

**Playing Tips:** Rub your hands together and smile sheepishly. Nod all the time, as if you agree, and talk with a voice sounding like you are sucking up to them.

**Home:** Frankfurt an der Oder (Elysium).

**Creature Type:** Human Death Magician, unknowingly bound to Chagidiel.

**Combat** [1], **Influence** [4], **Magic** [1].

**Combat** [Weak]

- ◆ Run to safety.

**Influence** [Powerful]

- ◆ Contacts with former Stasi agents.
- ◆ In command of the Frankfurt Clinic.
- ◆ Call for orderlies.
- ◆ Give access to the mental hospital.

**Magic** [Weak]

- ◆ Novice (I) in the Lore of Madness.

**Attacks**

In contrast with his size Dr. Schafer is only trying to escape and/or call for backup in violent situations.

Unarmed: Punch [1] [Distance: arm].

**Wounds & Harm Moves**

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.



### Heidi Schmidt

Heidi is the bookkeeping clerk at the Germanische Gemeinschaft's headquarters and works in the office on the first floor, where she handles the bookkeeping and paperwork (see *Leads at Germanische Gemeinschaft*). Heidi is a small, stocky woman in her 50s who dismisses all questions, simply saying she only works here and knows nothing. In truth, in addition to her accounting skills, she is a competent Death Magician. Without Vogel's expressed permission, she refuses to allow anyone see any paperwork, no matter the circumstances. Heidi knows Vogel's true shape and that her boss is a creature from Inferno.

**Personality:** Heidi is a cold-hearted and ambitious Death Magician who hopes to receive greater knowledge from Vogel through hard work and loyalty. She knows what punishments would be executed if she fails her duties, and would rather die than be the victim of her master's torture instruments.

**Playing Tips:** Smile politely with cold eyes and treat nosy visitors with short answers. Your goal is to stop any conversation concerning the bookkeeping or Germanische Gemeinschaft's secrets.

**Equipment:** Purse with makeup and perfume.

**Home:** Berlin (Elysium).

**Creature Type:** Human.

**Combat** [1], **Influence** [2], **Magic** [2].

**Combat [Weak]**

- ◆ Call for help.

**Influence [Novice]**

- ◆ Tell obvious lies.
- ◆ Reveal Germanische Gemeinschaft's financial secrets.

**Magic [Novice]**

- ◆ Novice (I) in the Lore of Death.
- ◆ Limited insight about Inferno.

#### Attacks

Heidi has a small pistol hidden in her desk, but she only uses it if she feels her life is directly threatened. Her first reaction to violent intruders is to call for help from the neo-Nazis in the sleeping hall next door.

Walther PPK (handgun): Aimed shots [2] [Distance: room]

#### Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dying.
- ◆ Dead.

### Albert Schossel

Albert is one of the Germanische Gemeinschaft leaders, serving under Leonard Freude and Ernst Vogel. He lives at the headquarters and can usually be found in the overnight stay-rooms on the headquarters' second floor between 2 and 11 a.m. Albert is a pale and bony man in his 40s with raven-black, side-parted hair and a short mustache. His clothing is eccentric, favoring old German costumes from the 1940s and white gloves.

**Personality:** Albert is a shameless coward and enjoys the power and status afforded him as one of Germanische Gemeinschaft's senior members. When confronted with the choice between loyalty and punishment for his crimes, Albert is prone to surrender in the hope of saving himself.

**Playing Tips:** Talk dreamily about the Third Reich, acting arrogant and condescending when you have the advantage. When defeated, change completely to submission and exaggerated helpfulness while begging for mercy.

**Equipment:** Luger P08 pistol (handgun).

**Home:** Berlin (Elysium).

**Creature Type:** Human.

**Combat** [1], **Influence** [2], **Magic** [-].

**Combat [Weak]**

- ◆ Flee from a conflict.

**Influence [Novice]**

- ◆ Negotiate for his own survival.
- ◆ Reveal Germanische Gemeinschaft's secrets under pressure.

#### Attacks

Albert is a coward who avoids violent conflicts to save his own skin. His pistol is more for show, and when Albert is trapped and threatened he usually gives up.

Luger P08 pistol (handgun): Aimed shots [2] [Distance: room].

#### Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dying.
- ◆ Dead.



## Zoya Selivanova

*Selivanova is a deeply tanned woman in her 50s, dressed in a KGB uniform with the insignias of a Colonel. She has nearly white hair and glasses set in thick frames. She acts very properly. Selivanova is one of Binah's lictors. Anyone able to gaze through the Illusion sees her true shape. She is somewhat smaller than Ivan Chezenko, but otherwise she is possess the horrifying appearance of a lictor. A successful **Keep it Together** is required to avoid being shocked when viewing Selivanova's true form.*

**Personality:** As a lictor, Selivanova attempts to keep the crumbling Soviet Union together. She is loyal and has no respect for human lives whatsoever. She is preoccupied with maintaining order and hindering change.

**Playing Tips:** Sit with a very straight back. Keep your hands still. Speak as properly and impartially as possible. Treat all the PCs indifferently, and try to give an impersonal impression.

**Equipment:** Makarov handgun, cellular phone, 2 bodyguards.

**Magic:** Lore of Time and Space, Lore of Death.

**Home:** Moscow (Elysium).

**Creature Type:** Lictor serving the Archon Binah.

### Abilities

- ♦ **Gigantic:** Cannot be grappled or knocked over in close combat. Melee attacks Zoya makes always cause the target to be knocked over.
- ♦ **Monstrous form:** Those who see the creature's true form must **Keep it Together** to not panic.
- ♦ **Immune to fire:** The creature cannot be harmed by this type of attack.

**Combat [3], Influence [5], Magic [4].**

### Combat [Considerable]

- ♦ Bite of a chunk of flesh.
- ♦ Grapple and hold someone.
- ♦ Move long distances with a leap.

### Influence [Exceptional]

- ♦ Influence society (directly or through institutions).
- ♦ Send KGB agents to shadow, kidnap, or kill someone.
- ♦ Find out someone's secrets.
- ♦ Create or bury human identity papers and history.
- ♦ Stealthily manipulate individuals/groups/organizations.

### Magic [Powerful]

- ♦ Commanding voice.
- ♦ Read someone's thoughts.
- ♦ Adept (III) in the Lore of Death.
- ♦ Master (IV) in the Lore of Time and Space.

## Attacks

Zoya is usually inclined to break her opponents' will, but if provoked enough she happily eats her enemies. Zoya uses her inhuman strength and speed to overpower smaller opponents. She usually grabs the opponent and bites them until the screaming enemy is dead.

**Unarmed:** Grapple and hold [1] [Distance: arm, **Act Under Pressure** to get loose]; Bite of chunks of flesh [3] [Distance: arm, target has to be held]; Claws [2] [Distance: arm].

**Makarov (handgun):** Aimed shots [2] [Distance: room].

**Magic:** Commanding voice [-] [Distance: room, target must **Keep it Together** or follow an order from Zoya]; Read thoughts [-] [Distance: room, target must **Keep it Together** or truthfully answer 2 questions].

## Wounds & Harm Moves

**Wounds:** ○○○○○○○○○○○○ ☠

- ♦ Laughs in scorn.
- ♦ Turns her focus on the most recent attacker and ignores the others.
- ♦ In an uncontrollable rage, Zoya leaps at the attacker (**Avoid Harm**).
- ♦ Black blood oozes out from an open wound.
- ♦ The attack cuts open the big belly with a disgusting smell.
- ♦ Zoya growls at the enemies with pulsating organs hanging out from her body.
- ♦ Zoya flees from the threat.
- ♦ The lictor is dazed and slow for a moment (**+1 Harm** to all attacks).
- ♦ Zoya dies.

## General Strelkov (Incarnate of Chagidiel)

*Strelkov resembles the Incarnate the PCs met in the dream: a short and swarthy man in his 40s. He is dressed in a Soviet general's uniform, loaded with decorations. His black hair is cut millimeter-short. He emits an unpleasant, acrid stench the characters recognize from the dream.*

**Personality:** The Incarnate is obviously inflexible in his way of thinking and becomes enraged when the characters disturb his plans. This is a colder, more intellectual Incarnate than the one encountered in the dream. It tries to avoid threats in as rational a manner as possible. When everything is hopeless, it becomes a roaring monster, fighting for its life.

**Playing Tips:** Continuously shout your orders to your legionaries. View the characters with unrestrained contempt, as if they were pests. When you end up in close combat with them, you turn into a roaring, wild animal.

**Equipment:** AKM, 6 extra magazines, Makarov, 3 extra magazines.

**Home:** Moscow (Elysium).

**Creature Type:** Incarnate of the Death Angel, Chagidiel.

### Abilities

- ♦ **Bound to Higher Power:** Bound to the Death Angel, Chagidiel.
- ♦ **Master torturer:** The ultimate knowledge of how to utilize pain, humiliation, and suffering to break someone else's will and draw out all their shame and truth. Resisting this torture requires **Keep it Together** at -2.
- ♦ **Weapon expert:** All of its ranged attacks inflicts **+1 Harm**.



**Combat** [4], **Influence** [2], **Magic** [4].

#### **Combat [Powerful]**

- ◆ Inflict pain [**Keep it Together** to not break down].
- ◆ Attack several targets at once.
- ◆ Destroy an enemy weapon.
- ◆ Crippling attack [**Serious Wound**].

#### **Influence [Exceptional]**

- ◆ Order the boy legionaries.
- ◆ Reveal someone's darkest secret.

#### **Magic [Powerful]**

- ◆ Master (IV) in the Lore of Death.
- ◆ Commanding voice.
- ◆ Freeze someone [**2 Harm, Act Under Pressure** to move].
- ◆ Drag dark memories to the surface [-2 **Stability**].

#### **Attacks**

General Strelkov tries to protect himself. When the player characters arrive, he allows the boy legionaries to fight in his stead, using his powers to aid his soldiers. If the boy legionaries are defeated, Strelkov attacks the characters himself.

*Unarmed:* **Break bones** [**Serious Wound**] [Distance: arm, breaks an arm or leg]; **Inflict pain** [1] [Distance: arm, **Keep it Together** to not break down]; **Destroy weapon** [-] [Distance: arm, takes and destroy opponent's weapon].

*Makarov (handgun):* **Aimed shots** [3] [Distance: room].

*AKM (assault rifle):* **Controlled fire** [4] [Distance: room]; **Full auto** [4] [Distance: room, may hit up to 3 targets, must reload].

*Magic:* **Commanding voice** [-] [Distance: room, target must **Keep it Together** or follow an order from the Incarnate]; **Freeze** [2] [Distance: room, **Act Under Pressure** to move]; **Drag out memory** [-2 **Stability**] [Distance: room, **Keep it Together** to resist].

#### **Wounds & Harm Moves**

*Wounds:* ○○○○○○○○○○○○○○ ☠

- ◆ Ignores the injuries.
- ◆ The Incarnate turns his focus on the most recent attacker and ignores the others.
- ◆ In an uncontrollable rage, Strelkov mows down the attackers with his AKM (*Full auto*).
- ◆ The Incarnate immediately tries to command the attacker to attack his allies (*Commanding voice*).
- ◆ Strelkov suffers a normally lethal wound (head shot, dagger to the heart, etc.), but just keeps fighting.
- ◆ The attack shoot of/cut/break one of Strelkov's legs.
- ◆ The AKM is ripped out of the Incarnate's hands.
- ◆ The Incarnate is dazed and slow for a moment (+1 to next attack).
- ◆ Strelkov falls to the ground (+2 **Harm** on next attack).
- ◆ Strelkov fades into nothingness, screaming in a mad rage.

#### **Dr. Natalya Tatlina**

*Dr. Tatlina is a short, wrinkled lady in her mid-70s. She has clear blue eyes and short white hair. She is dressed in flannel pants and a hand-knitted blouse. Tatlina started her work in Moscow at the beginning of the 1930s and worked exclusively with medication, electro-therapy, and other forms of psychiatric treatments.*

In her early days, Tatlina became interested in talk therapy and psychoanalytic methods. She retired from her position as senior physician at the Frankfurt Clinic in 1981, leaving it to Dr. Helmut Schafer.

**Personality:** Dr. Tatlina is a devoted psychiatrist. She can talk about psychiatric, neurological, and psychoanalytic theory for hours if no one stops her. She is slightly absent-minded and has a tendency of speaking people younger than 65-years-old a little patronizingly.

**Playing Tips:** Squint as if you are near-sighted. Call all the male characters "young man" and all women "young lady." Be a little dominant in the way you speak, like a strict teacher to school children.

**Home:** Gartburg (Elysium).

**Creature Type:** Human.

**Combat** [-], **Influence** [3], **Magic** [-].

#### **Influence [Considerable]**

- ◆ Talks fluent Russian.
- ◆ Diagnose a mentally ill person.
- ◆ Tell things about the patients in the Frankfurt Clinic.

#### **Attacks**

Dr. Tatlina is too old to be able to effectively fight back when attacked.

#### **Wounds & Harm Moves**

*Wounds:* ○○ ☠

- ◆ Subdued.
- ◆ Dying.
- ◆ Dead.



## Ilya Topov

Lieutenant Topov is a well-trained, slender young man with dark, short hair and brown thoughtful eyes. He is dressed in war uniform and his movements are smooth and casual.

**Personality:** Ilya is a very serious young man, who ponders about politics, the state of the Soviet Union, and his own role in current events. Before they end up on their mission, he gives the impression of being withdrawn and pensive. He considers his words carefully before answering questions or assumes a position in a discussion.

**Playing Tips:** Look pensive. Stroke your hand over your chin and gaze into the distance. Look unsympathetic if someone makes a joke, smiling politely, as if you had no sense of humor.

**Equipment:** AKM, Night sight, 2 extra magazine, Dagger, Kevlar vest, Army helmet, Combat uniform, Gas mask, First aid box.

**Home:** Moscow (Elysium).

**Creature Type:** Human.

**Combat** [3], **Influence** [3], **Magic** [-].

### Combat [Considerable]

- ◆ Distract enemy (+1 to the next roll for characters).
- ◆ Join a coordinated attack (one character receives **+1 Harm** on their next attack).
- ◆ Perform first aid (stabilizes one **Serious Wound** or **Critical Wound**).

### Influence [Considerable]

- ◆ Tell something about the KGB investigation on Slava or General Stelkov.
- ◆ Help out with the Russian authorities.
- ◆ Make an offer, with or without cost.

### Attacks

When Topov goes into any combat situation, he becomes a different person—he makes fast decisions and never hesitates.

**Dagger:** Stab [2] [Distance: arm].

**Makarov (handgun):** Aimed shots [2] [Distance: room].

**AKM (assault rifle):** Controlled fire [3] [Distance: room/field]; Full auto [3] [Distance: room, field, attacks up to 3 targets in close vicinity to each other].

### Wounds & Harm Moves

**Armor:** Kevlar vest [1] [protects the wearer from bullet wounds]

**Wounds:** ○○○ ☠

- ◆ Scratches.
- ◆ Bleeding.
- ◆ Unconscious.
- ◆ Dead.

## Ernst Vogel

Ernst Vogel is the leader for Germanische Gemeinschaft. He is tall and thin, dressed in a well-ironed SS uniform without rank insignia. His hair is cut short and his blue eyes are almost hidden underneath bushy eyebrows. He has a thin and somewhat crooked nose and thin lips. Those who can **See Through the Illusion** see that Ernst Vogel is a razide. He is almost 3-meters-tall and walks hunched forward, sometimes on two legs and sometimes on four. Anyone able to **See Through the Illusion** smells an intense stench of rot emitting from Vogel. Those who witness Vogel's true shape must **Keep it Together**.

**Personality:** Ernst Vogel is obsessed with suffering. While he is in command of Germanische Gemeinschaft, he often forgets his duties if given the opportunity to torture or torment someone. He has a tendency to giggle hysterically when excited.

**Playing Tips:** Have a broad smile. Rub the palms of your hands together. Look at the PCs as if you are measuring their bodies and wondering where to stick your pins. Giggle hysterically.

**Attack Mode:** Bite, Claws.

**Equipment:** SS Uniform, all black Luger P08 "Black Widow" pistol.

**Magic:** Lore of Death.

**Home:** Berlin (Elysium).

**Creature Type:** Razide serving the Death Angel, Chagidiel.

### Abilities

- ◆ **Monstrous form:** Those who see the creature's true form must **Keep it Together** to not panic.
- ◆ **Gigantic:** Cannot be grappled or knocked over in close combat. Melee attacks Vogel makes, which connect, always cause the target to be knocked over.
- ◆ **Natural weapons:** The creature has weapons embedded in his body, either implanted or natural.
- ◆ **Master torturer:** The ultimate knowledge of how to utilize pain, humiliation, and suffering to break someone else's will and draw out all their shame and truth. Resisting this torture requires **Keep it Together** at -2.
- ◆ **Body of metal and machinery:** All **Harm** taken is reduced by -1.
- ◆ **Pact-weaver:** This being can seal pacts with humans. See **KULT: Divinity Lost Core Rules, Chapter 21 – Pacts and Magic**.

**Combat** [5], **Influence** [5], **Magic** [4].

### Combat [Exceptional]

- ◆ Attack two opponents at once.
- ◆ Impale on claws [**Act Under Pressure** to get away].
- ◆ Move a considerable distance in a leap.
- ◆ Rip someone apart [**+2 Harm**].
- ◆ Destroy opponent's weapon.



### Influence [Exceptional]

- ◆ Leader of the Germanische Gemeinschaft.
- ◆ Influence the police.
- ◆ Track someone's whereabouts.
- ◆ Contacts with organized crime.
- ◆ Destroy a place or an organization.

### Magic [Powerful]

- ◆ Summon a creature of Death.
- ◆ **See Through the Illusion.**
- ◆ Inflict pain [**Keep it Together** to break free].
- ◆ Master (IV) in the Lore of Death.

### Attacks

When he loses his temper, Vogel fights like a raging animal, trying to rip and slash his opponents to shreds. When he doesn't feel threatened, he usually orders underlies to take care of the problem or handles situations like the human he appears to be, resolving the problem with his gun.

**Claws:** Slash two opponents [2] [Distance: arm, hits two targets close together]; Impale [2] [Distance: arm, **Act Under Pressure** to get loose]; Rip apart [4] [Distance: arm]; Destroy weapon [-] [Distance: arm, target's weapon is destroyed].

**Luger P08 pistol (handgun):** Aimed shots [2] [Distance: room].

### Wounds & Harm Moves

**Wounds:** ○○○○○○○○○ ☠

- ◆ The attack reflects off the creature's metal hide.
- ◆ Turn his focus on the most recent attacker and ignores the others until they're defeated.
- ◆ In an uncontrollable rage, vault at the nearest attacker with his claws (**Avoid Harm**).
- ◆ A tube cuts open, splashing a red-black, slippery fluid over the floor (**Act Under Pressure** to move around).
- ◆ The attack penetrates one of Vogel's eyes (+1 on next roll).
- ◆ One of Vogel's arms is broken, shot off, or severed (can no longer *Slash two opponents*).
- ◆ The razide's leg is maimed (can't move fast).
- ◆ A big wriggling larvae is exposed in Vogel's chest (**Act Under Pressure** to avoid being struck, -2 to hit, **+2 Harm**).
- ◆ Vogel dies with an inhuman scream.

### The Wanderer

*The wanderer is a man in his 30s. He has a solid, hawkish nose and looks slightly Indian with long black hair and brown eyes. He is dressed in jeans and jogging shoes and has thick silver earrings.*

**Personality:** The Wanderer is helpful and friendly, but often slips into a dreamy, distanced state of mind.

**Playing Tips:** Smile a lot. Speak with a relaxed, quiet voice. Keep your hands still. Do not make any quick movements.

**Equipment:** Jeans and shirt. Flute.

**Home:** The dream worlds in Limbo.

**Creature Type:** Human Dream Wanderer.

### Abilities

- ◆ **Cool:** All attempts to **Read a Person** against The Wanderer are at -2.
- ◆ **Master of the Dream:** Can't be killed in Limbo. If The Wanderer is annihilated in Limbo, he disappears – only to be reshaped the next night.

**Combat [3], Influence [1], Magic [5].**

### Combat [Novice]

- ◆ Disappear.
- ◆ Create a shield (**+2 Armor** rating).

### Influence [Considerable]

- ◆ Offer help to someone.
- ◆ Teach someone.
- ◆ Evade the truth in a conversation.

### Magic [Exceptional]

- ◆ Master (IV) in the of the Lore of Dream.
- ◆ Master (IV) in the of the Lore of Time and Space.
- ◆ Manipulate the Dream.
- ◆ Transform himself or others.

### Attacks

The Wanderer is incredibly powerful in Limbo and can use his **Art of Dreaming** to heal wounds, as well as transform himself and the landscape into terrible weapons or protect himself against attackers.

**Art of Dreaming:** Manipulate the Dream [3] [Distance: field].

**Monstrous form:** Tail whip [2] [Distance: room]; Bite [3] [Distance: arm]; Grab [1] [Distance: arm, **Act Under Pressure** to break free].

### Wounds & Harm Moves

**Wounds:** ○○○○○○○○○ ☠

- ◆ Grazed.
- ◆ Transforms into something monstrous.
- ◆ Disappears for some moments.
- ◆ Waves of power blasts from The Wanderer (**2 Harm**, Distance: room).
- ◆ Bleeding wounds.
- ◆ *Broken* but alive.
- ◆ Unconscious.
- ◆ Dies (temporarily).



## The Three Nepharites

Although technically creatures of Inferno, Alyona, Katya, and Yelena still possess enough individuality and self-will to have their own goals during the campaign. As such, they should be treated as fully realized NPCs when encountered.

### Alyona

Alyona is Kalenko's youngest daughter. She was collected by Chagidiel in 1938 and was transformed into a nepharite. *She is a young girl with long black hair matted with blood. The hair is braided, each braid ending in a cruel hook, which can lash out against her victims. She is dressed in a ceremonial robe soaked in blood. Her chin and the lower left side of the face are gone, so she speaks with a gurgling sound from her throat.*

Alyona collects Anton Mahler. She later stalks the one of the characters with **Chagidiel's Mark**, who has the most in common with Anton's background or personality. She gives the impression of being the leader of the three nepharites.

**Playing Tips:** Move with in childlike fashion, observing the players with great interest. Make obscene remarks to the PCs.

**Home:** Inferno.

**Creature Type:** Nepharite under the Death Angel, Chagidiel.

#### Abilities

- ◆ **Bound to Inferno:** If the creature is annihilated in Elysium, it will be reshaped in Inferno.
- ◆ **Pact-binder:** The creature can make pacts with humans.
- ◆ **Shapeshifter:** The creature can alter its physical appearance and form at will.

**Combat** [5], **Influence** [3], **Magic** [5].

#### Combat [Exceptional]

- ◆ Hook and lift someone.
- ◆ Tear someone to pieces, bit for bit.
- ◆ Impale someone on the bayonet.
- ◆ Teleport somewhere within line of sight.
- ◆ Throw someone away like a rag doll.

#### Influence [Considerable]

- ◆ Manipulate and corrupt someone.
- ◆ Threaten someone, directly or by entailments.
- ◆ Offer something, with or without strings attached.

#### Magic [Exceptional]

- ◆ Distort and warp rooms, streets, paths, and stairs.
- ◆ Tear the Veil to Inferno.
- ◆ Sense and fulfill someone's darkest fantasies.
- ◆ Curse someone with an unhealthy obsession for Alyona (+1 **Relation**).
- ◆ Take the shape of someone's lover.

#### Attacks

**Hooks:** **Hook & lift** [2] [Distance: arm, the victim is trapped, **Act Under Pressure** to get away]; **Tear to pieces** [3] [Distance: arm, victim must be hooked].

**Bayonet:** **Impale** [2] [Distance: arm].

**Magic:** **Trap in fantasy** [-] [Distance: room, **Keep it Together** to escape]; **Forced obsession** [-] [Distance: room, **Keep it Together** to avoid +1 **Relation** to Alyona].

#### Wounds & Harm Moves

**Wounds:** ○○○○○○○○○○ ☠

- ◆ She ignores the injuries.
- ◆ She momentarily stops to appreciate the pain.
- ◆ One of the braids is severed, but keep writhing across the ground.
- ◆ An eyeball ruptures, fluids pouring down her cheek.
- ◆ She starts crying like a scared child, while hiding her face in her palms.
- ◆ One of Alyona's arms is broken, torn, or shot off.
- ◆ The hit throws Alyona prone on the ground.
- ◆ The ceremonial robe rips open, revealing Alyona's flayed body.
- ◆ Alyona's head is cracked open, leaving her momentarily dazed (+1 on next attack).
- ◆ The nepharite is temporarily neutralized.

### Katya

Katya is Kalenko's older daughter, turned into a nepharite by Pogodin after he was summoned in 1941. Before she was ritually butchered and eaten in the cellar of the Kalenko house, she was forced to be Pogodin's mistress, and kept extensive notes in her diary about the torments she underwent. *Katya wears a ceremonial robe, but wherever her skin is exposed, it is evident she's been butchered and sewn back together. Her stomach and internal organs are completely gone and her body is held up only by her spine. Her fingernails are sharp as razors.*

Katya collects Filip Kramer and later stalks the PC with **Chagidiel's Mark**, who has the most in common with Filip.

**Playing Tips:** Touch your face while you talk. Gesture with your hands for the players to come to you.

**Attack Mode:** Razor sharp fingernails.

**Magic:** Lore of Death.

**Home:** Inferno.

**Creature Type:** Nepharite under the Death Angel, Chagidiel.

#### Abilities

- ◆ **Bound to Inferno:** If the creature is annihilated in Elysium, it will be reshaped in Inferno.
- ◆ **Pact-binder:** The creature can make pacts with humans.
- ◆ **Shapeshifter:** The creature can alter its physical appearance and form at will.

**Combat** [3], **Influence** [2], **Magic** [4].



### Combat [Considerable]

- ◆ Disfigure someone.
- ◆ Claw out intestines (3 Harm).
- ◆ Inflict intense pain (*Keep it Together*).

### Influence [Novice]

- ◆ Seduce someone.
- ◆ Steal something.

### Magic [Powerful]

- ◆ Distort and warp rooms, streets, paths, and stairs.
- ◆ Tear the Veil to Inferno.
- ◆ See and recreate someone's darkest memories.
- ◆ Arouse desire in someone (*Keep it Together*).

### Attacks

*Nails:* Disfigure [1] [Distance: arm, -1 to next roll]; Claw out intestines [3] [Distance: arm]. Inflict intense pain [1]; [Distance: arm, *Keep it Together* or reduce *Stability* (-2)].

*Magic:* Arouse desire [-] [Distance: room, *Keep it Together* to resist]; Recreate memory [-] [Distance: room, *Keep it Together* to escape memory].

### Wounds & Harm Moves

Wounds: ○○○○○○○○ ☠

- ◆ She ignores the injuries.
- ◆ Katya moans and momentarily stops to appreciate the pain.
- ◆ She licks the blood from an open gash.
- ◆ One of Katya's hands is destroyed.
- ◆ Sutures in Katya's skin open into bloody wounds.
- ◆ One of Katya's legs is broken and drags behind her.
- ◆ The hit throws Katya prone on the ground.
- ◆ The attack rips off one of Katya's limbs.
- ◆ Katya's head is hit, leaving her momentarily dazed (+1 on next attack).
- ◆ The nepharite is temporarily neutralized.

### Yelena

Yelena was once Nikolai Kalenko's wife. She is a short and thin woman with striped black hair. Her upper body is bare and her mouth is smeared with blood. She has a meat cleaver and other butcher instruments in her belt.

Yelena collects Sasha Pogodin. She later stalks the PC with *Chagidiel's Mark*, who has the most in common with Sasha.

**Playing Tips:** Scratch at your body with your fingernails in a distracted way, as if you are tearing up large shreds. Make obscene comments to the character who you have decided to collect.

**Home:** Inferno.

**Creature Type:** Nepharite under the Death Angel, Chagidiel.

### Abilities

- ◆ *Bound to Inferno:* If the creature is annihilated in Elysium it will be reshaped in Inferno.
- ◆ *Pact-binder:* The creature can make pacts with humans.
- ◆ *Shapeshifter:* The creature can alter its physical appearance and form at will.

**Combat** [4], **Influence** [2], **Magic** [4].

### Combat [Powerful]

- ◆ Mutilating attack (+1 Harm).
- ◆ Bite of flesh from opponent (*Keep it Together*).
- ◆ Attack all enemies within arm's reach.
- ◆ Grapple someone.

### Influence [Novice]

- ◆ Trick someone.
- ◆ Know where something is.

### Magic [Powerful]

- ◆ Tear the Veil to Inferno.
- ◆ Distort and warp rooms, streets, paths, and stairs.
- ◆ Recreate childhood memories.
- ◆ Summon flesh-eating purgatides.

### Attacks

*Unarmed:* Grapple [0] [Distance: arm, victim trapped, *Act Under Pressure* to get away]; Bite of flesh [2] [Distance: arm, *Keep it Together* to not panic].

*Meat cleaver:* Mutilating attack [3] [Distance: arm]; Swinging attacks [2] [Distance: arm, attacks anyone within Distance].

*Magic:* Summon flesh eating purgatides [-] [Distance: room]; Recreate childhood memory [-] [Distance: room, *Keep it Together* to escape the memory].

### Wounds & Harm Moves

Wounds: ○○○○○○○○ ☠

- ◆ She ignores the injuries.
- ◆ Yelena momentarily stops to appreciate the pain.
- ◆ She rips of a loose piece of flesh from the wound and eats it.
- ◆ Yelena laughs at the attacker.
- ◆ The meat cleaver is torn from Yelena's grip.
- ◆ One of Yelena's legs is broken and drags behind her.
- ◆ The hit throws Yelena prone on the ground.
- ◆ The attack opens up a gaping wound in Yelena's chest.
- ◆ Yelena's face gets mutilated, leaving her momentarily dazed (+1 on next attack).
- ◆ The nepharite is temporarily neutralized.



# PEOPLE AND CREATURES

## Black Berets

The black berets are muscular men with shaved heads, dressed in uniforms and wearing black berets. They are brain-washed and perform their tasks with ice-cold precision. Play them as intelligently as possible.

**Personality:** They consider themselves as the elite in combat and despise everyone else. Under the control of Colonel Leskov, they believed a military coup would provide them with power and riches. The proximity to the Incarnate has corrupted them, and they have lost their minds.

**Playing Tips:** Display a stone face with cold eyes, even when in combat.

**Equipment:** AKM, Night sight, 2 extra magazines, Makarov, 1 extra magazine, Kevlar vest, Dagger, First aid kit, 2 grenades.

**Home:** Moscow, Elysium.

**Creature Type:** Human.

### Abilities

- ◆ *Brain-washed:* Can't be Influenced or charmed.
- ◆ *Veteran:* Has fought in several wars and conflicts and is knowledgeable in practical military tactics. Cannot be intimidated by the threat of violence.

**Combat** [3], **Influence** [-], **Magic** [-].

### Combat [Considerable]

- ◆ **Suppressive fire** (**Act Under Pressure** to move).
- ◆ **Activate the alarms.**
- ◆ **Throw a grenade.**

### Attacks

The black berets are very well trained and do not lose control during combat. Their insanity causes them to fight unto death. They never retreat.

*Dagger:* **Stab** [2] [Distance: arm].

*Makarov (handgun):* **Aimed shots** [2] [Distance: room].

*AKM (assault rifle):* **Controlled fire** [3] [Distance: room/field]; **Full auto** [3] [Distance: room, field, attacks up to 3 targets in close vicinity to each other]; **Suppressive fire** [2] [Distance: room, **Act Under Pressure** to move or risk **Harm**].

*Grenade:* **Throw** [4] [Distance: room, everyone within blast area must **Avoid Harm**].

## Wounds & Harm Moves

**Armor:** Kevlar vest [1] [protects the wearer from bullet wounds].

**Wounds (one soldier):** ○○ ☠

- ◆ **Scratches.**
- ◆ **Dying** (but continues to fight).
- ◆ **Death.**

**Wounds (as small group):** ○○○○○ ☠

- ◆ **Someone is injured.**
- ◆ **Someone dies.** The others launch an immediate and indiscriminate counter-assault.
- ◆ **One or more soldiers are seriously injured.**
- ◆ **Several dead, many wounded.**
- ◆ **The soldiers are neutralized down to the last man.**

## Blobel's Henchmen

Alexi Blobel's three goons are large built enforcers from East Berlin's most run-down neighborhoods. They are 2 meters tall and dressed in grey or black jogging suits of American origin. They always wear dark sunglasses and stare patronizingly at anyone who gets close.

**Personality:** The torpedoes speak in one-syllable words, if even that. They have an expression of boredom and some disdain on their faces and are only impressed by good fighters.

**Playing Tips:** Push up your chin and consider the players from above. Stare and chew gum. Look bored. Only speak single words and do this with a German accent.

**Equipment:** Skorpion machine pistol with 3 magazines, jogging suit, stiletto.

**Home:** Berlin (Elysium).

**Creature Type:** Human.

### Abilities

- ◆ *Followers:* If Alexi get defeated the three torpedoes back out of the fight.

**Combat** [3], **Influence** [-], **Magic** [-].

### Combat [Considerable]

- ◆ **Grapple & lock someone.**
- ◆ **Charge into enemy.**
- ◆ **Encircle one enemy** (-1 on all rolls).

### Attacks

The Russian torpedoes are big and heavy men who use their strength to crush and grapple smaller opponents. They aren't afraid to take a hit, as long as it means they can get hold of the enemy.

*Unarmed:* **Punch** [1] [Distance: arm]; **Charge into enemy** [1] [Distance: room, victim knocked prone]; **Grapple & lock** [0] [Distance: arm, **Act Under Pressure**: victim remains locked until successful escape, a miss results in **1 Harm**].

*Stiletto:* **Stab** [2] [Distance: arm].

*Skorpion (submachine gun):* **Aimed shots** [2] [Distance: room]; **Full auto** [2] [Distance: room, may hit up to 2 targets but empties magazine].



## Wounds & Harm Moves

Wounds: ○○○ ☠

- ◆ Scratches.
- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.

### Boy Legionaries

The soldiers surrounding the Incarnate on the Third Level of Missile Base M13 are young boys, who were drawn into Inferno from Leningrad during World War 2. *They still appear as if they are between 10 and 15 years old, but are half-rotted, pierced by pieces of metal, and have open, festering wounds all over their bodies. They are dressed in tattered war uniforms.* The legionaries are type of Living Dead and cannot die, in our sense of the word. Like other Living Dead, their body parts possess separate lives. They must be completely dismembered to be rendered harmless, but even then the limbs live on. Their bodies are only destroyed in reality if they are flung back into Inferno. A Death Magician can summon, control, and expel boy legionaries.

**Personality:** They have spent an eternity in Inferno and only have vague memories of life. They are full of hatred and rage, which they can only release by harming each other or other people. They try to destroy anything reminding them of life. They want to turn all creatures into images of themselves. The boy legionaries never grow up, but still give an impression of being childish. They move like children, talk like children, and push and fight with each other.

**Playing Tips:** Stare as hollow-eyed as a zombie. Study the PCs' bodies, as if you were going to tear them apart with your teeth. Speak with a childish voice. Pretend to push your comrades, elbow them in their sides, and act a little cocky.

**Equipment:** Corrupted AKM, 2 extra magazines, War uniform, Dagger.

**Home:** Inferno.

**Creature Type:** Creature of the inferno.

#### Abilities

- ◆ *Undead:* Firearms and crushing weapons do **-1 Harm**. Cutting weapons do **+1 Harm**.
- ◆ *Unhuman:* Can't be reasoned with.

**Combat** [3], **Influence** [-], **Magic** [-].

#### Combat [Considerable]

- ◆ Ignore horrible wounds.
- ◆ Launch a careless attack and sustain damage in return.
- ◆ Surround their opponent along with their allies [opponent takes -1 to all rolls].

#### Attacks

The boy legionaries don't react to pain and damage as living creatures do. Their limbs try to reattach to their bodies when cut off. The legionaries don't fear harm or death, and fight with a frightening resolution.

*Dagger:* Stab [2] [Distance: arm].

*Corrupted AKM (assault rifle):* Controlled fire [3] [Distance: room]; Full auto [3] [Distance: room, may hit up to 3 targets, must reload]. Weapon is destroyed when the wielder is defeated.

## Wounds & Harm Moves

Wounds: ○○○○○ ☠

- ◆ Scratches.
- ◆ A limb is amputated, but slowly crawls back to the boy legionary.
- ◆ A seemingly deadly wound, but doesn't stop the creature.
- ◆ The creature is cut, smashed, or torn to pieces.

### Coldsouls

The coldsouls move through Leningrad in the dream and spread an icy cold around them. *They look like wraiths, vaguely humanlike but translucent, as if they were created by mist or shadows.* Their body temperature hovers close to absolute zero (-273,15 °C), radiating with intense cold which feels like an icy wind from a distance. They seem to move irregularly, but they are searching for the warmest point nearby.

**Personality:** The coldsouls seek only one thing: heat. They have virtually no awareness, except of the cold which torments them.

**Playing Tips:** Shake violently and hug yourself with your arms. Stare at the player's with a feverish gaze and move towards them. Wail softly.

**Home:** Leningrad in the dream (Limbo).

**Creature Type:** Deformed human.

#### Abilities

- ◆ *Ethereal:* Can't be harmed by physical weapons or hindered by physical objects.
- ◆ *Vulnerable against heat:* Coldsouls can only be damaged by extreme heat. Any heat source with a temperature of 200 °C or more attracts the Coldsouls. They rush into the heating source and are destroyed. A torch is sufficient to consume them.

**Combat** [-], **Influence** [-], **Magic** [1].

**Combat** [Weak]

- ◆ Steal heat.

#### Attacks

Coldsouls consume heat. When they come within a meter of a human, they start drawing heat away from the person until the victim freezes to death or flees. Their power causes chilblain and potentially death.

*Power:* Steal heat [2] [Distance: arm, **Act Under Pressure** to flee].

## Wounds & Harm Moves

(See the Abilities *Ethereal* and *Vulnerable against heat*.)



## Damned Legionaries

The damned legionaries are old camp guards and soldiers who have been enslaved by Chagidiel after death. Most of them have some sort of physical changes. *They may have discolored, flaky skin, claws instead of nails, fangs, severe deformations, open wounds which do not heal, or rotting flesh. Some have artificial limbs of steel and plastic. They are dressed in tattered, half-rotten Russian army coats and leather hats.* The Damned Legionaries are a form of Living Dead and cannot die in the normal sense. As with other Living Dead, their body parts have separate lives. They must be completely dismembered to be pacified.

**Personality:** The legionaries are soldiers from Leningrad that were trapped in Inferno after death. They have vague recollections of their former lives, but the memories are so heavy with anxiety they try to suppress them. They try to destroy everything reminding them there still is a living world somewhere beyond the dream. What they want most of all is to make all creatures into reflections of themselves.

**Playing Tips:** Stare hollow-eyed like a zombie. Twist your face in an insane grin, exposing your teeth. Study the PCs' bodies, as if you are thinking of tearing them apart with your teeth.

**Equipment:** Batons, chains, PPSH-41 submachine guns.

**Home:** Dream-camp S-17 (Limbo), Inferno.

**Creature Type:** Creature of Limbo and Inferno.

### Abilities

- ◆ **Undead:** Firearms and crushing weapons do **-1 Harm**. Cutting weapons do **+1 Harm**.
- ◆ **Inhuman:** Can't be reasoned with.
- ◆ **Natural weapons:** The creature has weapons embedded in its body, either implanted or natural.

**Combat [3], Influence [-], Magic [-].**

### Combat [Considerable]

- ◆ Ignore horrible wounds.
- ◆ Surround someone with others [-1 to all rolls].
- ◆ Grapple someone.

### Attacks

The legionaries do not react to pain and damage as living creatures do. Their limbs try to reattach to their bodies when severed. The legionaries don't fear harm or death, fighting with a frightening resolution.

**Natural weapons:** Claws [2] [Distance: arm]; Bite [2] [Distance: arm]; Hook/bayonet [2] [Distance: arm].

**Baton:** Punch [2] [Distance: arm].

**Chain:** Swing [2] [Distance: arm]; Choke [2] [Distance: arm, **Act Under Pressure** to get away].

**SPPSh-41 (submachine gun):** Aimed shots [2] [Distance: room]; Full auto [2] [Distance: room, may hit up to 2 targets].

### Wounds & Harm Moves

Wounds: ○○○○○ ☠

- ◆ Scratches.
- ◆ A limb is amputated, but slowly crawls back to the legionary.
- ◆ A seemingly deadly wound, which doesn't seem to stop the creature.
- ◆ The creature is cut, smashed, or torn to pieces.

## Dobermans

Sasha Pogodin has 10 dogs in his pen. They are trained to guard the premises, bark at intruders and attacking them. The guard dogs at the military bases also utilize these statistics.

**Home:** Elysium.

**Creature Type:** Animal.

### Abilities

- ◆ **Sharp senses:** Perfect senses, which can detect low noises and smells (-2 to all rolls for sneaking and hiding).

**Combat [2], Influence [-], Magic [-].**

### Combat [Novice]

- ◆ Jump and render a target prone.
- ◆ Bark for backup.

### Attacks

The dogs seek intruders and bark until their masters come. If the intruder tries to run, the dogs are trained to bring them to the ground.

**Jaws:** Bite [2] [Distance: arm]; Jump attack [2] [Distance: arm, target gets prone].

### Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Hurt and aggressive.
- ◆ Limping away.
- ◆ Death.

## Dream-Cannibals

In the shadows, among the dream Leningrad's ruins, the dream-cannibals are hiding. *They are humans who are as gaunt as skeletons. A thin layer of skin covers their bones. Their skulls are deformed with the back of their head drawn out into points, and their jaws protrude like a predator's. The eyes burn fiercely, deep in the skull. They fumble around the ruins, hunting for something edible. Some are armed with sticks or axes, others use their hands.*

**Personality:** The dream-cannibals are driven by one thing only: hunger. They eat anything organic they can find nearby.

**Playing Tips:** Chew slowly with the jaws and stare at the players with hunger in your eyes.

**Home:** Leningrad in the dream (Limbo).

**Creature Type:** Deformed human.

**Combat [3], Influence [-], Magic [-].**

### Combat [Considerable]

- ◆ Jump from above.
- ◆ Ambush prey.
- ◆ Howl for more cannibals.



## Attacks

The dream-cannibals fight cunningly but desperately. They are hungry and will not let their prey get away. The dream-cannibals use numbers to their advantage and try to ambush and trap their prey.

**Unarmed:** Jump attack [1] [Distance: room, victim knocked prone]; Bite [2] [Distance: arm].

**Stick:** Hit [2] [Distance: arm].

**Axe:** Hack [2] [Distance: arm].

## Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Scratches.
- ◆ Limping away, leaving a bloody trail.
- ◆ Death: gets dragged away by other cannibals.

## Dream-Cook

Pyotr's twisted image of the Frankfurt Clinic's female cook has been created from his memories of the kitchen in Kalenko's house. *The cook vaguely resembles the one in the waking world with swollen feet and broad shoulders, but her face is twisted and her hands are big and leathery.*

**Personality:** The dream-cook sees all children as disrupting her work (remember, the characters resemble children in the dream). She must cut them up to work in peace. If anyone has the idea to ask Dr. Tatlina to shout at her, she steps aside.

**Playing Tips:** Pretend to hold a meat cleaver and look down on the players, as if you are taller than them. Change your expressions to make grotesque faces at them.

**Attack Mode:** Meat cleaver.

**Equipment:** Meat cleaver, Bloody apron.

**Home:** The dream-clinic (Limbo).

**Creature Type:** Creature of the Dream.

## Abilities

- ◆ **Huge:** Hard to grapple or knock over in close combat [−2 to all rolls to fight or free yourself].

**Combat** [3], **Influence** [−], **Magic** [−].

## Combat [Considerable]

- ◆ Scare someone.
- ◆ Turn into uncontrolled violence.
- ◆ Hates children [+1 Harm].

## Attacks

The dream-cook is big and slow, but attacks with strong, aggressive attacks. She is consumed by anger and attacks the nearest character without tactics or constraint. If Dr. Tatlina tells her to behave, she breaks off the attack and walks away; she only attacks children.

**Meat cleaver:** Chop [3] [Distance: arm].

## Wounds & Harm Moves

Wounds: ○○○○ ☠

- ◆ Scratches.
- ◆ Rancid fat pours out of the wound [**Keep it Together** to not puke].
- ◆ Dying, but continues to fight.
- ◆ Death.

## Dream-Creature

A creature, approximately 3 meters long and 2 meters tall, covered with black glossy metal. It is a large, feline creature, but with triple rows of teeth and an inner mouth. Long, sharp red spikes stick out of its back. The hind legs are jointed and bent the wrong way, with at least one joint too many. It has no visible eyes or ears. The creature is armed with a long black spear.

**Personality:** Originally a human, but perverted and forced by inappropriate use of the **Art of Dreams** to eternally live in this shape. Ravenous hunger and insane rage fuels the creature.

**Playing Tips:** Crouch up, as if you are poised to jump. Purr faintly and stare at the players with a contorted face.

**Home:** The dream worlds in Limbo.

**Creature Type:** Twisted human, bound to Limbo.

## Abilities

- ◆ **Heightened senses:** The creature has unnaturally sharp senses. It sees in darkness and are capable of tracking prey by their scent. All rolls to hide or flee from the creature have −2.
- ◆ **Natural armor:** The creature is covered with a thick armor (subtract 2 from all **Harm**).
- ◆ **Fixed Form:** Immune to being transformed by **Art of Dreaming**.

**Combat** [4], **Influence** [−], **Magic** [−].

## Combat [Powerful]

- ◆ Throw a spear.
- ◆ Ambush from the shadows.
- ◆ Drag someone away.
- ◆ Tear off a chunk of flesh [+2 Harm].

## Attacks

The creature is filled by a ravenous hunger and insane rage, driving it to attack until every living human is torn to shreds.

**Unarmed:** Tackle [2] [Distance: arm, target is prone]; Drag away [1] [Distance: arm, target is dragged away in the dark with a dazzling speed].

**Spear:** Throw [2] [Distance: room, target is impaled on the spear, **Act Under Pressure** to get free]; Thrust [2] [Distance: room, a melee attacker must **Avoid Harm** to get in distance and have a chance to attack].

**Jaws:** Tear flesh [4] [Distance: arm].

## Wounds & Harm Moves

Wounds: ○○○○○○○○○○ ☠

- ◆ The attack reflects off the armor.
- ◆ A melee attack risks impaling the attacker on the creature's spikes (1 **Harm**).
- ◆ A chunk of metal is torn away, revealing pale flesh.
- ◆ The creature lets out an inhuman roar (**Keep it Together** to not flee).
- ◆ The creature devolves into a killing frenzy (it inflicts +1 **Harm**).
- ◆ The creature is badly hurt and flees into the darkness.
- ◆ The skull is cracked open, revealing a deformed, human face.
- ◆ The creature is temporarily subdued.
- ◆ The creature dies with a tortured scream, uncomfortably similar to a human's.



### Dream-Incarnate of Chagidiel

The Incarnate is a short, swarthy, man in his 40s. He is dressed in a badly tailored, black synthetic suit of Eastern European make with worn-out elbows. His black hair hangs in long wisps and he is unshaved.

**Personality:** The Incarnate can be flattering and charming, if he wants to. He wants to remove all hopes and dreams in his victims. He attempts to create a sense of hopelessness, so one might as well give up and submit.

**Playing Tips:** Be patronizing. Hold your head high and laugh in contempt. Pretend to be friendly, but with a threatening undertone.

**Home:** Chagidiel's Dream-Inferno (Limbo).

**Creature Type:** Incarnate of the Death Angel, Chagidiel.

#### Abilities

- ◆ **Bound to Higher Power:** Bound to the Death Angel, Chagidiel.
- ◆ **Master of suffering:** In possession of the highest knowledge of how to break someone through pain, abasement, and suffering (–2 on all rolls to resist the torture).
- ◆ **Swirling chains:** To attack the Dream-Incarnate in melee, the character first must **Avoid Harm** to get past his chains.
- ◆ **Master of the Dream:** Immune to being transformed by **Art of Dreaming**.

**Combat** [3], **Influence** [2], **Magic** [4].

#### Combat [Considerable]

- ◆ Chain someone.
- ◆ Attack several targets at once.
- ◆ Drag someone to him.

#### Influence [Exceptional]

- ◆ Offer someone help.
- ◆ Tell convincing lies.

#### Magic [Powerful]

- ◆ Master (IV) in the Lore of Dream.
- ◆ Manipulate the Dream-Inferno.
- ◆ Commanding voice.
- ◆ Produce purgatides.

#### Attacks

The Dream-Incarnate conjures long chains, which he swings in circles to crush and snare his victims. His goal is to kill the characters and imprison Pyotr, using all his available powers to do so. If the Incarnate notices the opponents are strong, he uses his **Commanding voice** to turn them against each other, or produces purgatides to fight against them. The Dream-Incarnate is also capable of manipulating the vast hall, making the floor shatter and hooked chains attack from the ceiling.

**Chains:** **Sweeping attack** [2] [Distance: room, all within distance must **Avoid Harm**]; **Chain** [1] [Distance: room, **Act Under Pressure** to break free]; **Drag to him** [1] [Distance: room, target is dragged to Distance: arm].

**Unarmed:** **Crush** [3] [Distance: arm].

**Magic:** **Manipulate the environment** [2] [Distance: field, area]; **Commanding voice** [–] [Distance: room, target must **Keep it Together** or follow an order from the Incarnate]; **Produce purgatides** [–] [Distance: room, three purgatides rise from the ground].

#### Wounds & Harm Moves

Wounds: ○○○○○○○○○○○○○○ ☠

- ◆ Ignore the injuries.
- ◆ The Incarnate turns his focus on the most recent attacker and ignores the others.
- ◆ In an uncontrollable rage, he makes parts of the floor explode, leaving a hole down to the Abyss (all opponents in front of the Incarnate must **Avoid Harm**).
- ◆ The Incarnate immediately tries to snare the attacker with an angry roar (**Avoid Harm**).
- ◆ The Dream-Incarnate's face is horribly disfigured.
- ◆ The attack cuts open his big belly, revealing rotten intestines.
- ◆ One of the chains is ripped out of the Incarnate's hands (+1 to avoid the chains).
- ◆ The Incarnate is dazed and slowed for a moment (+1 to next attack).
- ◆ The Dream-Incarnate falls to the ground (+2 **Harm** on next attack).
- ◆ The Dream-Incarnate fades away.

### Dream-Orderlies

The orderlies at the Frankfurt Clinic in the dream are huge, white-clad creatures armed with syringes and straight-jackets. They speak in relaxed, sedating voices, but have constant, sadistic smiles, as if something horrible is will happen to anyone who ends up in their "care". Their facial features are almost human, but cartoonishly exaggerated. Their hands are big and veiny. They move slowly, but are incredibly strong if they succeed in getting a victim into a corner.

**Personality:** The dream-orderlies are created out of Pyotr Gallatinov's nightmares. They seek to sedate everyone they can get hold of, and then torment them for an eternity.

**Playing Tips:** Smile courteously, but a little too much, so your face conveys. Speak softly and coaxingly. Try to establish eye-contact with the player. If they do not avoid it, fix them with a paralyzing stare.

**Equipment:** Injection syringes with sedatives.

**Home:** The dream-clinic (Limbo).

**Creature Type:** Creature of the dream.

#### Abilities

- ◆ **Huge:** Hard to grapple or knock over in close combat [–2 to all rolls to fight or free yourself].

**Combat** [3], **Influence** [–], **Magic** [1].

#### Combat [Considerable]

- ◆ Inject with sedative.
- ◆ Grapple and hold someone.
- ◆ Surround someone (–1 to all rolls).

#### Magic [Weak]

- ◆ Paralyzing stare



## Attacks

The dream-orderlies are slow, but strong. They use their paralyzing stares to trap their victims, and then grapple or inject them.

**Unarmed:** Grapple and hold [1] [Distance: arm, **Act Under Pressure** to get loose]; Punch [2] [Distance: arm].

**Syringe with sedative:** Inject [2] [Distance: arm, **Endure Injury**: target is *Knocked out* on a miss].

**Magic:** Paralyzing stare [-] [Distance: room, **Keep it Together** to break free].

## Wounds & Harm Moves

Wounds: ○○○○ ☠

- ◆ Scratches.
- ◆ A bleeding wound.
- ◆ Dying but continues to fight.
- ◆ Death.

## German Police

If the German police and the Interpol succeed in obtaining sufficient evidence against the player characters, they start hunting them. *The German police are dressed in forest-green uniforms with green berets, and officers in administrative positions have beige shirts and green ties.*

**Personality:** Varies.

**Playing Tips:** Be strict. Give short orders.

**Equipment:** Baton, SIG Sauer P225 pistol, Handcuffs, Walkie-talkie. Will equip Heckler & Koch MP5 SMG's and Kevlar vests, if they suspect the PCs are armed.

**Home:** Elysium.

**Creature Type:** Human.

**Combat [3], Influence [2], Magic [-].**

## Combat [Considerable]

- ◆ Place under arrest.
- ◆ Call for backup.
- ◆ Surround target.

## Influence [Novice]

- ◆ Know a secret.
- ◆ Use contact in the criminal underworld.

## Attacks

The police use their numbers to encircle and trap their targets. The first strategy is always to call for reinforcements in confrontations with armed and dangerous criminals.

**Expandable baton:** Melee attack [2] [Distance: arm]

**SIG Sauer P225 (handgun):** Aimed shots [2] [Distance: room]

**Heckler & Koch MP5 (submachine gun):** Aimed shots [2] [Distance: room]; Full auto [2] [Distance: room, may hit up to 2 targets].

## Wounds & Harm Moves

**Armor:** Bulletproof vest [1] [protects the wearer from bullet wounds]

Wounds: ○○○ ☠

- ◆ Retreat to safety.
- ◆ Subdued.
- ◆ Badly injured.
- ◆ Dead.

## Guards

The guards outside the weapons storage and in the drug factory are collected from gangs in Berlin. *They are dressed in tattered jeans and military jackets. Half of them are addicts and have a wild stare and unpleasantly large pupils.* They are not particularly professional or attentive, spending more time posturing for each other than guarding. They do not conceal their weapons.

**Personality:** Brutal and violent young men who risk everything for money. They try to get away if they come to think their lives are in danger. They will tell everything they know, if under the threat of torture or death.

**Playing Tips:** Pretend to weigh the assault rifle with your hands. Smoke and look nonchalantly around you. Throw your hair around. Speak in one-syllable words and stutter.

**Equipment:** AKM (assault rifle), 2 extra magazines, H&K VP70Z, Dagger, ½ gram of hashish.

**Home:** Berlin (Elysium).

**Creature Type:** Human.

**Combat [2], Influence [1], Magic [-].**

## Combat [Novice]

- ◆ Riddle the environment with bullets.
- ◆ Search for intruders.

## Influence [Weak]

- ◆ Disclose something about Germanische Gemeinschaft or Slava (see *Leads at Harmann's Mechanical*, p. 94).

## Attacks

The guards use lethal violence when they feel threatened, but act stressed and don't think clearly while under attack. More composed opponents can easily outsmart them.

**Dagger:** Stab [2] [Distance: arm].

**H&K VP70Z (handgun):** Aimed shots [2] [Distance: room]

**AKM (assault rifle):** Full auto [3] [Distance: room, field, attacks up to 3 targets in close vicinity to each other].

## Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.



### Harcombe's Novices

Nigel Harcombe's followers are young Satanists, who hope to use their magical knowledge to create a better life in the uncertain Soviet Union. *They are eight men and six women between 25 and 40 years old.* Six of them are Russians. The others are English and Americans who fled together with Harcombe after he was forced to leave eastern Europe.

**Personality:** They are ruthless and prepared to sacrifice anything and everyone around them.

**Playing Tips:** Press your fingertips against each other. Say banal occult things.

**Equipment:** Makarov handgun.

**Magic:** Lore of Death.

**Home:** Moscow (Elysium).

**Creature Type:** Human.

**Combat** [1], **Influence** [1], **Magic** [1].

**Combat [Weak]**

- ◆ Flee from a conflict.

**Influence [Powerful]**

- ◆ Reveal something about Harcombe's doings.

**Magic [Weak]**

- ◆ Novice (I) in the Lore of Death.

**Attacks**

The novices defend themselves if they are attacked, but try to get away uninjured rather than fight when not entirely necessary.

*Unarmed:* Punch [1] [Distance: arm].

*Makarov (handgun):* Aimed shots [2] [Distance: room].

**Wounds & Harm Moves**

*Wounds:* ○○ ☠

- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.

### Ivan Pogodin's Henchmen

Pogodin and Kalenko's minions are summoned from Leningrad's criminal underworld: ruthless murderers and black market loan-sharks. *They are robust men between 20 and 30 years old, dressed in dark, old-fashioned pants and shirts stained with blood and bodily fluids.*

**Personality:** Ice-cold murderers who obey Pogodin's every order. They are completely loyal. They know that if what has been going on in the city was to be revealed, they would never get away alive.

**Playing Tips:** Keep your expressions and voice under total control, but lose control occasionally.

**Equipment:** Makarov, 3 extra magazines, Knife, Shotgun caliber 12.

**Home:** Leningrad 1941 (Elysium).

**Creature Type:** Human.

**Combat** [3], **Influence** [-], **Magic** [-].

**Combat [Considerable]**

- ◆ Jump someone from behind, or as a sudden attack.
- ◆ Knock someone or something over.
- ◆ Encircle one enemy (-1 on all rolls).

**Attacks**

The henchmen try to kill the intruders and know they don't have the luxury of failure. They fight desperately and use the house to ambush the intruders.

*Unarmed:* Tackle [1] [Distance: arm, the victim falls prone].

*Knife:* Stab [2] [Distance: arm].

*Makarov (handgun):* Aimed shots [2] [Distance: room].

*Shotgun caliber 12:* Single shot [3] [Distance: room]; Both barrels [4] [Distance: room, hits up to 2 targets standing together].

**Wounds & Harm Moves**

*Wounds:* ○○○ ☠

- ◆ Scratches.
- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.

### KGB Commandos

*The commando soldiers are well-trained with short hair and black clothes. They are perceptive and obedient, refraining from talking unless necessary.*

**Personality:** The soldiers have been through tough conditioning and are completely loyal to the KGB. They do their job and do not question orders. All attempts at conversation not regarding the imminent mission are met with unsympathetic stares and shrugs.

**Playing Tips:** Say "Da, rovarisdz kapitan" all the time and pretend to polish your weapon. Look around you attentively.

**Equipment:** AKM, Night sight, 2 extra magazines, Makarov, 1 extra magazine, Kevlar vest, Passive camouflage suit, Army helmet, Gas mask, IR goggles, Dagger, First aid kit, Smoke grenade.

**Home:** Moscow (Elysium).

**Creature Type:** Human.

**Abilities**

- ◆ **Veteran:** Has fought in several wars and conflicts and is knowledgeable in practical military tactics. Is not intimidated by the threat of violence.

**Combat** [3], **Influence** [-], **Magic** [-].

**Combat [Considerable]**

- ◆ Suppressing fire (characters can move without risk of **Harm**).
- ◆ Join or launch a coordinated attack (all characters get +2 **Harm** to next attack).
- ◆ Perform first aid (stabilizes one **Serious Wound** or **Critical Wound**).



## Attacks

The commandos fight as a unit against any threat they face. The soldiers can aid the characters in their conflicts, but also neutralize enemies by themselves.

**Dagger:** Stab [2] [Distance: arm].

**Makarov (handgun):** Aimed shots [2] [Distance: room].

**AKM (assault rifle):** Controlled fire [3] [Distance: room/field];

Full auto [3] [Distance: room, field, attacks up to 3 targets in close vicinity to each other].

**Smoke grenade:** Throw [-] [Distance: room, hides all allies].

## Wounds & Harm Moves

**Armor:** Kevlar vest [1] [protects the wearer from bullet wounds]

**Wounds (one soldier):** ○○ ☠

- ◆ Scratches.
- ◆ Dying (but continues to fight).
- ◆ Death.

**Wounds (group):** ○○○○○○○○○ ☠

- ◆ Someone is injured.
- ◆ A few soldiers are lightly injured.
- ◆ One or more soldiers are seriously injured.
- ◆ One or more soldiers die.
- ◆ Decreased morale, someone wants to retreat.
- ◆ Several dead, many wounded.
- ◆ The soldiers retreat from the threat.
- ◆ Many dead, total panic.
- ◆ The soldiers are neutralized down to the last man.

## Living Dead

Filip has turned the two previous tenants – a man and woman in their 30s – into Living Dead in an abandoned apartment building on Duckenstraße 43. They are dressed in soiled clothes, covering everything except for their heads. Their mouths are sewn shut with uneven stitches. Their flesh is swollen, emitting the strong scent of rot. They attack anyone entering Filip's section of the apartment, trying to drive the intruders out.

**Personality:** They lack any other drive than following Filip's orders and protect the apartment from intruders. They attack anything that moves.

**Playing Tips:** Look at the players with rage. Groan with your mouth shut.

**Home:** Berlin, Elysium.

**Creature Type:** Creature of Death.

## Abilities

- ◆ **Undead:** Firearms and crushing weapons do **-1 Harm**. Cutting weapons do **+1 Harm**.
- ◆ **Inhuman:** Can't be reasoned with.
- ◆ **Rotting:** PC must **Keep it Together** to not get nauseous in the creature's presence.

**Combat [3], Influence [-], Magic [-].**

## Combat [Considerable]

- ◆ Ignore horrible wounds.
- ◆ Tear someone apart.
- ◆ Grapple someone with inhuman strength.

## Attacks

The Living Dead doesn't react to pain and damage as living creatures do. Their limbs try to re-attach to their bodies when cut off. They try to tear their opponents apart in an insane rage at the living.

**Natural weapons:** Grapple and hold [1] [Distance: arm, act under pressure to break free]; Tear apart [2] [Distance: arm, victim must be held]; Hit [1] [Distance: arm].

## Wounds & Harm Moves

**Wounds:** ○○○ ☠

- ◆ Scratches.
- ◆ A limb is amputated, but slowly crawls back to the creature.
- ◆ A seemingly deadly wound, but doesn't seem to stop the creature.
- ◆ The creature is cut, smashed, or torn to pieces.

## Medical Orderlies

The orderlies at the Frankfurt Clinic consist mainly of men, but there are some female staff. They dress in white shirts and trousers.

**Personality:** The orderlies around the more violent patients are usually hired for their combination emotional distance and experience following orders. They are used to handling unruly patients and are not afraid to take care of violent intruders.

**Playing Tips:** Look suspicious and be somewhat uninterested. If violence breaks out, talk slowly – like you would to a small child – while staring the character that you are talking to straight in the eyes. "Calm down. It'll be fine."

**Equipment:** Keys (to different doors), syringe with sedative.

**Home:** Frankfurt an der Oder (Elysium).

**Creature Type:** Human.

**Combat [3], Influence [2], Magic [-].**

## Combat [Considerable]

- ◆ Inject with sedative.
- ◆ Grapple and hold someone.
- ◆ Surround someone (-1 to all rolls).

## Influence [Novice]

- ◆ Open a locked door.
- ◆ Know something about the patients.

## Attacks

The orderlies are trained to take care of unruly patients together by surrounding them, grappling and holding them down, and then injecting them with sedative. If threatened or attacked by firearms, the orderlies will immediately back down.

**Unarmed:** Grapple and hold [1] [Distance: arm, **Act Under Pressure** to get loose]; Punch [1] [Distance: arm].

**Syringe with sedative:** Inject [2] [Distance: arm, **Endure Injury**: target is Knocked out on a miss].

## Wounds & Harm Moves

**Wounds:** ○○ ☠

- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death



## Members of Slava

Slava's members are largely young men who think they come from Russian nobility, justifiably or not. *They dress in old-fashioned uniforms with sabres in scabbards, keep their hair trimmed, and cultivate big curly mustaches and small goatees.* They address each other with more or less fictitious titles and follow rigid protocols.

**Personality:** Slava consists of Russian nationalists, who refuse to look toward the future and would rather turn back time. They cultivate anti-Semitic hatred and regard the revolution as the fault of Jews and other non-Slavic elements.

**Playing Tips:** Come up with blunt nationalistic phrases. Hold your head high. Speak with a nasally voice.

**Equipment:** Makarov, 2 extra magazines, Nationalist pamphlets, cavalry sabre in a scabbard.

**Home:** Moscow (Elysium).

**Creature Type:** Human.

**Combat** [2], **Influence** [1], **Magic** [-].

### Combat [Novice]

- ◆ Flank and surround [-1 on all rolls until free].
- ◆ Cry for reinforcements.

### Influence [Weak]

- ◆ Disclose something about Slava (see *Dinner at Slava*, p. 102).

### Attacks

The guards in Slava are well-trained and disciplined. Many of them are former soldiers and remain cool-headed under pressure. They try to use their numbers to surround and flank their opponents.

*Cavalry sabre:* **Stab** [2] [Distance: arm]; **Momentum** [1] [Distance: arm, attack up to 2 enemies].

*Makarov (handgun):* **Aimed shots** [2] [Distance: room].

### Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.

## Missile Base Engineers

*The technical staff on the base have been distorted by Chagidiel. Their skin is covered by boils and fungal infections. Their flesh is rotting and gradually falling off. Their skeletons have transformed into steel frames controlled by mechanic hydraulics, which are exposed where the skin and flesh are missing. The change has happened quickly, only since Strelkov came to the base. They have devolved into complete insanity from what has happened to them and their proximity to the Incarnate.*

They do their job, but otherwise act more like automatons than humans. They sometimes ignore intruders on the base, concentrating on their work.

**Personality:** In a state of permanent shock. Act unpredictably and as if they have lost all abilities to relate with other people.

**Playing Tips:** Work with imaginary tools. Tear at your arm and pretend to remove parts of your own flesh. Stare straight ahead and speak in a distant voice.

**Home:** Missile Base M13 (Elysium/Inferno).

**Creature Type:** Creature of Inferno.

### Abilities

- ◆ *Insane:* Can't be reasoned with.
- ◆ *Body of metal and machinery:* All **Harm** taken is reduced by -1.
- ◆ *Natural weapons:* The creature have a weapon embedded in body, either implanted or natural.

**Combat** [1], **Influence** [-], **Magic** [-].

### Combat [Weak]

- ◆ Burst into sudden, senseless violence.

### Attacks

The engineers are so mentally twisted they no longer react as rational humans. Sometimes they ignore intruders, and other times attack them.

*Natural weapons:* **Claws** [2] [Distance: arm].

### Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ A chunk of rotten flesh falls off, revealing mechanic hydraulics.
- ◆ The engineer falls to the ground, but stands up some moments later.
- ◆ A seemingly deadly wound, which doesn't seem to stop the creature.
- ◆ The creature falls dead to the floor.

## Neo-Nazis

The members of Germanische Gemeinschaft are typical neo-Nazis. *They have shaved heads or short hair, and wear tattered jeans and synthetic, military wool, or leather jackets. Revolvers hang clumsily and obviously from their hip or shoulder holsters. They wear heavy boots.*

**Personality:** The Germanische Gemeinschaft members are brutal and fanatical. They regard everyone outside the group with distrust, especially foreigners and liberals. Violence is considered the best solution to any problem. The strongest one is always right.

**Playing Tips:** Cross your arms or act like you are playing with a large-caliber handgun. Chew gum with your mouth half open.

**Equipment:** Dagger, knuckle-duster, H&K VP70Z (handgun), steel-tipped boots.

**Home:** Berlin (Elysium).

**Creature Type:** Human.

**Combat** [2], **Influence** [1], **Magic** [-].



### Combat [Novice]

- ◆ Knock or trip someone prone.
- ◆ Burst into extreme violence against someone.

### Influence [Weak]

- ◆ Disclose something about Germanische Gemeinschaft.

### Attacks

The neo-Nazis are prone to violence and don't care if their opponents are seriously wounded or killed. They like to show their strength and humiliate defeated enemies. The neo-Nazis will flee or give up, if they're critically wounded or outnumbered.

*Knuckle-duster:* Punch [1] [Distance: arm]; Knock down [1] [Distance: arm, victim gets knocked prone].

*Dagger:* Stab [2] [Distance: arm].

*Steel-tipped boots:* Tripping kick [1] [Distance: arm, victims gets tripped prone]; Head kicks [2] [Distance: arm, victim must be prone].

*H&K VP70Z (handgun):* Aimed shots [2] [Distance: room]

### Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Scratches.
- ◆ Subdued.
- ◆ Death.

### Parent Creatures

In the Dream-Leningrad, the PCs meet distorted images of their own parents. At first, the player characters believe it is their parents. *They are almost 3 meters tall, as if the PCs were small children by comparison. Every character sees their own parents in the creatures. After a short while, they transform into grotesque caricatures of people. Their eyes slide into dark sockets, mouths slobber, and hands change to long claws of steel.*

**Personality:** The creatures think of the characters as their children, who must be punished in the most horrible way possible.

**Playing Tips:** Talk as if you are speaking to a child, with a slight, hysterical undertone. Hold the players by their hands or on their shoulder.

**Home:** Leningrad in the dream (Limbo).

**Creature Type:** Creature of the dream.

### Abilities

- ◆ *Huge:* Hard to grapple or knock over in close combat [-2 to all rolls to fight or free yourself].

**Combat [3], Influence [-], Magic [-].**

### Combat [Considerable]

- ◆ Lift someone.
- ◆ Burst into uncontrolled violence.
- ◆ Natural weapons.

### Attacks

The parent creatures treat the character like disobedient children. They lift them by their arms, ears, necks, and hair, and then drag them away. If the character fights back, the creatures devolve into raging violence, trying to tear the character into pieces.

*Unarmed:* Painful hold [1] [Distance: arm, **Act Under Pressure** to break free].

*Claws:* Tear flesh [2] [Distance: arm].

*Bite:* Chew [serious wound] [Distance: arm].

### Wounds & Harm Moves

Wounds: ○○○ ☠

- ◆ Scratches.
- ◆ Dying, but continues to fight.
- ◆ Laughs insanely.
- ◆ Death.

### Quisquilles

The quisquilles are born in the underground tunnel-systems where Metropolis meets Inferno. *They look like water-logged, swollen corpses, who have melted together with junk and debris from the sewer. Corroded pieces of metal and half-melted plastic have adhered to their swollen flesh.*

**Personality:** They lack any other drive than the desire to eat and grow. They attack anything that moves.

**Playing Tips:** Act like an extra slow-witted zombie.

**Home:** The Underworld.

**Creature Type:** Creature of the Underworld.

### Abilities

- ◆ *Undead:* Firearms and crushing weapons do **-1 Harm**. Cutting weapons do **+1 Harm**.
- ◆ *Inhuman:* Can't be reasoned with.

**Combat [3], Influence [-], Magic [-].**

### Combat [Considerable]

- ◆ Ignore horrible wounds.
- ◆ Drag someone into the water.
- ◆ Natural weapons (fangs, claws, and artificial limbs).

### Attacks

The quisquilles doesn't react to pain and damage as living creatures do. Their limbs try to re-attach to their bodies when cut off. The quisquilles try to eat their opponents while still alive.

*Natural weapons:* Claws [2] [Distance: arm]; Bite [2] [Distance: arm]; Rusty metal [2] [Distance: arm]; Drag under water [-] [Distance: arm, **Act Under Pressure** to break free, -1 to all rolls while in the sewer water].

### Wounds & Harm Moves

Wounds: ○○○ ☠

- ◆ Scratches.
- ◆ A seemingly deadly wound, but doesn't seem to stop the creature.
- ◆ A limb is amputated, but slowly crawls back to the quisquille.
- ◆ The creature is cut, smashed, or torn to pieces.



### Sasha Pogodin's Bodyguards

Pogodin's bodyguards are professionals. They work in pairs and are constantly in close proximity to the mafia leader. They pat down everyone who comes close to Pogodin and get between their boss and all potential harm. *The bodyguards are tall, broad, and muscular. They are dressed in well-tailored suits and leather jackets or heavy woolen coats.*

**Personality:** The bodyguards seldom speak and if they do it's usually to ask questions to suspicious people. They never let their guard down, even if they are subjected to charm or manipulation.

**Playing Tips:** Let your gaze pan across the surroundings. Shake your shoulders to keep muscles unclenched. Try to look combat-ready attentive. Look at the players testily and focus on the shoulders, waist, crotch, and ankles.

**Equipment:** H&K VP70M with 2 magazines, Uzi SMG with 3 magazines (only in Sasha's house, see *Chapter 1*, p. 44).

**Home:** Berlin (Elysium).

**Creature Type:** Human.

#### Abilities

- ◆ Cold: Can't be influenced or charmed.
- ◆ Melee trained: All melee attacks does +1 Harm.

**Combat [3], Influence [-], Magic [-].**

#### Combat [Considerable]

- ◆ Disarm an opponent.
- ◆ Protect Sasha with their life (take all Harm).
- ◆ Grapple & lock someone.

#### Attacks

Sasha's bodyguards are trained to disarm and subdue threats and intruders. They are skilled in both melee and ranged combat, but only use deadly force if the threat is severe. If deadly force is directed against Sasha, any bodyguards in the vicinity do anything, even take the hit, to protect their boss.

**Unarmed:** Punch/kick [2] [Distance: arm]; Grapple & lock [0/2] [Distance: arm, **Act Under Pressure**: victim locked until successful escape, a miss results in 2 Harm].

**H&K VP70M (handgun):** Aimed shots [2] [Distance: room]

**Uzi (submachine gun):** Aimed shots [2] [Distance: room]; Full auto [2] [Distance: room, may hit up to 2 targets but empties magazine].

#### Wounds & Harm Moves

Wounds: ○○○ ☠

- ◆ Scratches.
- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.

### Soldiers

The soldiers have short cut hair and are well-trained, even if some of them are somewhat unshaven and skinny. They are dressed in creased uniforms, most often of wrong size. The two guards who watch the characters in the prison do not have AKMs, but rather Skorpion submachine guns.

**Personality:** The soldiers are dejected and cynical. They do not believe the state has any ability to save Russia. They are opting for Slava and Leskov's military coup in the hope of gaining some short-term advantages for themselves amidst the chaos that would erupt with a civil war.

**Playing Tips:** Make raw jokes about the miserable condition of the army. Beg for cigarettes and play the role of the cynical soldier who has come to see the futility of war, but doesn't have anything better to do.

**Equipment:** AKM (prison guards have a AKS-74U submachine gun instead), 1 extra magazine, Bayonet, Army helmet, Combat uniform, Gas mask, First aid kit.

**Home:** Moscow (Elysium).

**Creature Type:** Human.

**Combat [2], Influence [1], Magic [-].**

#### Combat [Novice]

- ◆ Incapacitate an opponent.
- ◆ Grab hold of someone and drag the victim away.

#### Influence [Weak]

- ◆ Disclose something about Slava or General Strelkov (see *Leads at the Air Force Base*, p. 115).

#### Attacks

The guards are used to violence and will not break under violent threats. They don't kill anyone if ordered to let them live. Other intruders are seen as free target practice.

**Unarmed:** Grapple and hold [-] [Distance: arm, victim must **Act Under Pressure** to break free].

**Bayonet:** Stab [2] [Distance: arm].

**Skorpion (submachine gun):** Full auto [2] [Distance: room, attacks up to 2 targets in close vicinity to each other].

**AKM (assault rifle):** Controlled fire [3] [Distance: room, field]; Aim for leg [2] [Distance: room, the victim's leg is hit].

#### Wounds & Harm Moves

Wounds: ○○ ☠

- ◆ Subdued.
- ◆ Dying (but can be saved).
- ◆ Death.



## Twisted Mental Patients

Patients with severe physical changes have been kept in the basement below the Frankfurt Clinic for the last couple of years. Some of them were deformed even before they came from Leningrad; others have changed physically during the years at the hospital. When the PCs visit the hospital, it is unlikely they will actually confront the patients. But when they return to the Frankfurt Clinic in the dream, they meet the deformed patients who hunt them through the hospital.

*The most severely deformed patients barely look human. They have fish-like eyes and lack body hair. Their hands end in large claws and their faces are dominated by strong jaws. On some of them, the skin is peeling back and soiled plastic or metal can be seen underneath. Some of them have tentacles instead of hair. They are dressed in hospital robes tied in the back and covered with vomit and blood.*

**Personality:** The patients are completely insane. They roar and drool and yank at the bars. They cannot think coherently, derailed by their confused emotions.

**Playing Tips:** Roll your eyes, roar, tear at your body, and grasp for the players, as if you were trying to tear them apart.

**Home:** Frankfurt Clinic (Elysium/Dream Clinic, Limbo).

**Creature Type:** Deformed human.

### Abilities

- ◆ *Night vision:* The twisted mental patients can see in the dark.
- ◆ *Inhuman strength:* All rolls for grappling with the creature have -2.

**Combat** [3], **Influence** [-], **Magic** [-].

### Combat [Considerable]

- ◆ Charge into someone.
- ◆ Hide in the dark [-1 to fight or detect the twisted mental patient].
- ◆ Drag someone away.

### Attacks

The twisted mental patients fight like animals, ripping and biting through their opponent's flesh. They want to have their prey to themselves, so they try to drag away fallen enemies to eat them.

*Unarmed:* Charge [1] [Distance: room, victim knocked prone]; Lift and throw down [1] [Distance: arm, acting under threat to get loose]; Drag away [1] [Distance: arm, victim gets dragged away into the darkness]; Bite/claw [2] [Distance: arm].

### Wounds & Harm Moves

Wounds: ○○○ ☠

- ◆ Scratches.
- ◆ Raging against the attacker.
- ◆ Limping away, leaving a bloody trail.
- ◆ Death.



# THE BLACK MADONNA

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# THE BLACK MADONNA

When the new year's eve of 1941 shifts to 1942, all the candles extinguish in the churches of Leningrad. The Saint's faces turn to black. The fabric of reality tears. When morning comes, twenty priests are found dead by their own hands.

A silent girl with many secrets is found in a closed off basement. No one knows who she is or where she lives. With no other options available, she is taken to an orphanage where nothing is as it seems.

The same cold winter night, Dimi, an old icon painter, meets a strange woman on his way home. She reveals her face to him and gives him a command, then walks away. Back in his small apartment, he immediately starts painting a new icon. An icon depicting a Black Madonna.



*The Black Madonna* is a legendary KULT campaign previously unreleased outside of Sweden and France. Its six separate episodes lead the player characters into a haunting adventure connected to the Death Angel Chagidiel and the Archon Binah, and their servants.

Taking place in 1991 and set in a recently reunified Germany, the journey will lead the player characters into a Soviet Union on the brink of collapse, to unlock the mystery of what actually happened in Leningrad during World War 2. During the campaign, they will be taken to a world of dark dreams, and venture into the depths of Inferno, trying to save themselves.

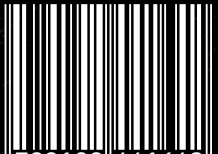
*The Black Madonna* is written for *KULT: Divinity Lost* and has been updated with a completely new chapter describing the world of 1991 and new rules for creating characters connected to the setting and story.



*The Black Madonna* is meant for an Adult audience.

*You need KULT: Divinity Lost to play The Black Madonna.*

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