

Action Results

Effect	Quality	Investigative Skills	Mobility Maneuvers	Creative Skills
0	Very Poor	Almost no information found.	You stumble and make a fool of yourself	Not even your friends will praise you for this one.
124	Acceptable	Some interesting facts. You sense more.	Small obstacles are no problem.	Looks good to most people.
5-15	Normal	You find the most important data.	Most obstacles overcome. You can do something heroic.	Even more qualified people are impressed; a professional piece.
16-20	Good	You can tell if there is more information.	All normal obstacles overcome. Heroic deeds are no problem.	Many professionals are impressed.
21-25	Very Good	You can determine where there might be more info.	Even difficult obstacles overcome. Heroic deeds are routine.	Even the professionals impressed; your work hard to understand,
26 - 29	Extraordinary	You find everything there is to know.	World class performance. You can do anything humanly possible.	You fool everyone or all except the very best.
30 +	Outstanding	In addition to finding all existing knowledge, you also uncover Previously unknown facts.	You are simply the best. Nothing is impossible.	You are unique. Nobody can understand your work.

Perfect & Disastrous Throws

Very high or very low results will modify the effect. A perfect throw results in a + 10 to your effect. A throw described as a disaster should result in something very unpleasant happening.

- If you roll less than 1/10 (rounded up) of your skill score, you have accomplished a perfect throw.
- If your skill is 1-4 and you roll a 19 or 20, then you fail disastrously.
- If your skill is 5-20 and you roll a 20, then you fail disastrously.
- If your skill is 21-39, you must roll a second 1d20. If you roll over your score minus 20, then you fail disastrously.
- If your skill 40+, you fail disastrously only on a second roll of 20 on a 1d20.

Equipment Availability

Availability (AVA)	Man of the world	Contacts
1	5	0
2	7	5
3	10	7
4	15	10
5	-	15
6	-	20

Flunked Attack Rolls

Roll	Result
1-5	Lose balance; -5 to next attack or skill.
6-8	Fall down; opponent gets + 10 on next attack.
9-10	Forfeit next action
11-12	Forfeit next three actions
13-14	Drop weapon 1d 10 meters away.
15-16	Weapon breaks or malfunctions.
17	Hit nearest ally; roll for body part*
18	Hit self; roll for body part.
19	Perfect hit on ally; roll for body part.*
20	Perfect hit on self; roll for body, part.
*If no ally is around, then hit self instead.	

Experience Awards

If he character was on an adventure	2 pts.
The adventure was difficult	3 pts.
The adventure was extremely dangerous and difficult	5 pts.
Bonus for good role-playing	+2 pts.
Penalty for lousy role-playing	-2 pts.

EGO Throw Modifications

GENERAL MODIFICATIONS	
Connection to Advantage	+ point value of Advantage
Connection to Disadvantage	- point value of Disadvantage
Event was unexpected	+5
Event disturbs PC's frame of reference	- 10
Event was expected	-5
MENTAL BALANCE	
-15	+3
-30	+5
-45	+7
-60	+10
-75	+15
EVENTS & SITUATIONS	
Meeting with Monsters or supernatural creatures	
The monster's Ego	Modifier varies
Close encounter	+5
Murder & violence	
Seeing close friend beaten	+/-0
Seeing close friend murdered	+5
Seeing other beaten	-10
Beating someone	+5
Committing murder	+5
Being beaten	+5
Being tortured by professionals	+5
Accident	
Experience without injury	±0
Seeing close friend severely injured/killed	+5
Seeing accident	-10
Being injured in an accident	+5
Combat	
Serious wound	-5
Killing other	+5
Light wound	-10
Seeing close friend killed or severely wounded	+5
Rape	
Seeing close friend raped	+5
Seeing stranger raped	-10
Being raped	+10
Committing rape	+5
Supernatural event	
Physical effects on self	+5 to -10
Seeing close friend exposed to event	+0 to -5

Effects of Shock

M.B.	EFFECT
+75	Cannot be shocked or at all affected by terrifying events.
+60	Hesitates for only a moment.
+45	Mild shock for 1 minute. No penalty to skills.
+30	May cancel the shock with successful ego throw.
+15	Can act in spite of shock. -5 to all skills.
±0	Shocked. No disadvantages in effect.
-15	Disadvantages can be kept at bay with a successful ego throw.
-30	Disadvantages may be controlled by persuasion from others.
-45	Ego throw to prevent you from hurting yourself or others.
-00	Disadvantages cannot be controlled.
-75	Disadvantages cannot be controlled, physical changes occur.

Reactions

1. screams
2. weeps
3. faints
4. runs away
5. catatonic shock

Physical Changes

- androgyny/sex change/sexless
- dwarfish/giantism
- extra limbs, genitalia, eyes, etc.
- tentacles
- extreme hair growth
- gills, fish scales, webbed hands & feet
- shape change
- horns, claws, fangs
- hornlike skin
- mechanical limbs, steel claws & teeth
- purgatories: hooks & needles through body
- no skin; itching crust which constantly tears away; worms crawling through living flesh
- Stigmata (wounds that won't heal)
- "tattoos": mysterious and spectacular signs on some part of the body
- boils and rashes

Time/Action

Actions	Time
Attack w/weapon	1 action
Parry	1
Draw weapon	1
Holster weapon	1
Load	varies
Aim	1-5
Start a car	1
Pick up something	1
Drop an object	1
Stand from sitting	1
Kneel	1
Lie down	2
Throw yourself flat	1
Turn around	1
Swing on a rope	1-5
Hide	1-5
Throw an object	1
Search	1-5
Dodge	1
First aid, 1 wound	10
Pick a lock	1-10
Break down door	1

Wound Effects

SKILL MODIFIER	
Level	Mod.
Scratch	NA
Light	-2
Serious	-3
Cumulative; Max is -15	
REDUCED ENDURANCE	
Wound type	Loss
Scratch	5
Light Wound	10
Serious Wound	20
REDUCED ACTIONS	
-1 action per serious wound	
HEALING RATES	
Wound type	Time
Scratch	1 day per
Light Wound	1 week per
Serious	1 month per

Armor

Armor	FA	MEL	FIR	ABC	Covers
Army helmet	10	10	5	-	Head
Kevlar helmet	10	5	5	-	Head
Kevlar vest	10	5	5	-	Chest, abdomen
Kevlar overall	10	5	5	-	All except head
Riot suit	8	8	8	-	Whole body
Bullet-proof vest	8	8	8	-	Chest, abdomen
Combat suit	2	2	5	-	All except head
Protection suit	-	-	15	15	Whole body
Fabric	2	1	1	-	Varies
Leather	3	5	5	-	Varies

Range

RN	x2	x3	x4	x5	x6	MAX
5m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	30m
10m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	60m
15m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	90m
20m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	120m
25m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	150m
30m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	180m
40m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	240m
50m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	300m
60m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	360m
70m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	420m
100m	-4/-1	-6/-3	-10/-5	-15/-7	-18/-9	600m

Special Rules

Action	Modifier
Attack from rear	+5 (melee)
Attack from side	+2 (melee)
Surprise	+5 (melee)
Projectile within 1 m	doubles
Target in difficult pos.	+10
Size of Target:	
Fawn	-2
Cat	-5
Rat	-7
Tennis ball	-10
Rope (10 m away)	-12
Coup de grace	auto or flunk
Uncontrolled fire	-4/ammo round
Careful aim	+2/action
(+ 10 max.)	
Moving targets	
sideways	1/2 chance
toward or away	3/4 chance
While Moving	-1 to -10
Walking	-1
Running	-5
Throwing to ground	-4
Swinging on rope	-10
Shooting from hip	-3
(+5 initiative bonus)	
Partial Cover	see Random Hits
Knock Out	effect over CON
hit to head	+3 to effect
baseball bat	+2
blackjack	+5
Knockback	effect over CON
Fighting w/wrong hand	-10 (- agility bonus)
Positions	
from above	+2
from below	-2
In Water	Agility or -3 to skills
Under Water	Swim or -5 to skills
Bad light	-5
Moonlight	-10
Total Darkness	Perfect Hits only

Aiming/Random Hits

Body Part	Aim Mod.	Random Projectile	(1d20) Melee
Right leg	-4	1-3	1-2
Left leg	-4	4-6	3-4
Women	-3	7-9	5-7
Chest	-3	10-14	8-12
Right arm	-5	15-16	13-15
Left arm	-5	17-18	16-18
Head	-6	19-20	19-20

Kult GM Screen

Including new Player Characters Sheets,
Errata, and a Complete Adventure

NOTE: This is a supplement, you must have access to the role playing game **Kult**.

WARNING:

Kult is a game which explores the dark side of the human soul; some may find this disturbing. **Kult** is not recommended for players under 16.

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Unto Death

The Father, The Son, and the Unclean Spirit

She doesn't even bother to take out the broken glass, but looks down her bloody thigh with the cold, expressionless stare of a meat vendor. What does she care about the atom bomb, the bedbugs, the scandalous rent, or Friendly Finances waiting to collect her negligent flesh... Dream sweet dreams, Pantopon Rose.'

William S Burroughs

Unto Death is an adventure designed for two to four characters. Experienced players are preferable. This adventure can be a starting point for a new campaign, or it can be dropped into a current campaign. New York City serves as the setting for the action, but Gamemasters may easily adapt the story to any other city with a minimal amount of effort.



The Tale of Sin & Thera

A long time ago, in the timeless past before the Elysium, a brother and sister, Sin and Thera, were born to the gods of Metropolis. Their father was Atum, the Mighty, one of the highest, most honored deities; their mother was Astarte, the Beautiful.

Sin and Thera grew to adulthood in the boundless woods of Gaia: they were educated to be rulers, tutored by their parents' chosen servants. Before their destinies could come to pass, though, the siblings and the rest of humanity were blinded by the Demiurge and thrust into the Elysium.

Not all met this fate, though: Atum was not enslaved in the illusion, but remained, alone and desolate, in his temple in Metropolis. Everything was lost to him—the power and the glory, his wife and family, his servants and devotees. He brooded in his loneliness, and his brooding hardened his heart. All that remained of this once-glorious god was Hate, implacable and unreasoning. His madness was so twisted that he viewed those who had been taken from him as those who had deserted him. He searched for entry into the Elysium, where he sought revenge on all those who deserted him.

But Atum had weakened, and he was trapped in his Temple. Using what power still remained to him, he summoned his son, Sin, whose blinded subconscious filial piety opened up a portal into this world.

Moving among mortals, Atum pursued the many who had deserted him. He hunted them with the zeal of a ravenous beast, devouring their tender souls in his burning hatred. Outside his Temple, though, he grew weaker still, and would fade to oblivion unless he could return to Metropolis ere thirty years passed. Once again, he needed the help of another to break through the barriers

between the worlds: he found and killed his daughter Thera, and rode the waves of her terror to his Temple.

Atum slumbered for many days and many nights until his strength was finally restored, and he turned his eye towards the Elysium once more. Again he summoned his son: Atum was born to our world through Sin's lust. After thirty years of vengeance, he again slew his daughter's current incarnation, and again he was returned to Metropolis.

And so on, for millenia. Atum is driven by his Hate, hunting the Elysium for those who betrayed him. Always he is born to his son, and always he leaves through the anguish of his daughter.

Atum's Struggle

Two of the characters are the present incarnations of Sin and Thera. It has been more than thirty years since last Sin unknowingly let his father into the Elysium. Running amok on earth, he lost track of time, and his body had begun to fade. He found Thera, but he was too weak to take any physical action. In a last desperate attempt, he managed to get inside his daughter's mind, which was deeply pained, torn by the destructive influence of drug abuse and addiction. Atum's power over Thera grew quickly as he entered her fragile psyche: he promptly tapped into her life essence, and slowly started draining it. This event occurred approximately a month before the adventure starts; Thera has but a week to live, unless she and the other characters can stop her father.

The Player Characters

The present incarnations of Sin and Thera need not be related in the mortal realm, but they should move in the same circles and know each other—this has been the case ever since they were imprisoned here by the Demiurge. If this

game is the characters' first appearance, then their backgrounds should have some elements in common; otherwise, if they have participated in other adventures, they will already have a shared history. Regardless, they are unaware of their true origin. Sometimes they dream of being together, playing with fauns and dryads in green gardens of enchanted delights; other times, they have harrowing nightmares of being alone, stalked through the empty streets of a cold, dark cityscape by a frenzied killer, whom they can't see. Moreover, for the past month Thera been plagued by another nightmare, which shall be detailed later.

Ideally, both characters should have a balance of at least -25, and a ten point Disadvantage "Persecution": they both suffer from a vague, inexplicable feeling of being constantly watched, a feeling which they have known for as long as they can remember. Neither of these factors are necessary, but they are useful. Sin need not be a male in this current incarnation, nor does Thera need to be a female.

Thera is a comparatively young drug addict, who started smoking pot about five years ago, and gradually slipped into harder substances. Since there is very little appeal in sustaining the character of a down-and-out drug addict, the Gamemaster should help the player create some sort of balance in Thera's past. Nevertheless, she is too much a victim of her drug abuse to escape notice from anybody close to her. For the past few weeks, Thera has been feeling ill, becoming increasingly weak and listless, and suffering from a crushing headache. Her condition remains much the same throughout the adventure, until the seventh day where she will be taken violently ill. It will appear as though she has something akin to a tropical fever, which the doctors will be unable to treat: she

will be dead before midnight unless her father is stopped.

Thera's Nightmare

Thera has had the same nightmare every night for the past month. In this dream she is trapped inside a small, damp basement room without doors or windows. Obscene graffiti and strange symbols are scribbled on the grimy concrete walls, while a single flickering fluorescent light overhead casts a chilly pale light. Thera stands in the center of the room, thinly clad in a small nightdress; she is bending over the figure of a woman lying on a steel table. One of Thera's hands is occupied with a thin, sharp knife, carving complex patterns in the woman's cold flesh. Carefully and deliberately, she works her way up the dead body, the pattern growing from the soft abdomen past the breast and encircling the thin neck. Finally, she looks up, peering into the face of the woman whom she has so dreadfully mutilated: staring back at her from the autopsy table is her own face, contorted in fear and agony.

A Forgotten Friend

The adventure begins as Aristæus, a long-forgotten friend from the days of Gaia, contacts Sin and Thera. For the past thirty years he has been on the run from their ruthless father. Now, in a last attempt to end Atum's terror, he wants to reunite Sin and Thera with their mother. Aristæus believes that the whole family, united in the love that once was at core of their relationship, can force Atum to submit.

However, fearing that the present-day, blinded incarnations of Sin and Thera will go insane if he reveals the truth to them—or that they will simply not believe him—Aristæus chooses to veil



Dear (name of character).

You are in great danger. Meet me tonight at 11:30 at the Big Apple Café, near Central Park. Come alone.

This is not a joke.

- a friend.

his story appropriately, clothed in the "rational" world views of modern men.

On a gloomy autumn day, Sin and Thera both receive a rather peculiar letter. It has no return address, and its message is pasted with individual newspaper and magazine characters onto a clean sheet of paper. An observant character will instantly detect the faint smell of cheap men's cologne upon it. The message reads as above.

The Stranger's Tale

At 11:30 p.m., the pond in Central Park is quite deserted—at least by the standard citizenry of the city. Some odd late-night strollers come quickly into view, anxiously hurrying through the open grounds and then disappearing. The wooden benches that surround the pond provide bedding to the homeless, wrapped in rags and lost in slumber.

The Big Apple Café is a spacious, one-storey white brick building with large panoramic windows facing the pond. A thin layer of leaves litters the outdoor cafeteria, a dry blanket of yellow-turning-brown rustling in the chilly whisper of an autumn's wind. The Café is closed at

night, but seating is available at a set of steel tables with closed sunshades.

Sin and Thera will meet each other before they are approached by their enigmatic correspondent. At first, it is likely that they will each think that the other is the mysterious author of the note, and a brief chat should clarify the situation. They have time for a short conversation until suddenly somebody appears from behind the café. A man's coarse voice calls their names, and then asks to join them.

The stranger is dressed in a handsome, but somewhat rumpled suit under a brown overcoat. Judging from his dark curls, olive skin and latin features, one would guess he was of a northern Mediterrean origin. Sin and Thera find him vaguely familiar, but they both have a feeling of growing uneasiness from hearing him talk. His calm manner is clearly assumed, masking the unmistakable signs of sustained terror detectable in his eyes and voice. He introduces himself as Aristæus, claiming to be the friend of a lady who was an associate of the characters in the past. Her present name is Elaine Thompson, but he will not go further into specifics. The one important thing is that she can help them—and,

right now, the characters are in desperate need of help.

Aristæus tells them about a man called Alex Carlyle who was once married to Elaine Thompson. For ten some years this man has been missing, until recently (about half a year ago), he reappeared in New York. Aristæus has not seen him since his return, "But those who have seen him say that he is much changed; until he went away, he was a quiet man of almost boring predictability, but now he's a raving lunatic, totally out of control. I recall a friend telling me that the burning hatred deep within Alex's eyes made him almost fear for his life."

Shortly following Alex's return, several of his old friends mysteriously disappeared. No bodies have ever been found, but it seems that somebody is rapidly killing Alex's and Elaine's past acquaintances. Now, Aristæus has begun to fear for the characters' lives, as well as for his own. He can't prove anything, but he is convinced that Elaine's returned husband has been murdering his old friends. Although the characters may not know "Alex Carlyle," Aristæus assures them that Alex knows them and has targeted them as well. He urges the characters to try to find Elaine Thompson, who went underground a couple of months ago. Aristæus believes that only Elaine, pleading the love she once shared with her husband, can stop Alex. The last time Aristæus saw her, she was staying temporarily with a Miss Leslie Moulder at 44 Carnaby Street, in Greenwich Village. He also tells the characters to call on a one-eyed fellow at a midtown bar, the Elysian Fields; this man was apparently once a very close friend of Alex Carlyle's.

When Aristæus has completed his story, he will rush the meeting to an end. He is mortally afraid. As he takes his leave, any character making a successful PER roll will notice a tear rolling down

his cheek. Then Aristæus disappears into the night.

Elysian Fields

The Elysian Fields bar is located basement on 42nd street; its address and phone number can be found in the phone book. The bar had been frequented by a noted death magician (at least, noted in such circles as take note of things), Geoffrey Sutherland, who ten years ago disappeared after successfully summoned an incarnation of Thaumiel. A strong aura of distorted astral tension remains in the place, making it irresistible to the spirits of the undead. They flock to the bar, which is no longer altogether of this world. It is particularly popular among Geoffrey's old victims, who are now ghosts or other living dead; some runaway Purgatides and the occasional Bete Noir add to the social spot's action and flavor. Of course, right below the bar, down a deep elevator shaft, you have Geoffrey himself, burning in his own private purgatory. If you listen closely, you can hear his long death cries and his futile prayers for mercy through the solid blast of rock'n'roll.

Seen from its exterior, the bar is nothing but a rotting wooden door wedged between an X-rated cinema and a liquor store. Atop the door is a buzzing neon sign reading "The Elysian Fields" in elaborate letters. Behind the door, a damp concrete staircase descends to a dimly-lit basement room. A video jukebox occupies the corner, its selections consist mainly of alternative rock. Heavy unpleasant fumes of indistinct origins, tinted with sweat and beer, mix in an eye-stinging fog of burning tobacco. The bar is well attended by a rather peculiar crowd, seated at small, round plastic tables, drinking beer, chatting, or merely reading a newspaper. Most guests will seem human, albeit uncommonly pale with deeply set eyes. Some minor irregu-



larlities, such as blood-spattered clothes, open wounds, or even oddly-angled limbs might be seen by more observant characters.

The characters are aware of a great many eyes turning in their direction as they enter. A perceptive person would find that, however discreetly, the whole crowd was watching the visitors; a character of some intuition will instantly know that they don't belong here. Inexperienced characters might simply feel ill-at-ease; experienced characters might hazard a guess as to the nature of the bar and its clientele. Try to create an atmosphere of growing hostility to the characters: make them feel defenseless, exposed, fearing that the other guests might suddenly attack them and tear them to pieces without provocation. Some of the regular customers could even be making veiled threats, either because they envy and hate all things living, or because they want a fresh body to possess and ruin, or simply because they are crass and ill-tempered..

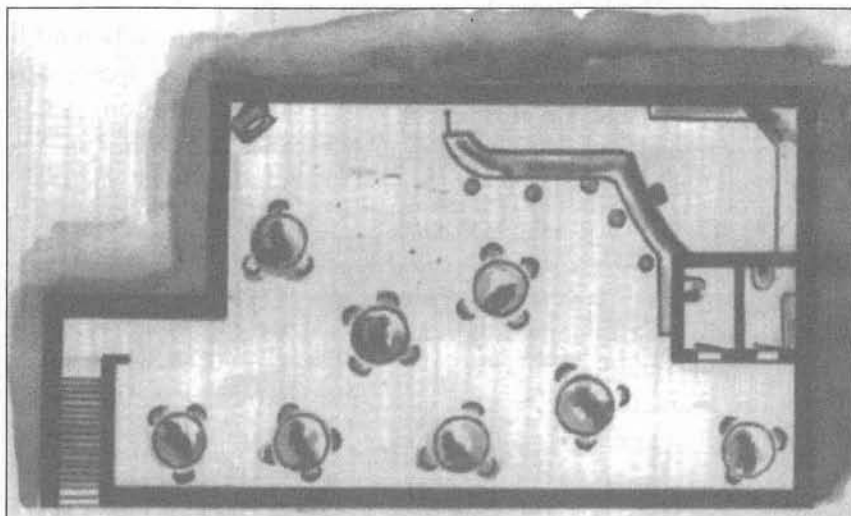
The bartender is an obese man in his fifties with a large swollen bruise on his head. He's a slow talker who frequently slurs his speech, and his eyes stare vacantly. The quite impressive drink list (dozens of types of beer; many premium liquors) offers items at about 50% below average price.

By asking the bartender, the characters may learn that a one-eyed man sometimes sits alone at the left corner table, drinking beer. He normally arrives at dusk, and leaves just past midnight.

The One Eyed Man

If the characters arrived after sundown, the one-eyed man is already at the table. It's hard to see him clearly in the dim, smoky light of the room, but his bearing still manages to be overpowering, almost majestic. He is tall and powerfully built, dressed in coarse grey clothes under a greatcoat, and wearing a wide-brimmed hat. His face is thin and deeply lined, and one of his eyes is hidden behind a thick, greyish membrane. A character with Enhanced Awareness, Magical Intuition, or schizophrenia will momentarily have a vision of two large black featherless birds perched on his shoulders.

He is the Messenger, a mysterious personage of great powers who has chosen to share the plight of our earthly prison. For thousands of years he has walked the lands of deception, apparently without aim, offering ambiguous news and acting as guide to many events in human history, great or small. Nobody knows who—or what—he really is; he may be one of the forgotten gods, or



maybe just an ordinary man who wasn't blinded, or one of the Awakened.

If either Sin or Thera are present, he'll allow the characters to be seated. Otherwise he'll ask to be left alone, in a low but commanding voice which cannot be disobeyed. Assuming the first case, the Messenger will wait for the characters to start the conversation, sitting silently, nursing his beer. The characters should feel small and insignificant in his presence. Should they ask him his name, he answers slowly that he is the Messenger. He speaks in an archaic English, phrasing his thoughts in enigmatic prose which may be hard to follow; whether he does this as affectation or inclination is not readily apparent. He will not offer the characters any information, telling them nothing which is not asked directly. If the characters ask the right questions, he can relate anything from the background information on this adventure. He never refers to "Alec" or "Elaine;" but if asked if he knows a man called Alex, he will answer that he "recognizes a god named Atum." Should the present-day incarnations of Sin and Thera ask him about themselves he will answer that he "knows of Sin and Thera, the brother and sister whose fates were to be the tools of a long-forgotten father over bloody aeons."

The characters are likely to ask how they should stop Alex/Atum; to which the one-eyed man replies that there are three ways: the Way of Murder, the Way of Suicide, and the Way of Love. The first Way may seem to be the obvious choice, but it is also the weakest, since it offers but a temporary solution. The second Way will achieve Atum's permanent destruction, but the suicide solution is, of course, hardly appealing. The Way of Love, finally, is the strongest of the three, but is also the hardest one to follow.

When the table grows silent (assuming the characters are done with their ques-

tions), the one-eyed man asks to be left alone. He strongly suggests that they characters do not remain at the Elysian Fields, stressing that the envious eyes of the locals spell death for anyone still in possession of the gift of life.

Miss Leslie Moulder's Place

Leslie is one of the oldest of the Greenwich Village magicians. Her soul pledged to the Lore of Madness, she has dedicated part of her large apartment to a temple and a magical laboratory. Officially, she runs a psychiatry practice there, catering to the well-paying clients who make up the neurotic elite of New York, while secretly performing morbid and macabre experiments on anonymous victims from the slums. Her residence, 44 Carnaby Street, is an old five-storey brownstone with a cracked and sooty exterior. According to the tenant's list, Leslie Moulder, Doctor of Psychiatry, lives on the fourth floor. An oppressively small elevator or a creaky wooden staircase will take the characters to the upper apartments from the lobby floor.

Next to a plain wooden door is a brass plaque with Leslie Moulder's name and profession in ornate lettering. A character of

Enhanced Awareness, schizophrenia, or a sixth sense will have a slight uncomfortable sensation upon ringing the doorbell, but they will not have any explanation for it. After approximately half a minute, the door will be opened by a man dressed in a dark blue velvet suit. His wavy hair is cut in a page boy, his face is powdered white, and he wears a pair of white silken gloves. This is a demon from beyond madness which Leslie has subjected to her will. Beyond the illusion, he is a two-dimensional creature with large circular eyes and a mouthful of beastlike, hooked fangs. He asks if the characters have an appoint-



ment with Miss Moulder; if they haven't, but still insist upon meeting her, they are welcomed to come in and sit down, while he announces them to the Mistress.

The large waiting-room which they enter is sparsely decorated with bizarre objet d'art, but it is nonetheless perfectly respectable. Music by Vivaldi plays over hidden speakers, a bit too loudly. Burgundy wallpaper sets off several large, beautiful paintings of plump, naked women. On one wall is a heavy grey steel door, very securely locked. The peculiar doorman leaves the waiting-room through a wooden door in the opposite wall. Near the entrance stands a tall coat stand, carved from dark wood and in a very unusual design. Long knotted spikes extend out of the lavishly decorated pole; the strange ornamentation resembles a tangled crowd of naked people frantically trying to climb the top of the pole, where a beautiful woman stands holding a disfigured child in her thin arms. At the far end of the room is a burgundy leather sitting group and a glass coffee-table; the tabletop is covered with magazines and a large bowl of fruit. While they wait, perceptive characters might hear a few ugly noises barely penetrating through the strains of Vivaldi: hisses, scrapes, sounds of clinking glass and running feet, and—very distant and muffled—screams of pain.

In approximately ten minutes, the butler returns, saying that Miss Leslie will see them now, asking them if they "would kindly step this way..." The characters are guided through a long hallway of dark oak doors. One character with either Enhanced Awareness or a Mental Balance of -25 or lower, will see one of the doors standing wide open. Within the chamber beyond the door sits a naked man bound with leather straps to a heavy oak chair; his thin, worn body is badly beaten and jerks in spasms, and his

head lolls on his chest. As the character peers into the room, the man raises his head revealing a swelled and bruised face, covered with festering wounds. He parts his cut lips with a pained expression, feebly hissing a barely articulate stream of profanities. Then the door is suddenly slammed shut. None of this is seen or heard by the other characters.

Leslie's office is at the far end of the hall. It is a large room, pleasant and light, with grey leather furniture, a beautiful yucca tree, a cocktail cabinet, and tall bookshelves containing psychiatry text books. On the walls hang numbered prints by Salvador Dali. Leslie is sitting behind her desk as the characters enter, the desktop glinting brightly with the light pouring in through the windows (or the overhead lights, depending upon the time of day). She is dressed in a severe grey pant suit. She has a thin, pale face, and her fair hair is tied into a tight bun on the top of her head.

She should give the characters a very nice first impression: rising to shake hands with them and inviting them to sit, offering refreshments. But behind the smiling countenance she is actively digging into their minds to get at their darkest secrets and most painful wounds. She finds the reincarnations of the siblings, and especially Thera, a fascinating subject. Other characters, those with either eventful pasts or an uncommonly low mental balance, are also given close attention.

She will be further intrigued to learn that the characters are looking for Elaine Thompson. Due to a mistake of Leslie's about ten years ago, Astarte was summoned to the Greenwich Village apartment. Leslie, however, could not control the psychotic goddess, who escaped; but it was later established that her powerful presence had remained in this world. Leslie has tracked her down to a

Manhattan loft, where she still lives calling herself Elaine Thompson.

Leslie gives the characters Elaine's address, claiming that she is one of her former patients. Astarte/Elaine lives on the top floor of a 41st & 5th Avenue skyscraper. If the characters inquire about Elaine Thompson's mental problems, Leslie will claim patient confidentiality; if pressed, she will say that Elaine is an autistic.

The characters intrigue Leslie Moulder. She wants to find out who they are and what is their relationship to the strange entity known as "Elaine Thompson." When they leave, she orders a demon servant to follow their every step. She will receive regular reports on all their actions, in the meantime preparing a cell for the exclusive use of performing experiments on the characters should the occasion arise.

A Fading Goddess

A fifty-story office building of glass and steel crowns the corner of 41st Street & 5th Avenue. Astarte's apartment is on the top floor, which can only be reached by the fire stairwell. The entire floor is a dark and desolate space of long and lonely halls with heavy steel doors leading to dreary storage or mechanical rooms. A piece of paper is scotch-taped to one of the doors, the note reading "Elaine Thompson" in quirky handwriting. No one will answer the door if the characters knock on it, however violently, but simple experimentation will prove the door to be unlocked.

Astarte's apartment is a single square room of huge proportions: the sides measures almost ninety feet and the ceiling is about fifteen feet high. A large number of statues, several covered by white sheets, stand on tall pedestals. The classical Greek terracotta works represent beautiful men and women. Some are naked, while others are garbed in

long, sweeping robes; some are armed with bows or swords, while others carry books or flowers. Their slim, yet powerful bodies are covered with cracks. One statue depicts two men locked in a passionate embrace, their limbs intertwined.

In a faraway corner of the room is a small kitchenette filled with dirty dishes, leftover pizza and empty soda cans. A thin mattress with a worn blanket rests carelessly on the floor, close to a pair of large paper bags brimming with peanut butter, potato chips, strawberry pies, and other such healthy foods. Atop a small table, also close to the bed, lie a few issues of *Vogue* which have been read almost to pieces; these magazines rest on a pair of well-thumbed family albums. The pictures in the albums are all of the present-day incarnations of Sin and Thera, from their birth (including hospital photos) to their present ages; the last pictures are quite recent. While some of the photos have been taken from far off, some others are snapped at an uncomfortably close range. Both characters can recall many of the occasions, but they are totally at a loss to the photographer's identity.

Both on the table, and fixed to the fridge door, are a couple of notes signed "Milan Benkic." Most of them simply reads, "Love, Milan," or some such closing, but one holds a short message: "Must be off for a while; SkinFlick and Little Boy are stirring. Here are things to keep you going for at least a week. See ya—Milan."

Astarte sits hidden behind one of the pedestals. Atum's recurring terror has driven her insane, and she has regressed—mentally and physically—to the state of a ten-year old. The characters find her as a small autistic girl. Meeting her lost children again, she simply starts weeping. Sin and Thera feel a sharp, inexplicable pang when they meet her.



Astarte will follow anybody by the hand but takes no initiative. However, after a couple of hours in the characters' company (or less, if they are are particularly kind, she no longer requires to be led; she will follow of her own choice.

Repercussions

Atum has his two top servants watching Astarte's apartment around the clock. These two were once playmates to Sin and Thera, but they have since then been bent to Atum's will. Their primary objective is to kill Milan, Astarte's only tie to the outer world. When they find somebody new snooping around the fallen goddess's place, they latch on to the characters to learn their motives, and hoping to find Milan.

Psyche the characters! Cater to their paranoia with hints that they are followed. In a crowded street, there may suddenly be a pale, ghostly face staring at them. And, wherever they go, a beaten-up old police car will be sure to follow.

Returning to the apartment which Sin or Thera (or both) has been holing up for the past twenty-four hours, one character is greeted by an bizarre and ghastly sight: a man lies on the floor, pierced to it with an iron bar rammed through his body; his lower body can only be described as that of a cloven-footed animal. The character recognizes Aristæus' features in the faun's face. He has grown a proud pair of curved rams horns from his curly head, and has added agony and terror to his already frightened face since the last time they met. The character's horror mixes with a vague, unaccountable feeling of having lost a dearly beloved friend.

Milan Benkie

Milan was also once a family friend of Atum and Astarte. For thousands of years he has been successfully dodging the vin-

dictive god, but recently he was finally tracked down by Atum's demon servants. He has now gone into hiding, and will be difficult to find. A character familiar with New York's local culture or history (particularly its counterculture) would recall a Milan Benkie singing with Dr Misanthrophia, a rock group of some repute. Asking around at the right night clubs or bars, the characters will learn that Milan has been making himself scarce; nobody they meet will have seen him at all for the past week. However, the characters can be referred to an East Side dive, the Rue Morgue, which members of Dr Misanthrophia have been known to frequent; either a character with prominent contacts should find the information, or Sin and Thera could "coincidentally" find it after an otherwise fruitless search.

Rue Morgue occupies the bottom floor and basement of a tall decaying stone house, standing far down an empty street of a less than pleasant neighborhood. At night, both floors are usually jam-packed with young people in black clothes with a minor pharmacy running through their veins; at a small downstairs stage, the music of more or less celebrated local artists blast the delirious crowd. In the day, however, there are but a few upstairs guests, while the local talent, such as Dr Misanthrophia, rehearses in the basement.

Asking their way around the club, the characters are introduced to to a member of Milan's band, a pale youth of ghostlike thinness, wearing a black leather cap and a pair of impossibly tight black leather pants. Sipping a coffee (or at least what resembles one), he deals suspiciously with the characters at first, growing almost hostile when they ask for Milan. But he'll ask them their business, and unless they say something incredibly stupid (e.g., something about being

repo men, creditors, etc.), he will then tell them to wait, and disappears.

In a couple of minutes he will return for the characters and lead them down to the basement and behind the tiny stage; moving past storerooms and dressing rooms, they finally arrive in a small, feebly-lit dressing room. There they face the back of a thin, black-garbed man with a shaved and tattooed head, watching them through a tall dressing mirror.

This is, of course, Milan. He impatiently ushers the characters' guide away and closes the door. Then, turning and facing them, he carefully examines Sin and Thera, paying almost no attention to the other characters. "So, you've come at last," he says, looking hard at Sin and Thera. "All right. I'm in a hell of a spot right now, but I probably owe you a couple of answers. Shoot—but make it quick!"

Milan knows practically everything about Sin and Thera: their true origins, and most of their previous incarnations, as well. All through the age of the Illusion, he has been the guardian angel of Astarte, and has kept her fed and sheltered and has regularly supplied her with news of her lost children. Anything relevant from the background information, except for the fact that Atum has invaded Thera's mind, can be learned from Milan. Whether the characters believe it is another matter, of course. If they are still skeptical, he will related incidents of the characters past, and will finally make references to their Dark Secrets.

Atum's demons have given Milan a terrible scare. He seems in a great hurry to conclude the interview, keeping his answers short, and constantly turning an anxious eye on the closed dressing room door. If the characters ask him to help, Milan will squirm in his chair and start bellyaching about his own problems. However, if they have brought Astarte (or some good drugs), the ice will quick-

ly break and Milan remembers a woman who might be of some use. He offers to bring the characters to meet her, but then he states enigmatically that they must promise to put infinite trust in him: this particular woman is part of a New York which does not fit into any of the existing city maps. She lives in a decadent shadow-land born of the drug-induced psychosis, the crime and the internal torment of big city existence. They are to meet Delilah, one of Delirium's Grand Drug Lords.

Delirium

Delirium is the long, dark shadow which the larger city casts: a land of its own with connections to all larger cities in the world, and a land growing bigger and stronger as mankind declines. Delirium could be the psychotic last dream of a dying junky, or the collective pain of those trapped in a down-and-out existence. At any rate, it's a nightmare.

Milan waits until dark before he takes the characters into the dying New York back streets, past the trashcan fires warming the hordes of the homeless. Sometimes the characters will have to hide, as motley gangs of noisy youths cross their paths, flashing guns and kicking trash cans. The night is never silent: there is always the sound of a shout, or a gunshot, or a wailing siren. The streets grow smaller and more desolate the farther the characters travel. Their world is veiled by a thin mist of foul-smelling vapors emanating from the sewers. The deep shadows of the ill-lit streets take on a life of their own, which is always in a hurried scuffle. The yellow light of a tall lamp-post suddenly exposes a pale teenage girl in a black bra and a pink pair of satin tights. Her naked arms are freckled by infected wounds; if the characters speak to her, she simply stares back through a pair of black vacant eyes. They have several similar encounters, most of them with people who take no note of



the characters; the few exceptions hold out a trembling hand, wheezing, "Candyman?"

The mists thicken around the characters, who are suddenly afflicted with a slight case of aphasia. They have some trouble remembering even the most common words. Milan is changing, his face growing haggardly thin and his body looking broken and bent. His thick drawling voice would suggest that he was under the effect of a strong narcotic; he seems to be lost to a promised land of his own. Constantly losing words, repeating himself, getting confused and starting over again, he tells them to stick to him no matter what, they must not provoke this woman, they must always be willing to please.

Following him through the maze of narrow alleys, they finally descend a slippery stair to a basement which opens up to a new labyrinth of close corridors draped in crimson. The halls are perfumed by a strong smell of burning incense and a hint of human perspiration. From behind the drapes come sensuous voices, whining, moaning, or softly laughing, illustrated by the shadow play of bodies in rhythmic motion. Milan leads them onward through the endless narrow halls between the crimson tents. Curtains draw open intermittently to reveal beauties—male and female—with smooth glistening skin, who alluringly beckon the characters to join them.

Finally, Milan comes to stop at a curtain; telling the characters to wait outside, he enters. After what seems to be an eternity to the characters, he returns, saying that the Grand Drug Lord Delilah will kindly receive them now. Then he ushers them inside.

A small black wrought-iron streetlamp diffuses a pale yellow light inside the tent, which is empty but for the sea of cushions in lieu of furniture. Upon the mount of satin spreads a sweaty moun-

tain of pale, shiny corpulence, known as Miss Delilah. A thick plastic tube trails from each nipple of her naked bosom; a nude, muscled man holds a mouth piece at the other end of the tube, greedily sucking from it; both men's faces, strikingly handsome, express ecstasy. Two large bloodshot eyes are squeezed into the upper creases of her face, over a thin, beaklike nose and a pair of black lips, and her long, unkempt hair falls far down her shoulders. Now and then, she slowly exhales a misty cloud of purple smoke.

Delilah looks up demandingly as the characters enter, as if ordering them to speak. She can explain much about Sin, but can speak more about Thera, the drug-addict. Delilah knows that Atum is inside his daughter's mind, slowly draining her life essence. While Delilah happily volunteers her delicate information, the characters will note her surprisingly sweet, almost sensual voice. Smilingly, she tells them that the only way to reach Atum is to ride an overdose to Thera's private delirium. She then asks one of the male characters to step forward. Should he refuse, he will be pushed forward by Milan. With a surprisingly swift motion she grabs the poor fellow and squeezes him to her bosom. Locking him in her iron grip, she starts to fondle him, and gently nibbles at his ears. He is then tossed back to his friends, followed by the mighty Drug Lord's girlish giggle.

GM: If the characters attack Delilah, punish them severely, but give them a chance to learn from their lesson. She rules supreme in this sphere of reality, and holds the characters' utter annihilation in the palm of her hand. Unless the characters have screwed something up, the audience will be over when Delilah has released their probably much disgusted friend. Delilah's giggle is cut short, her face takes on a

bored expression, and she falls back on her cushions.

Milan guides the characters back to street level. He seems to have grown thinner and paler still. In his slow drawl he suggests taking them to his secret hide-out in Delirium, where they could try to enter Thera's mind and fight it out with Atum.

Milan's apartment is in a five-story gothic stone house with graffiti-scribbled sooty grey walls. Hideous gargoyles climb the front wall, as if in defiance of anyone who dares approach the tall wooden doors. Behind these doors opens a hallway almost fifty meters long, its yellow wallpapers peeling, revealing in places the mossy stone; the smell of old glue mixes with those of vomit and human excrement. At the far end of the hall rises a rotten wood staircase, leading to the one door in the hall. Opening it, they enter into a small room of about ten square meters, furnished with a table and a mattress, as well as a tabletop stove, a huge stereo system, scattered compact discs and musical magazines, a few day's worth of food, and a great deal of alcohol and drugs. A window overlooks the streetfront. Milan points to the variety of chemical substances and indicates that this would provide Sin and Thera the opportunity they need to confront Atum. If any of their friends are there, he cautions that they stay behind; the journey is for Sin and Thera alone.

Hunted!

Atum's demon servants are prowling Delirium. They catch up to the characters as they arrive at Milan's apartment. While Sin and Thera are busy riding an overdose into Thera's mind, their friends will have to fight desperately to fend off Atum's guards. When entering the tall doors the characters will have heard a car's breaks squealing outside. Looking out to check the noise, they would have seen the familiar battered police car

stopping on smoking wheels. Little Boy jumps out of the car and walks toward the doors, casually carrying a SPAS 12 in his left hand. SkinFlick does not materialize until later, from the first blood drawn in the battle. Milan will stay and help protect Sin and Thera, but more out of devotion to Astarte than to the characters themselves. (For further information, see the description of non-player characters.)

Encountering the Deity

Nobody but Sin or Thera can enter inside the latter's mind. They gain access by taking an almost lethal dose of a hard narcotics, but first they must cleanse their minds of anything irrelevant to Atum, Astarte, and their own true origins. Then, having taken the drugs, the room will slowly start to fade from their eyes, and all other sounds are lost to the ear-shattering pounding of their hearts. Then, slowly, they start hearing their own thoughts whispered in the haze. Their heartbeats grow fainter and finally disappear, and they feel as if they are floating. Then they are seized in the cold clutch of rubber-gloved hands, as they hear the screaming sounds of strained machinery. After the hands let go, the floating sensation returns, and they hear a male voice, saying matter-of-factly, "We're losing them." Then a faint light shines through the haze, and they find themselves seated on the cold, hard surface of a concrete floor. They can hear their own heartbeats once more, which now sound reassuringly normal, but even this sound starts to fade.

They find themselves seated in a small basement with neither doors nor windows, which Thera recognizes from her nightmares. The cracked fluorescent is shining down on them and the steel table still stands in the center of the room, with a cold body upon it. The characters have retained the clothes and



equipment they were wearing in Milan's apartment when they took the drugs. If they had brought Astarte to Milan's, she appears as well, albeit now in her true, godly form. She is beautiful, her pale, slender body thinly clad in white veils. Her raven hair is kept back from her sweet face by a tiara, and it streams halfway down her back. But her eyes are still red from crying and she is trembling from the cold. If the characters try to speak to Astarte, she just looks at them sadly, and whispers, "Atum," in a faltering voice.

But Atum is yet to be seen.

However, upon lifting the dirty sheet from the steel table and discovering that the dead, mutilated woman is Thera, the characters are suddenly addressed by a deep voice from behind them: "Welcome, children! You are late." Atum stands behind them in all his appalling glory; Sin and Thera perceive him as the twisted caricature of the father they once had known: a huge, grotesque monster standing at least two heads taller than any of his offspring. He is sloppily dressed in a greasy black suit and a white wrinkled shirt, holding a black tie wound around both of his enormous hands, like a garrotte. His broad, furrowed face is in need of a shave, and the short black hair is parted sideways with bold strokes. He stares down hard on Sin and Thera, his eyes burning with insane hatred, until his broken lips resume, "And so, my children, the day of reckoning has come. Thera has been very naughty, Sin, and therefore she must die. But you may go back to your little friends, but only if you'll obey your father. Otherwise I'm afraid that you, too, must die."

If Sin chooses to obey his father, Atum will tell him to step forward. Gently touching Sin's head, Atum suddenly puts the snare around his son's neck, quickly strangling him. Sin will pass out, but

later recovers back in his own world. His neck, however, will always bear the ugly marks of a garrotte. Of course, if Sin abandons his sister, she is hopelessly lost. The drug overdose has drained too much of her life's essence, and she will die unless Sin stays and helps to kill their father, which would restore to her the power Atum has stolen. She may revive in her own word after a short coma, only a few hours in duration.

The End of the Tale

This adventure is very open-ended. There is really no telling what the characters might do, or whether they ever get back from Thera's delirium. However, there are three major ways in which the story can be resolved. These three are roughly outlined in the following text, but the actual details depend on the participating players.

The Way of Murder

The characters may try to kill Atum inside Thera's mind, using whatever means available. They have encountered a god much weakened, one who is far from invincible in personal combat. As Atum's phantom body is destroyed, the fluorescent light explodes piercing the characters with its broken glass. The next thing they know, Sin and Thera awake, preferably in a hospital, about a week later.

However, this is a temporary solution at best. Murder is too much a part of Atum's nature for it to successfully destroy him. At the very same time he is killed inside Thera's delirium, his body starts regenerating in his Metropolis temple. At some point in the future, he will call on his son again, and is born to this world to carry on his gospel of revenge and hatred; the gamemaster should determine whether Sin and Thera must

deal with this situation in their current incarnations.

The Way of Suicide

By committing suicide, Thera would trap her father inside her dead body, where he would soon dissipate. The suicide must, of course, be entirely voluntary: it is the self-sacrifice which destroys Atum; the least hint of outside force will grant Atum the return to his temple, riding the waves of Thera's death anguish.

The Way of Love

Out of the three Ways, this is the most powerful force to employ. Atum cannot comprehend love, his very core having been formed on death, hatred and malevolence. He is powerless against the force of love; utilizing memories of their early fond familial ties, Sin and Thera may force their father beyond the realms of existence, to his true and final end.



How to adapt this to a role-playing context will be a judgment call for the Gamemaster. "Love" makes for tricky—or quite skilled—role-playing. Should, for instance, the characters join hands and start sharing memories from their pleasant dreams about the woods, fauns, etc., Atum will back off in terror. They might start making up songs of their love for Atum and Astarte, gradually discovering that they already know the words and melodies by heart. If Astarte is present, she will join in the songs—as, indeed, she will join in all other manifestations of their family affections.

Atum is slowly driven into a corner by their display of love. Should the characters slacken in their efforts, he will instantly attack in savage fury and try to kill them. However, if they persist in their efforts, he will cringe into his corner, convulsing in cramped agony. Then, with a repulsive sound the god's torso splits in twain, his blood splashing on the floor. Instantly, an odd number of thin arms and hands rise up from the blood, and drag the screaming Atum down into the floor. It's all over: the god's screams soon change into frightful gurgles, and then die down. The last to be seen of Atum is his entreatingly-raised left arm, disappearing into the floor. If the characters examine the floor, it appears to be solid, impenetrable concrete.

Conclusions

Following Atum's destruction, the fluorescent will explode and the characters wake up. The options are up to the Gamemaster: Sin and Thera can awake in Milan's gothic hideaway, and Milan can lead them home. Or they can awake somewhere else in Delirium. Hopefully, they are both alive. At any rate, their father is finally at rest. But what happens to Astarte? And who, exactly, is Milan? Was Miss Delilah merely being crude with the male character, or will she pursue him in hope of a physical relation-

ship? And what has Leslie Moulder been up to? Will Sin and Thera wake up in her laboratory—and might the other characters be there as well, locked up as guinea pigs behind bulletproof glass? The possibilities are many, and the Gamemaster can use this to determine the next step in a campaign.

Non-Player Characters

Little Boy

This demon once had a proper name and played with Sin and Thera in the green gardens of Gaia. However, he has been twisted beyond recognition by Atum, and Little Boy longer recalls even his own name. Milan, ever the witty one, has christened him Little Boy because of the demon's diminutive stature. He is slightly below average height, with a pale, freckled complexion, and he wears his brown hair combed back. Little Boy has disguised himself as a police officer, and dresses in the uniform of New York's finest.

Beyond the illusion this demon would look rather like an old tree having turned into a roughly humanoid organism. His trunk/torso is greyish and gnarled, with withered limbs in place of arms. Long, rooty tentacles grow from the top of his head, like arboreal dreadlocks.

PERSONALITY: He lives in mortal terror of his master, Atum.

GAMEMASTERING HINTS: Push out your head, fixing a cold, hard stare on the players. Keep an imagined firearm in your left hand, aiming it at the players.

AGI: 21 EGO: 5
STR: 18 CHA: 8
CON: 16 PER: 20

HEIGHT: 170 cm.

WEIGHT: 55 kg.

SENSES: Exceptional darkvision.

COMMUNICATION: Telepathy.

MOVEMENT: 9 m / A R.

INITIATIVE BONUS: + 9.

ACTIONS: 4. Damage Bonus: + 4.

POWERS: Invulnerability to anything but fire.

DISADVANTAGES: Extremely sensitive to fire (will die at its first touch).

DAMAGE CAPACITY: Irrelevant.

ENDURANCE: 110.

SKILLS: Rifle, 20; Handgun, 18; Unarmed Combat, 18; Clubs, 15; Drive car, 10.

ATTACK MODES: According to weapons.

Arms: Shotgun, SPAS 12; Revolver, Smith & Wesson CBTM M29; Truncheon.

SkinFlick

The demon called SkinFlick was also once the playmate of Sin and Thera's. It has not adapted a shape for the human world, preferring to lead an immaterial existence. However, SkinFlick does need a physical form in order to interact with this world, and the demon acquires this shape from human blood. To successfully generate a body, SkinFlick requires that somebody shed at least 10 CON points worth of blood; then the demon can consume his or her blood at a 2 point rate per Action. The blood of the dripping wound will converge to a growing puddle, from which a thin humanoid creature of uncovered muscles and swollen joints will grow and emerge. SkinFlick is invulnerable while forming.

PERSONALITY: He is fanatically devoted to his master and regards Little Boy as a dangerous rival of Atum's favour.

GAMEMASTERING HINTS: Cross your arms, placing one hand on each of your shoulders. Lean down over the table, then slowly raise your body in uncontrollable jerks.

AGL: 30 EGO: 10
STR: 25 CHA: 5
CON: 15 PER: 14

HEIGHT: 185 cm.

WEIGHT: 70 kg.

SENSES: Exceptional darkvision;

Perceives any bleeding wound within a 500 meter distance.

COMMUNICATION: Telepathy.

MOVEMENT: 15 m / AR. Actions: 5.

INITIATIVE BONUS: + 18.

DAMAGE BONUS: + 7.

POWERS: Materializes from blood;

Invulnerable body, except for its head.

DAMAGE CAPACITY: 4 scr = 1 lw, 3 lw =

1 sw, 3 sw = lw; applies exclusively to head injury. Endurance: 100.

SKILLS: Unarmed Combat, 25; Dodge, 20.

ATTACK MODES: Kicking and screaming.

Milan Benkie

Milan was once a close friend to Astarte and Atum; although he was trapped in the Illusion, he learned of his true nature early into his enslavement; each subsequent incarnation has become similarly aware at an early age. This is one of the reasons he has managed to avoid Atum so successfully; he has managed to stay one step ahead of him over the millenia.

AGL: 21	EGO: 5
STR: 18	CHA: 8
CON: 16	PER: 20

HEIGHT: 170 cm.

WEIGHT: 55 kg.

SENSES: Exceptional darkvision.

COMMUNICATION: Telepathy.

MOVEMENT: 9 m / A R. Initiative Bonus: + 9. Actions: 4. Damage Bonus: + 4.

Powers: Invulnerability to anything but fire.

DISADVANTAGES: Extremely sensitive to fire (will die at its first touch).

DAMAGE CAPACITY: Irrelevant.

ENDURANCE: 110.

SKILLS: Rifle, 20; Handgun, 18; Unarmed Combat, 18; Clubs, 15; Drive car, 10.

ATTACK MODES: According to weapons.

ARMS: Shotgun, SPAS 12; Revolver, Smith & Wesson CBTM M29; Truncheon.

Atum

Thera's delirium presents to us a mere pitiful excuse of the once mighty and worshipped god. He hates and fears his children above all else, and his overbearing manners upon their entrance to his realm are but a brave face. Atum's present appearance has already been described.

PERSONALITY: A monster of hatred and pure ill will, obsessed with taking revenge on those he thinks have betrayed him. However, he is presently consumed by a deep fear that his children might unite and destroy him.

GAMEMASTERING HINTS: Drop your voice's pitch and speak sternly. Stare insanely at the players and wear the grin of a madman.

AGL: 20	EGO: 18
STR: 24	CHA: 9
END: 22	PER: 22
COM: 12	EDU: 30

HEIGHT: Two heads taller than the tallest of his children.

SENSES: Perceives ultra-red and ultra-violet light.

COMMUNICATION: Speech (speaks all human tongues); Telepathy.

MOVEMENT: 11 m / A R.

ACTIONS: 4.

INITIATIVE BONUS: + 8.

DAMAGE BONUS: + 5.

DAMAGE CAPACITY: 6 scr = 1 lw, 5 lw = 1 sw, 3 sw = lw.

ENDURANCE: 140.

SKILLS: Unarmed Combat, 25; Throttle Snare, 20; Dodge, 22.

ATTACK MODES: Unarmed, or armed with the garrotte.

Metropolis Products

Kult RPG

Authors: Gunilla Johnsson, Michael Petersen.

Kult is a contemporary role-playing game of ultimate horror. It takes place here and now, in the reality of today. But reality is not what we think. Around us the world is dark and dangerous and nothing is what it seems to be...

Kult is set in large cities at the end of the 20th century. It is a world where human wickedness is mingled with terrors from other parts of reality. But human darkness is not all that threatens: the evil that humans do corrodes the boundaries of reality and admits creatures from the other side. Our dreams assume physical form and pursue us into the daylight.

Price: \$ 24.95

Stock #: 5000

Page Count: 272 in duotone, with
16 full-color pages

ISBN: 1-88376-00-4

Legions of Darkness

Authors: Gunilla Johnsson, Michael Petersen.

*The Seven Seals Keep the Illusion
Together. If They Are Broken...*

The Legions of Darkness is a sourcebook supplement to the roleplaying game Kult. It contains more information about the illusion we inhabit, about the reality we can sometimes glimpse, and about the creatures and cults which keep us captive. Archons, Angels of Death and Lictors are described into great detail, and a number of new cults and creatures are introduced. The Legions of Darkness gives you information about some twenty cults and organizations, maps of their headquarters and meeting places, and descriptions of more than a hundred people, gods and monstrous creatures who inhabit the world of Kult.

Stock #: 5001

Price: \$19.95

Page Count: 176 in duotone

Status: Available

ISBN: 1-88376-01-2

Fallen Angels

Authors: Gunilla Johnsson, Michael Petersen.

Including source information about New York City, Fallen Angels is a set of three linked adventures in the Big Apple.

Fallen Angels consists of three interlinked adventures that take place among the New York City 'Children of the Night' (Nosferatu and Jackals) and people who are breaking through the Illusions in a city on the borderland to Metropolis and the worlds beyond our own.

The Background can be used to create self-contained adventures taking place in New York, or as a base for improvisations in which the characters mingle with the Children of the Night.

Stock #: 5002

Retail Price: Not set

Page Count: 112

Shipping Date: Mid-March 1994

ISBN: 1-883716-02-0

Taroticum

Authors: Gunilla Johnsson, Michael Petersen.

Taroticum is a connected series of adventures for Kult, suitable for three to six players. It consists of a prologue and six chapters.

The story centers around a deck of cards, the Tarotica, which is called to our reality by the player characters in the prologue. The remainder of the adventures detail the characters' attempts to destroy the powerful cards.

The setting is London, among the madmen, the homeless, the drug addicts and the prostitutes on the fringes of society.

Stock #: 5004

Page Count: 96-128

Shipping Date: Summer 1994

ISBN: 1-883716-04-7

NOTE: the following products are more tentative in details. The manuscript is in, but exact size, price and title may change!

Players Companion

Authors: James Estes, Terry Amthor

New skills, new Advantages and Disadvantages, more Archetypes, characters sheets, pregenerated characters, supplemental martial arts rules, character sheets, more.

Stock #: 5005

Retail Price: Not Set

Page Count: 128-172

Status: Fall 1994

ISBN: 1-883716-05-5

GM Companion

Authors: James Estes, Terry Amthor

Includes NPCs, ideas for running different types of Kult campaign, tips on running a Kult game, more.

Stock #: 5006

Retail Price: Not Set

Page Count: 128-172

Status: Winter 1994

ISBN: 1-883716-06-3

Black Madonna

Authors: Gunilla Johnsson, Michael Petersen.

On New Year's Night 1941/42 the lights go out in the churches of Leningrad. The saints' faces darken on the churches. Twenty priests are found dead by suicide in the morning.

The same night Dimi Nesterov encounters a woman on the street. The woman tells Dimi he shall paint a last icon before he dies. "An image of me," she says and removes her scarf, revealing a completely black woman's face. Dimi walks home to his undersized apartment and starts to work at the icon of a black Madonna.

50 years later, the player characters receive an invitation to the annual gala night of the

German Society of Authors. At the gala they recognize an old acquaintance, a woman. Two days later, the characters fall ill and suffer nightmares. Something is coming for them...

The Black Madonna is a campaign in six parts, taking the PCs onto a hellish trip through both Inferno and the Dream Worlds. Between current-day Russia and Germany, and WWII Europe, they must defeat the plans of a death angel and save themselves...

Stock #: 5003

Retail Price: not set

Page Count: 176-212, with 16-32 pages of full color plates

Status: Spring 1995

ISBN: 1-883716-03-9

Also available:

T-shirts, black, depicting the Kult name and logo, and "Death is just the beginning"

Look for these items in your local store. If you have trouble finding them, contact the Metropolis Distribution Center at

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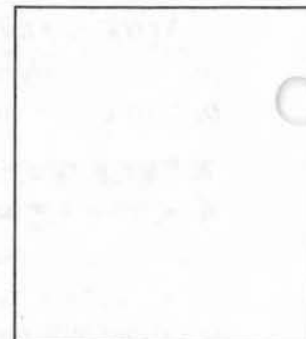
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Kult Character Record Sheet

Name: _____ Player: _____
 Archetype: _____ Profession: _____
 Residence: _____
 Employer: _____ Citizenship: _____

Appearance Birthday _____ Zodiac _____
 Height _____ Weight _____ Age _____ Sex: _____ Hair: _____ Eyes: _____
 Scars/Tattoos/other marks: _____
 Physical Changes: _____



Abilities

AGL: _____	EGO: _____	Endurance: _____	Capacity	DAMAGE	Received
ACOM: _____	EDU: _____	Load Capacity: W _____ R _____	_____	Scratches = 1 Light Wound	☐
PER: _____	CON: _____	Movement: Com _____ Run _____	_____	Light Wounds = 1 Serious Wound	☐
STR: _____	CHA: _____	Number of Actions: _____	_____	Serious Wound = 1 Fatal Wound	☐
		Initiative Bonus: _____			
		Damage Bonus: M _____ Th _____			

Disadvantages & Advantages

Disadvantages	Cost	Advantages	Cost
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
_____	_____	_____	_____
Total	_____	Total:	_____

Dark Secret Mental Balance _____

Personalia

Contacts _____

 Allies _____

 Enemies _____

 Other _____

FAMILY

Finances

Living Standard: _____
 Monthly Income: _____ Net Avail/Month: _____ Savings/Investments _____
 Credit Value: _____ Home Value: _____

Skills

Academic Skills:

Humanities Scholarship _____

 Medicine _____

Natural Science _____

Social Science _____

Other Skills:

Combat Skills



Miscellany

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. On the left edge, there is a circular punch hole, indicating it was designed to be part of a binder or folder. The paper appears to be clean and unused.

EXPERIENCE POINTS

Skills

Basic Skills:

Climb AGL _____
 Dodge AGL _____
 Hide PER _____
 Melee & Throwing Weapons STR _____

Sneak AGL _____
 Swim CON _____
 Throw STR _____
 Unarmed Combat STR _____

General Skills:

Academic Skills:

Humanities Scholarship _____
 Medicine _____
 Natural Science _____
 Social Science _____

Other Skills:

Projectile Weapons AGL _____

Read/Write Native EDU _____
 Search PER _____

Combat Skills

Weapon	Score	Scr	LW	SW	FW	MF	Range	Load

Martial Arts

Martial Art(s) Studied _____

Level of Mastery _____ Damage Bonus _____

Skills/Budo Maneuvers	Score	Spec.	Scr	LW	SW	FW

Armor	Covers	FA	MEL	FIR	ABC	Weight

HERO POINTS

EXPERIENCE POINTS

Skills

Basic Skills:

Climb	AGL	_____
Edge	AGL	_____
Hide	PER	_____
Melee & Throwing Weapons	STR	_____

General Skills:

Academic Skills:

Humanities Scholarship

Projectile Weapons	AGL
--------------------	-----

Read/Write Native EDU

Search PER

Sneak ACCL

Swim CON

Throw STR

Unarmed Combat 572

Other Skills:

This image shows a blank sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. In the bottom-left corner, there is a small, solid grey sphere. The rest of the page is empty.

Medicine

Natural Science

Social Science

Combat Skills

Weapon	Score	Scr	LW	SW	FW	MF	Range	Load
--------	-------	-----	----	----	----	----	-------	------

Armor	Covers	FA	MEL	FIR	ABC	Weight
-------	--------	----	-----	-----	-----	--------

Miscellany

HERO POINTS

EXPERIENCE POINTS

Powers & Limitations

[illegible]

Skills

Basic Skills:

Climb AGL _____
Dodge AGL _____
Hide PER _____
Melee & Throwing Weapons STR

General Skills:

Climb	AGL	_____	_____	_____
Dodge	AGL	_____	_____	_____
Hide	PER	_____	_____	_____
Melee & Throwing Weapons		STR	_____	_____
_____		_____	_____	_____
_____		_____	_____	_____
Projectile Weapons		AGL	_____	_____
_____		_____	_____	_____
_____		_____	_____	_____
Read/Write Native		EDU	_____	_____
Search		PER	_____	_____
Sneak		AGL	_____	_____
Swim		CON	_____	_____
Throw		STR	_____	_____
Unarmed Combat		STR	_____	_____
Other:			_____	_____

Academic Skills:

Humanities Scholarship _____
Medicine _____
Natural Science _____
Social Science _____

Other Skills: _____[illegible]

Combat Skills

[illegible]

Armor	Covers	FA	MEL	FIR	ABC	Weight
-------	--------	----	-----	-----	-----	--------

Miscellany

HERO POINTS

EXPERIENCE POINTS

Possessions & Equipment

Gear Carried _____

Weapons

Ammo	Quantity	Clip/load	Used

Total Weight Carried _____

Special Equipment _____

Valuables _____

Artifacts _____

Property _____

Vehicle	Top Spd	Accel	Man	Armor	Range	Price

Background

Lore Knowledge

SPELL: _____ LR _____

Endurance Cost _____ Duration: _____ Casting Time: _____

Description: _____

Equipment: _____

Magical Implements: _____

Protective Circle: _____

Invocation: _____

Gestures: _____

Visualization: _____

SPELL: _____ LR _____

Endurance Cost _____ Duration: _____ Casting Time: _____

Description: _____

Equipment: _____

Magical Implements: _____

Protective Circle: _____

Invocation: _____

Gestures: _____

Visualization: _____

SPELL: _____ LR _____

Endurance Cost _____ Duration: _____ Casting Time: _____

Description: _____

Equipment: _____

Magical Implements: _____

Protective Circle: _____

Invocation: _____

Gestures: _____

Visualization: _____

Weapon Tables

Projectile Weapons

Weapon	MF	Scr	Lw	Sw	Fw	RN	Load	S/A
Revolvers (Skill Handgun)								
Colt python	3	1-5	6-9	10-14	15+	30 m	4/2	10/8
Colt Detectives Sp.	3	1-6	7-10	11-15	16+	10 m	4/2	8/8
Ruger Redhawk	2	1-3	4-7	8-12	13+	25 m	4/2	13/13
S&W Bodyguard	3	1-6	7-10	11-15	16+	10 m	4/2	8/8
S&W CBT Magn. m19	3	1-5	6-9	10-14	15+	25 m	4/2	10/8
S&W CBT Magn. m27	3	1-5	6-9	10-14	15+	30 m	4/2	10/8
S&W CBT Magn. m29	2	1-3	4-7	8-12	13+	20 m	4/2	13/13
Derringers (Skill Handgun)								
Am. Derringer Cop	2	1-6	7-9	10-15	16+	5 m	4	12/10
Am. Derr. Semmerling	2	1-5	6-10	11-15	16+	5 m	2	12/12
Pistols (Skill Handgun)								
Beretta m 92F	4	1-5	6-9	10-15	16+	30 m	2	10/8
Beretta m 93	5	1-5	6-9	10-15	16+	30 m	2	10/8
Browning Hi-Power	3	1-5	6-9	10-15	16+	30 m	2	10/8
Colt m 1911 A7	2	1-4	5-9	10-14	15+	20 m	2	10/10
Colt Commander	2	1-4	5-9	10-14	15+	15 m	2	10/10
Desert Eagle	3	1-5	6-9	10-14	15+	30 m	2	10/8
Glock m 17	5	1-5	6-9	10-15	16+	35 m	2	10/8
Glock m 19	5	1-5	6-9	10-15	16+	30 m	2	10/8
Llama Omni	3	1-4	5-9	10-14	15+	25 m	2	10/10
Makarov	3	1-6	7-10	11-15	16+	15 m	2	7/7
Sig-Sauer P 226	4	1-6	7-10	11-15	16+	20 m	2	8/8
S&W m5904	4	1-5	6-9	10-15	16+	30 m	2	10/8
Tokarev	2	1-7	8-12	13-17	18+	15 m	2	8/8
Uzi Pistol	5	1-7	8-12	13-16	17+	15 m	2	10/12
Walther PPK	3	1-7	8-11	12-16	17+	15 m	2	6/6
SMG (Skill Handgun/Machine-gun)								
H&K MP5		1-6	7-10	11-15	16+	10 m	2	10/10
H&K MP5 SD3		1-5	6-10	11-14	15+	10 m	2	10/10
H&K MP5K		1-6	7-10	11-15	16+	10 m	2	10/10
Ingram m 10		1-4	5-9	10-14	15+	5 m	2	12/12
Ingram m 11		1-6	7-10	11-15	16+	5 m	2	12/10
Kalashnikov AKR		1-7	8-12	13-16	17+	10 m	2	8/8
Carl Gustaf m45b		1-6	7-10	11-15	16+	10 m	2	10/10
Mini Uzi		1-6	7-11	12-15	16+	5 m	2	10/10
Skorpion m 61		1-7	8-11	12-16	17+	5 m	2	10/8
Uzi		1-6	7-10	11-15	16+	10 m	2	10/8
Automatic rifles (Skill Rifle/Machine-gun)								
Car 15		1-4	5-9	10-14	15+	50 m	2	10/8
Colt M16A2†		1-4	5-9	10-14	15+	50 m	2	10/8
FN FAL L1A1		1-4	5-9	10-14	15+	50 m	2	10/8
FN FNC		1-4	5-9	10-14	15+	50 m	2	10/8
FN MAS		1-4	5-9	10-14	15+	60 m	2	10/8
Galil ARM		1-4	5-9	10-14	15+	50 m	2	10/8
H&K 33 A2		1-4	5-9	10-14	15+	50 m	2	10/8
H&K G3 A3		1-4	5-8	9-14	15+	60 m	2	10/10
H&K G11		1-5	6-10	11-15	16+	60 m	2	6/6
Kalashnikov AK47		1-5	6-10	11-14	15+	40 m	2	10/8
Kalashnikov AKM		1-5	6-10	11-14	15+	40 m	2	10/10
L85 IWS		1-4	5-9	10-14	15+	60 m	2	8/8

Steyr AUG		1-4	5-9	10-14	15+	60 m	2	8/8
†Can be equipped to fire grenades or as a shotgun								
Sniper rifles (Skill Rifle)								
Dragunov SVD	2	1-3	4-8	9-12	13+	100 m	3	10/10
WA 2000	2	1-2	3-5	6-10	11+	100 m	3	13/11
Hunting rifles (Skill Rifle)								
Ruger m77	2	1-6	7-10	11-15	16+	50 m	4	8/6
Savage 99 CD	3	1-5	6-9	10-13	14+	50 m	4	8/8
Weatherby mark V	2	1-3	4-6	7-10	11+	60 m	4	13/10
Winchester 70 XTR	2	1-4	5-8	9-12	13+	50 m	4	10/10
Shotguns (Skill Rifle)								
Sawn-off shotgun	2	1-7	8-11	12-16	17+	5 m	4	10/10
Colt M16A2†	3	1-3	4-9	10-13	14+	20 m	4	10/10
H&K CAW	5	1-3	4-8	9-12	13+	20 m	2	10/10
Mossberg Bullpup	3	1-3	4-8	9-13	14+	20 m	4	10/10
Spas m12	3	1-3	4-8	9-13	14+	20 m	4	10/10
Spas m15	4	1-3	4-8	9-13	14+	20 m	4	10/10
†If specially equipped								
Crossbows (Skill Rifle)								
Crossbow	1	1-5	6-8	9-14	15+	30 m	10	10/10
Automatic crossbow	3	1-5	6-8	9-14	15+	30 m	3	10/10
Bows (Skill Bow)								
Longbow	1	1-6	7-11	12-15	16+	30 m	2	12/12
Compound	1	1-4	5-9	10-13	14+	50 m	2	13/13

Melee & Throwing Weapons

Weapon	Sc	Lw	Sw	Fw	RN	S/A	BR
Daggers (Skill Dagger)							
Bayonet	1-8	9-12	13-18	19+		8/8	
Dagger	1-10	11-16	17-19	20+		8/8	
Ceramic dagger	1-10	11-17	18-19	20+		8/7	
Switchblade	1-12	13-16	17-19	20+		5/7	
Swords (Skill Sword)							
Broadsword	1-6	7-10	11-16	17+		10/8	
Katana	1-4	5-9	10-14	15+		10/10	
Sabre	1-6	7-10	11-16	17+		10/9	
Rapier	1-7	8-14	15-18	19+		8/10	
Axes (Skill Axes)							
Hand axe	1-7	8-13	14-17	18+		10/9	
Fire axe	1-8	9-14	15-18	19+		10/9	
Impact weapons (Skill Impact weapons)							
Blackjack	1-12	13-17	18-22	23+		7/5	
Hammer	1-7	8-10	11-16	17+		10/8	
Nunchaku	1-7	8-14	15-17	18+		10/12	
Steel pipe	1-8	9-14	15-18	19+		10/8	
Baseball bat	1-11	12-15	16-19	20+		8/8	
Whips and chains (Skill Whips and chains)							
Bola	1-10	11-15	16-19	20+	10 m	8/12	
Chain	1-8	9-12	13-16	17+		10/10	
Lasso	1-5	6-10	11-15	16+	10 m	8/8	
Whip	1-9	10-15	16-18	19+	3 m	10/12	
Pole arms (Skill Pole arms)							
Staff	1-8	9-12	13-15	16+		10/10	
Spear	1-5	6-11	12-14	15+		10/10	

Throwing weapons (Skill Throwing weapons)

Throwing knife	1-13	14-17	18-19	20+	5 m	6/12	
Shuriken	1-14	15-18	19	20+	5 m	5/12	
Javelin	1-8	9-12	13-17	18+	20 m	10/12	
Molotov cocktail	1-6	7-10	11-19	20+	5 m	10/12	3 m
Smoke grenade	<i>spec</i>				10 m	10/12	3 m
Shockbomb	<i>spec</i>				10 m	10/8	3 m
Shrapnel grenade	1-3	4-8	9-12	13+	10 m	10/8	3 m
Blast grenade	1-4	5-10	11-14	15+	10 m	10/8	3 m
Teargas grenade	<i>spec</i>				10 m	10/8	10 m

Natural weapons (Skill Unarmed combat/Martial Arts)

Weapon	Sc	Lw	Sw	Fw	RN	S/A	BR
Grip (STR-throw to break away)	1-8	9-13	14-18	20+			
Throw	1-10	11-19	20-22	23+			
Fist	1-10	11-20	21-24	25+			
Head butt	1-10	11-21	22-26	27+			
Kick	1-8	9-15	16-19	20+			
Fangs	1-6	7-12	13-17	18+			
Claws	1-8	9-14	15-19	20+			
Tentacle	1-7	8-13	14-18	19+			
Tail	1-6	7-13	14-17	18+			
Horns	1-5	6-12	13-16	17+			

Heavy Weapons

Weapon	Caliber	Ld	Md	Sd	Dd	RN	BR	S/A
Heavy machine-gun (Skill Heavy weapons)								
Gatling gun		1-5	6-9	10-18	19+	100 m		2/12
Incinerator (Skill Heavy weapons)								
Incinerator m 60		1-5	6-9	10-18	19+	10 m		0/15
Mines and grenades (Skill Heavy weapons)								
Grenade launcher	60 mm	1-12	13-15	16-18	19+	600 m	10 m	12/10
Grenade launcher	120 mm	1-8	9-12	13-15	16+	800 m	20 m	8/8
Naval mine		1-4	5-8	9-14	15+		10 m	
Anti-tank mine		1-6	7-12	13-16	17+		10 m	
Anti-personnel mine		1-8	9-14	15-17	18+		10 m	

Accidents

Fire	Sc	Lw	Sw	Fw
Torch	1-8	9-17	18-25	26+
Oil/gas	1-5	6-15	16-22	23+
Camp fire	1-4	5-15	16-22	23+
Bonfire	1-2	3-12	13-16	17+
Large fire	1	2-5	6-10	11+

Electricity*

110 V	1-13	14-20	21-24	25+
220 V	1-11	12-18	19-22	23+

*failed CON throw produces paralyzing effect; Body Awareness or Luck negates.

Falling (3 m*) 1-10 11-15 16-25 26+

* for every meter above three, effect increases by one

Poisons & Poison Gas

Poison	CON loss	CON=0	CON=1/3	CON=1/2	CON=2/3
Arsenic	3d10	Death	Death	Illness	Nausea
Curare	3d5	Death	Paralysis	Stiffness	no effect
Digitalis	2d10	Death	Heart failure	Heart racing	No effect
Snake Poison	2d10	Death	Paralysis	Cramps	Stiffness
Wolf's-bane	3d10	Death	Death	Very ill	Illness
Strychnine	2d10	Death	Cramps	Irritable	Euphoria
Cyanide	2d10	Death	Very ill	Illness	Nausea
Carbon monoxide	2d10	Death	Death	Unconscious	Confused
Nerve gas	3d10	Death	Death	Cramps	Impaired vision
Mustard gas	2d10	Death	Severe skin damage	Light skin damage	Itch, red skin
Tear gas	2d5	Blinded	Tears running	Irritation	No effect

Sedatives and drugs

Drug	CON loss	CON=0	CON=1/3	CON=1/2	CON=2/3
Ether	2d5	Death	Unconscious	Unconscious	Confused
Chloroform	2d10	Unconscious	Unconscious	Confused	No effect
Mickey Fin	3d10	Unconscious	Unconscious	Very drunk	Drunk
Sleeping pills	2d5	Death	Unconscious	Unconscious	Very sleepy
Alcohol, 10 cl	2d5	Unconscious	Very drunk	Drunk	Tipsy
Amphetamine	3d10	Hyper active	Over-stimulated	Stimulated	No effect
Hashish	2d10	Apathy	Sedated	Sedated	No effect
Cocaine	3d10	Hallucinations	Euphoric	Euphoric	Euphoric
LSD	3d10	Hallucinations	Hallucinations	Confused	Confused
Opiates	3d10	Apathy	Apathy	Sedated	Sedated

Example: Cassandra wakes up at the bottom of the drained sewer tunnel. She is drenched with sewer water and can hardly breathe, but she is alive. Suddenly she feels a prick in her leg and looks down. On her right thigh sits a crab-like creature with 20 or 30 thin legs. It has thrust a tube into her leg and is sucking blood. She feels a burning pain as a poison spreads in her leg. She grabs the creature, tears it off and throws it away. The Gamemaster rolls 1d10 and determines that it takes 7 rounds for the poison to act. Cassandra is unable to do anything about it. The Gamemaster rolls 2d10 and looks in the column for snake poison. It's only a 6. That's one third of Cassandra's Constitution. She gets a stiff and swollen leg, but suffers no lasting effects.