

Theater of Blood

An Adventure for Lost Souls

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Theater of Blood

Central Character

This adventure is designed for a female Performer whose cause of death was, "The old sawing a lady in half trick didn't quite work this time." The other players can take any characters they choose. The central player receives a copy of the following background story.

Background

You knew you were taking a chance when you left your friends and family in Oklahoma to make it big in the city. Yet you never realized it would be so hard. Eventually, you were reduced to answering ads in the back of the Daily Star. The advertisement you found was vague, yet provocative. "Wanted: Single Female who knows how to perform. Must be lonely, unattached, and acrobatic. Apply at the Morpheus Theater for good times and good pay."

It sounded good to you.

As it turned out, the Great Akmar was looking for an assistant to help with his magic act. The job seemed easy enough. You wore a skimpy outfit, wheeled out heavy objects, and gestured at Akmar as he performed tricks. You even got to star in a illusion or two.

There was no audition. Akmar told you to complete a questionnaire, which asked many personal questions, such as whether you were living with anyone, if you had close relatives in town, and so on. You answered the questions truthfully, with no. Akmar told you he'd give you a call if he could use you. He never looked directly at you, and the whole time he seemed distracted, as though his mind were elsewhere. The next night, he called to ask you to do the midnight show. You said you'd be there in an hour, but he said there was no time, the show was starting in just a few minutes, and he had already sent his partner with a

car. He promised he'd pay double if you bailed him out. You hung up and hurried outside.

Akmar's partner was Zelda, a swarthy, heavy set woman with black hair and green eyes. A faint mustache hung beneath her nose, and you thought she had a spider on her chin, until you realized it was just a hairy wart. She wore layers of silk cloth and a glittering assortment of baubles. On the drive, you learned she was a gypsy fortune teller who opened for Akmar. When you asked her to tell your future, she said, "Your picture, it will soon be in all the papers. This job will make you famous."

When you reached the Morpheus Theater, you found a restless audience already waiting. You met briefly with Akmar behind the stage. He showed you to a small dressing booth with a full length mirror on one wall, and telling you to hurry, he gave you a revealing outfit to change into. As you stripped, you heard the audience hooting and hollering. They were very impatient.

The outfit was much too small. Checking the mirror, you saw that the thin straps barely covered you. Well, it was too late now for a proper fitting. The audience was almost in a frenzy, and you had to hurry before they got violent.

As you stepped from the dressing booth, you saw Zelda operating a video camera from the wings. As she set the camera up on a tripod, she said she was taping the show for public cable access. You asked if you could get a copy of the tape for your portfolio, but she merely grinned in reply. Taking a deep breath, but not so deep that you popped out of our leotard, you stepped onto the stage.

It had been painted with hokey magic symbols like you would expect to find on a cheap magician's hat. There were stars and planets and astrological signs and a few squiggles thrown in for good measure. At your feet, a large red circle was painted encompassing a five pointed star.

The show started well. First Akmar, who was billed as the Masked Magician, placed you in a box with your head and arms sticking out. He then inserted steel swords into the cabinet. You heard

gasps from the audience as the swords went in. When he removed the swords and you stepped out whole and healthy, the gasps turned to groans. There was no applause. This was the deadest crowd you had ever played to. You could see their shadows behind the footlights, but you could not make out their faces.

Next was the guillotine trick. Akmar cut a cabbage in half with it, but when he used it on your neck, the blade seemed to pass right through. When your head didn't pop off, you heard catcalls from the audience. A few people laughed nervously. The excitement was thick, but still, no applause.

The expectant rustling grew louder as Akmar tied you to a board painted with a bulls eye. He then blindfolded himself and hurled knives at you. They came uncomfortably close, and you screamed as one drew blood from your arm. Akmar threw the final cleaver and it thumped into the board next to your ear, severing a lock of hair. Obviously, Akmar needed more practice.

For the first time, the crowd cheered, and you smiled. You would have curtsied if you hadn't been bound. Glimpsing the red light of the camera in the wings, you hoped Zelda was getting your good side.

"Act it up," Akmar whispered to you as he tilted the board so that you were horizontal. "This audience wants blood. Pretend like this next one really hurts."

This was your biggest part of the night. Akmar lowered a box over your torso, so that your head, arms, and legs stuck out, and proceeded to cut through the box with a handsaw. You writhed dramatically, as through you were in pain, acting it up for the audience. They loved it. Their screams were a bedlam, and you could barely keep a smile from your lips. Until something went wrong and you felt the saw rip through your stomach. You screamed for Akmar to stop, but he must have thought you were acting. He continued sawing, the sweat dripping down his black mask, and when the blood started pouring from the box, the audience went wild.

The next thing you knew, you were on your way to limbo.

Possible Vows

In order to return to earth, the central player must make a ghostly vow not to rest until completing a task based on her back story. Here are some suggestions:

- I will not rest until I learn why Akmar killed me.
- I will not rest until I gain revenge on Akmar.

The other characters have been sitting around Limbo, reading old magazines and watching re-runs of Gilligan's Island, when the central character stumbles in, looking for spirits to help her fulfill her ghostly vow. Anyone who doesn't want to help can continue reading old magazines while the rest play the game.

The Morpheus Theater

The players find themselves in an alley next to the Morpheus Theater. The buildings on either side protect them from the sun's melting rays. It's about two hours before sunset.

On the street corner, a newspaper machine sits in the sunlight. A color photo on the front page shows a small boy standing on a river bank, a straw hat atop his head and a fishing pole in one hand. His hook is snared on a pair of legs, not a full body, just the legs, like those of a topless mannequin. The headline over the picture reads "Little Boy Catches Big Surprise!" The paper is dated one week after the central character's death. To read the article, the players will have to remove the paper from the vending machine and unfold it. It reads:

Wee Willy Mathers caught an unexpected surprise yesterday. While fishing in the river, his hook caught on something heavy. "I thought it was a whale," he explained. "I kept tuggin' an' pullin', and out came this thing. I sure hope they let me keep it."

Authorities have not identified the owner of the legs. "Whoever she was, she's dead now," a detective disclosed. "She's been in the river so long it's hard to tell the cause of death. There's a lot of marks on her, but we won't know what caused

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them until the coroner gets finished with her. My guess is she was swimming and got caught by a ship's propeller."

Police are still looking for the woman's top half. Anyone finding a woman's upper body should notify the local authorities.

You may suggest a new ghostly vow to the central character: I will not rest until I find my upper half!

outside, the place looks one day away from being condemned. The players will have to get through a locked door or window to enter the building.

Inside, the building smells of rot and dampness. A leaking pipe dribbles water on the floor of the lobby. From the wet carpet, a cluster of fungus sprouts. The dim lighting is perfect for spectral prowlers.

Basement

As the characters explore the ground floor, they hear a moaning from the stairs to the basement. At the head of the stairs is a fire door which must be opened should they wish to investigate. Once the door opens, the moaning below stops.

The stairs lead down to a concrete furnace room. Heaps of lumber, broken chairs, and a tangle of air ducts block the characters' view. As the first player descends the stairs, a spine tingling shriek fills the room. All characters in the area are paralyzed with fear for (Strength vs Good) x 2 turns. A moment later, a monstrous howl nearly deafens the characters. Those who have not been paralyzed must bolt from the basement for (Sanity vs Good) x 2 turns.

From out of the darkness, a pale shape glides, taking the form of a woman, her leotard torn and her hair matted with blood. A meat cleaver protrudes from her split skull. The woman wrenches the cleaver from her skull and comes for the players . . .

Beatrice

Type: Evil lost soul (banshee).

Consistency: Translucent/Incorporeal.

Defense: Passable.

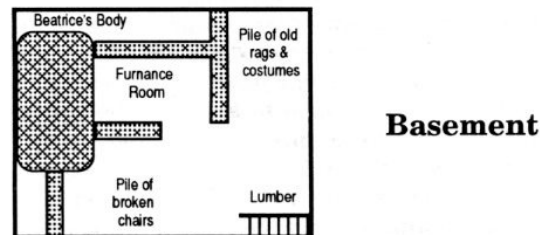
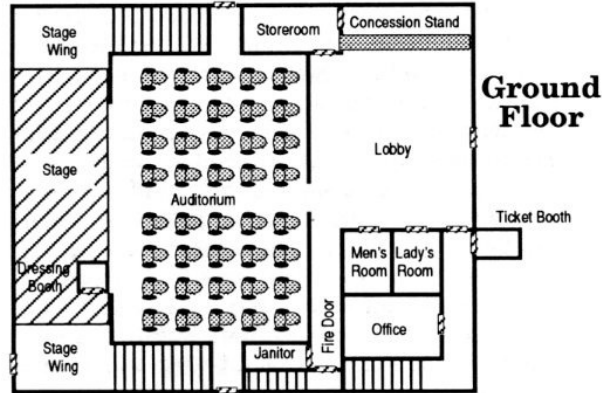
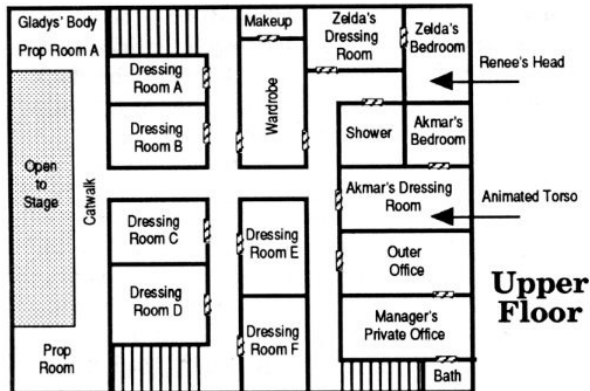
WTL: 20

Skills: Passable Agility, Good Strength, Feeble Intelligence.

Appearance: A haggard woman with a cloven skull.

Personality: Violent and hysterical. The meat cleaver in her head has caused significant brain damage. She is quite insane, and seeks only to destroy those she can lure to the basement. Her body is hidden behind the furnace, and her blood has been spiked to the concrete floor, binding her to this room.

The Morpheus Theater



Ground Floor

The windows of the Morpheus Theater are boarded over, and the doors are bolted. From the

Combat: In hand to hand combat, Beatrice inflicts (Defense vs Passable) x 3 damage with her cleaver. The players gain +1 Karma each for reincarnating her.

Powers: Cackle (Uses = 2): The target must cackle insanely for (Intelligence vs Poor) x 10 minutes.

Auditorium

Searching the auditorium, the players find black masks resting on the seats in the front three rows. From the auditorium, they can see the dressing booth where the central character changed clothes on the night of her death. On closer inspection, they discover it is outfitted with a one way mirror. When the light is on inside the booth, its interior is clearly visible to the audience.

Above the stage, the players hear ropes creaking and scratching sounds that might be rats skittering among the rafters. A catwalk runs above the stage, affording access to the lights and the ropes that lower and raise the backdrops.

The Headless Woman

While exploring the first floor, the players glimpse a white figure from the corner of their eyes, but when they turn to look, it's gone. Later, they think they see a shape standing in a doorway, but once again it vanishes.

The third time the players spot the white figure, it doesn't disappear. They clearly perceive the headless phantom of a woman wearing a skimpy outfit much like the central character's. She roams the halls, groping blindly as through searching for something. Any attempts to communicate with her are futile; the players pass right through her, and even their supernatural powers have no effect on her. She, in turn, seems completely oblivious of them.

The headless phantom is a reoccurring visitor as the players examine the theater. It's not until they locate Zelda's bedroom on the upper floor that they find the answer to her quest.

Zelda's Bedroom

A woman's badly preserved head rests upon a nightstand, serving as a hat rest for the feathered turban Zelda wears during her act. When the players try to lift the head, they extract an ectoplasmic duplicate of it. The ectoplasmic version bears none of the decay of the original, leaving the unmarked face peaceful and surprisingly beautiful.

The head belongs to the headless woman who is roaming the ground floor of the theater. Once the ectoplasmic head has been handed to her, the phantom will place it upon the stump of her neck and her eyes will blink. Smiling with gratitude, she proves to be a lovely woman, with considerable charm to match her good looks. She provides the players with the following information:

"Thank you for helping me. My name is Renee. I used to be Akmar's assistant, until the accident.

"When I met Akmar, he was perfectly willing to be a second rate magician all his life, and I wanted only to be his assistant. Zelda, his former assistant, never liked me. She was jealous, I believe, of my beauty and the attention Akmar paid to me. She was especially infuriated by the way I accepted him as he was, instead of badgering him to make more money like she always did.

"One night, when Akmar was performing the guillotine act, something went terribly wrong. The blade didn't pass through my neck as it should have. I don't know whether it was a grim accident or an even grimmer plan. In any case, Zelda must have taken great satisfaction in watching Akmar unintentionally kill me before an audience of two dozen appalled witnesses. Though my head was severed, I held on to consciousness, resisting the blackness of death. I watched from the floor, seeing Akmar's horrified expression as he looked down at me. I tried to tell him that I forgave him, but no sound came out of my twisting lips. I must have looked quite the sight, for Akmar covered his eyes and turned away. The last I saw, before my vision narrowed to a gray pinprick, was Zelda bending over me, lifting me by my hair, and secreting me under her cloak. After that, I was in complete darkness. I felt a pull to Limbo, but I could not find the way. Nor would I have gone even if I had stumbled across the passage. I wanted freedom

from the darkness. I wanted to hear and see again. I wanted my head back.

“And so I have searched for three long months. Now I can finally rest. Tell Akmar that I forgive him.”

If the players suggest that Akmar may be committing murders, Renee laughs gaily. “Not my dear, sweet Akmar! He would never hurt anyone.”

Renee knows nothing more of what has been going on at the theater. After all, without her head, she has not been very good at eavesdropping. A tunnel of light appears, and Renee, with great relief, is carried away to Limbo. The players gain +1 Karma each for helping Renee find peace.

Prop Room

As the players explore the area above the stage, they are confronted by an ethereally beautiful woman armed with a curved scimitar in either hand. She has a gray pallor and a gloomy expression to match. Her incorporeal body bears a number open sword wounds, scarcely covered by the scanty outfit she wears. At first she holds the swords threateningly, but as the players talk to her, she relaxes.

“I was hired two months ago by Zelda to assist Akmar,” the woman tells them. “I was new to the city, without any friends, and desperate for a job. Zelda insisted I begin immediately, and didn’t even give me time to tell anyone where I would be working. Zelda brought me here, where the audience was already waiting. I quickly changed into this ridiculous outfit, and without any preparation, I helped Akmar as best I could, mostly by standing around and gesturing while he pulled scarves from his sleeves. Finally, he guided me into a box with just my head and arms sticking out. And then he inserted steel swords into the box. I thought they were meant to pass right through me, and they did. You can still see the holes!”

“After the show, Akmar hid my body up here in the prop room, behind this old curtain. My body lies there still, wrapped in a sheet. Zelda tied knots in my shroud, and now I can’t seem to leave this area above the stage.

“Since then, I’ve watched Akmar kill two other women. He seems to kill someone once a month, always in front of a receptive crowd, while Zelda films the whole thing. A month ago it was a blonde.

He hit her in the head with a cleaver. And last week it was you.” She indicates the central character. “I couldn’t stand watching him do it to another girl, so I hid away back here, and refused to watch. The screams were so horrible I had to cover my ears. I even thought I heard the audience screaming.

“Akmar is an evil man. I’ll never find peace until he is dead!”

Gladys has the Healing Hands power (Uses = 4). She can heal (Passable vs target’s Stamina) x 2 WTL, but will only heal the players if they vow to help her kill Akmar.

Manager's Private Office

In the office are a video camera on a tripod, a VCR, and a television set. A heavy iron safe, which is immune to all supernatural powers, contains four tapes labeled: Gladys, Beatrice, The Cut Up, and one with the central character’s name. The tapes are recordings of Akmar’s performances. The tape Gladys shows the sword stuck woman meeting her fate in the box of blades. Beatrice shows the woman, whose body now resides in the basement, being slain during the knife throwing act.

The central character’s tape and The Cut Up begin exactly the same. They show the central character undressing, apparently filmed through the one way mirror of the dressing booth. The camera follows her as she walks onto the stage. The events follow those explained in the character’s back story, up to and including the moment of her death beneath Akmar’s saw. As her screams and struggles cease, the audience goes wild. Akmar stands uncertainly, like a man just waking up.

This is where The Cut Up ends. But the unedited tape continues to show what happens in the next few moments.

Clearly, the central character is dead. Yet her head, protruding from the box, gives an ungodly shriek. Her arm smashes through the wooden box, grabbing Akmar by the front of his bloodstained tuxedo. The animated half-body babbles in an alien tongue.

Zelda rushes forward, leaving the camera running on its tripod, but she stops short at the edge of the hokey pentagram in the middle of

which Akmar stands, stilled pinned by the upper half of the bisected body.

Blue light gushes from the eyes and mouth of the half-body, blasting Akmar's face. His mask flakes away, showing the tightly clenched eyes and teeth beneath. The arm of the half-body pulls him closer, until their lips almost meet. Akmar's eyes snap open, his jaw drops, and an indistinct form issues from the mouth of the half-body, black and glistening like its tongue, only much larger and slug-like. It works its way into his mouth, distending his cheeks and throat.

With a horrified gasp, Zelda steps back from the pentagram, blocking the camera's view. She averts her face from Akmar, showing her pale, sickened features to the camera. The screams of the audience grow in intensity as they flee for the exits. The soundtrack plays an awful slurping.

At last, the slurping ends, and a deep, guttural voice, like Akmar's but much more forceful, bellows "Free me or I will destroy you!"

Zelda turns to reveal Akmar standing in the center of the pentagram. His eyes seem to glow with a blue fire. Next to him, the animated half-body struggles to escape the wreckage of its box, dragging its abbreviated torso with its arms. Its entrails leave a glistening slime-trail.

"You'll destroy no one while you're trapped in the magic circle!" Zelda cackles, her voice growing with confidence. Her nervous fingers, toying with an amulet about her neck, belie her aplomb. "If you want out of the magic circle, you must tell me your true name."

"Your evil sacrifices summoned me hither, and now you would keep me captive? Free me, and I will bring you your heart's most wicked desires."

"We had no intention of summoning you, but now that you're here, you will have your uses. We will feed you well, and you will grow stronger. But for my own protection, you must tell me your true name."

"Very well. My true name is Sl. . ." and at that point, the tape runs out.

Any player who makes Good Occult roll will realize that by invoking a demon's true name, it can be forced from the body it inhabits, causing it to assume its true form.

Akmar's Dressing Room

The door to this room is locked. The interior is lit by black candles, and is filled with occult paraphernalia, as well as a hideous guardian. At first, the players may think they have found the central character's upper body, until they realize it has found them!

With surprising speed, the animated torso scampers about the chamber on its two hands, dragging the tattered stump of its trunk. It can even climb the tapestries hanging from the walls, making it exceptionally hard to hit. Its eyes are like boiled eggs, and from its cracked lips a black tongue coils. The creature is so repulsive that a character must do his best to stay at least (Willpower vs Passable) x 5 feet away from it. Even then, its rotting stench makes them feel weak and confused. Characters who fail to roll Good on Stamina are at -1 column on all skills while in the room.

Animated Torso

Type: Evil entity.

Consistency: Material.

Defense: Good.

WTL: 25

Skills: Great Agility, Good Strength, Poor Intelligence.

Personality: Violent and deadly.

Combat & Powers: The torso possesses a Chill Touch which allows its claw and bite to do (Defense vs Good) x 4 damage to ectoplasmic beings. It also has Charnel Breath (Uses = 6). The terrible blast does (Defense vs Good) x 3 damage to up to 4 ectoplasmic beings in the local area.

Before losing all its WTL, the torso begins to scabble at the door in the northern wall, screeching "Sluggoth! Sluggoth!" In answer, the door shakes on its hinges, and the very wall cracks. Something on the far side of the wall seems desperate to defend the dying torso, in the same way a tigress defends her young, or a hunter his favorite hound.

The door and walls to Akmar's private room are painted with iron filings, making them completely impenetrable to supernatural creatures. The door itself is barred from the inside,

making it physically impossible to pick. Whatever is back there is sealed away against all of the players' powers.

The players gain +2 Karma each for destroying the animated torso.

Akmar's Letter

After slaying the animated torso, the players find a crumpled piece of paper on Akmar's dressing table.

I can stand it no longer. My dear Renee, how can I have lived three long months knowing what I have done to you? Each month my depression grows, as though I were replaying that awful moment again and again. The police must have seen my anguish for they found me guiltless. But how can I forgive myself? I should have checked the guillotine to make sure it worked properly. Whatever else I may forget, I shall always remember the way your decapitated head soundlessly cursed me as it lay upon the stage floor.

I've been having blackouts ever since that fateful night. I seem to remember new assistants, but I can't recall what happened to them. If it weren't for Zelda, I wouldn't know what to do. Even now, I hear her calling from downstairs. She wants me to greet our new assistant for tonight's show, and I cannot resist. I wonder if I shall remember her, or if she too will vanish.

I pray I will have the fortitude tonight, after the final curtain, to join you and escape this misery.

Events

Human Visitors

The players hear keys in the lock downstairs, and the door opening. Hurrying to investigate, they are in time to see a wretched man with greasy brown hair and an unkempt mustache totter into the lobby. He wears black slacks and a white shirt with yellow stains and a name tag that reads "Hansel." Atop his head is a baseball cap promoting his favorite brand of beer, a six pack of which he carries with him. He locks the door and sets about

turning on the theater lights, bringing the camera down from the manager's office, and positioning it on the stage.

Before much time has passed, a knock comes at the door. "We're not open!" Hansel shouts through the closed portal. The knock comes again, more insistent.

"Open up!" a voice calls through the boarded window. "This is James Mortimer!"

Grumbling and rolling his eyes, Hansel opens the door. A hugely corpulent man with glistening skin and an unhealthy flush stands in the gathering night. He wears a stained suit which, though expensive, is in bad need of dry cleaning. "Zelda told me she has a new tape for me." Mortimer says. "Told me it would be ready today. Called it The Cut Up."

"She's not here," Hansel replies. "Come back later."

"I'd rather pick it up from you and avoid her altogether. That woman gives me the creeps." Mortimer tends to drool a lot, and is constantly sucking in his saliva. "I heard from my clients she put on a real doozy last week. Scared away the entire audience. When I told Zelda I couldn't get anyone to come tonight, she laughed and said if my friends were too squeamish, she'd do it without them. Good luck to her. My clients love the sight of blood, but every one of them is terrified of coming back here. You think that tape will show what put the fear of god into them?"

Hansel's shrug is more like a twitch. "Maybe not. She edits them."

"She had better. I've found a good market for her tapes, but I'm not going to distribute something that's going to drive away my customers." Mortimer paces the lobby. "How's Akmar holding up?"

"Since the last show," Hansel mutters, "he has not been the same."

"He's not going to crack, is he? For Pete's sake, I told Zelda that boy was too sensitive for an enterprise like this. She assured me she could handle him with her hypnotism. That's what I get for working with amateurs. The problem with amateurs is they have no business sense. Would you believe Zelda didn't even get her first beheading on tape? Did it right in front of a real audience. When I met her, I told her, 'Next time you have an accident, you get it on video. And I'll provide the audience.' Now she wants to do one

show a week. Jeeze, that's just asking for trouble. You get me that tape so I can get out of here. I don't want to be here when she shows up."

"Wait here." Hansel says. He goes upstairs to the manager's private office, opens the safe, and removes the tape labeled The Cut Up. He closes the safe and returns to the lobby. After giving Mortimer the tape, he escorts him out the door.

While Mortimer carries a 9mm pistol which does (Defense vs Poor) x 4 damage, neither he nor Hansel can harm incorporeal beings. The players gain +1 Karma for reincarnating Mortimer (an evil person).

The Climax

As night deepens, the theater doors open again, and in comes Zelda, guiding an attractive young woman dressed in white. Zelda addresses the girl as Tina, and it quickly becomes clear that Tina will be tonight's victim.

"We're taping a show for public cable access," Zelda explains. "The seats, they will be empty. But you must put your heart into your act."

"Where's Akmar?" Tina asks.

From her robes, Zelda removes a small silver bell which she gently jingles. "He will be here shortly. Come now, let's get you into something more appropriate for tonight."

They head for the dressing booth. Meanwhile, the clear peal of the bell has broken the spell sealing Akmar's Private Room. Akmar opens the door to his cell and makes his way to the stage.

The players gain +1 Karma each for preventing Tina's death. They gain +1 Karma for reincarnating Zelda, and +3 Karma each for destroying Sluggoth. However, they lose 2 Karma each for killing Akmar (an innocent victim in all this). They gain +1 Karma if they rescue Akmar, and another +1 Karma if they relay Renee's message that she forgives him for beheading her.

This is a difficult adventure, and the Mentor should feel free to grant the players bonus Karma at the end for good role playing.

Zelda

Type: Evil person (witch).

Consistency: Material.

Defense: Good.

WTL: 20

Skills: Poor Agility, Passable Strength, Superior Cunning, Great Fate.

Appearance: Swarthy, heavy set, wart on chin.

Personality: Ruthless and spiteful.

Combat: Zelda lives in a bad neighborhood, and her work makes her cautious. She carries a .38 revolver which does (Defense vs Poor) x 5 damage.

Powers: Zelda can hear ghosts.

Magic Powder (Uses = 4): When her pendant warns her of spirits, Zelda will cast this powder around her. All spirits within thrown distance of her will become semi-material for (Dodge vs Poor) x 3 turns. During this time, they will be vulnerable to her .38 revolver, but they will also be able to physically attack her.

Hypnosis (Uses = 3): This power allows Zelda to control the mind of someone who is in an emotionally weakened state. After Renee's death, Akmar was plunged into depression. Zelda, knowing he would never approve of such an enterprise as Mortimer proposed, used her Hypnosis to put Akmar into a suggestible state. His mind, already weakened by his feelings of guilt over Renee, was easily dominated, making it easy for Zelda to arrange the deaths of his assistants. While he doesn't remember the acts he has committed while under Zelda's spell, his subconscious has led him into a dark depression.

Magic Charm: Zelda wears a pendant which protects her from ghosts. Any spirit getting within 10 feet of her takes (Will vs Passable) damage each turn. It is felt as a burning sensation. Her amulet grows warm as it functions, warning her of the presence of spirits.

Circle of Protection (Uses = 4): This creates an invisible barrier around her with a ten foot radius that no supernatural creature can willingly cross. The circle lasts for 15 minutes, and moves with Zelda.

Exorcism (Uses = 1): While protected by the circle, Zelda will perform an exorcism which requires 15 turns. From the time the exorcism is started, until the end of the duration, all supernatural beings take (Stamina vs Great) x 1 WTL damage, including the demon possessing Akmar. Those beings that flee the building during the exorcism can never return to it.

Akmar (possessed)

Type: Normally a good person, Akmar is evil while possessed.

Consistency: Material.

Defense: Great.

WTL: 25

Skills: Great Agility, Awesome Strength, Superior Intelligence.

Appearance: A tall, dark man wearing a short cape.

Personality: He is completely under the control of the demon Sluggoth.

Combat: In hand to hand combat, Akmar's Awesome Strength does (Defense vs Good) x 2 damage.

Powers: Akmar has a demon within him. The demon may be driven from his body in two ways: by killing Akmar, or by invoking the demon's name and commanding it to depart Akmar. In either case, the demon will assume its true shape and continue fighting. While the demon is inside Akmar, it can still use all of its supernatural powers (see below).

Sluggoth

Type: Evil being (demon).

Consistency: Unnatural.

Defense: Great.

WTL: 30

Skills: Inferior Agility, Awesome Strength, Superior Intelligence.

Appearance: A glistening, four foot long slug with a half dozen tentacles sprouting from its head.

Personality: Confidant and cruel.

Combat & Powers: Sluggoth is very resilient, and hard to hurt. It uses its powers of trickery and distortion to fight.

Compel (Uses = 4): Compels the victim to perform a simple action, such as "drop your weapon," "attack so-and-so," or even "jump off a bridge." To resist, the victim must make a Good roll on Intelligence.

Forget (Uses = 4): Everyone in the local area forgets everything that happened in the last (Memory vs Passable) x 2 turns.

Mutate Object (Uses = 2): Sluggoth causes his enemies' weapons to turn into vipers, which bite for (Defense vs Good) x 1 damage.

Cause Insanity (Uses = 6): The victim must make a Sanity Check (see page 81).

Beguile (Uses = 4): Sluggoth changes places with one of his enemies. The target will appear to everyone else as Sluggoth, while it appears as the target. The illusion lasts for (Will vs Passable) x 2 turns, but can be disbelieved by anyone making a Good Intelligence roll (disbelieving counts as the character's action for the turn).

Power Shield (Uses = 2): For 9 turns, Sluggoth is immune to all supernatural powers.

Sacrifice: If Zelda or Akmar manage to sacrifice Tina to the dark gods, Sluggoth will feed off her fear, tripling his WTL to 60.