



IMP OF THE PERVERSE

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OVERVIEW

Imp of the Perverse is set in a Jacksonian Gothic America where monsters are real. One player takes on the role of the Editor, who creates monsters and sets the stage for the rest of the players, who create individual protagonists. These dramatis personae are people who have an Imp of the Perverse on their own shoulders, urging them to commit terrible deeds. Only by fighting those who have given in to their own Imps, literally transformed into creatures of the night, can these afflicted reject their Imps and gain redemption. The struggle itself continually tempts them to embrace their perversity and become damned themselves.

WHAT YOU NEED TO PLAY

You need: copies of both the Protagonist Questionnaire and Protagonist Sheets equal to the number of players you'll have; a copy of the Monster Sheet (which you can prep before play begins); a handful each of red and black six-sided dice (or any two kinds of dice that you can easily differentiate); a notable six-sided die that everyone will be able to read, and scratch paper and pencils.

WHAT YOU'RE IN FOR

This game is designed to be both episodic and long-term. The basic unit of play is a Chapter wherein you, the Editor, create a monster that will be the subject and target of the protagonists hunt. Making a monster can take anywhere from 15 minutes to an hour, depending on how fully you detail the monster, its web, and its environment.

In each Chapter, the protagonists investigate, discover and confront the monster that you have prepared, while struggling with their own slide towards perversity. There is no question about whether they will be able to find or even defeat the creature. Rather, the questions of play center around the effects the hunt has on the protagonists, whether they give into temptation and embrace their own Imps, and if not how they change as a result of their journey.

Each Chapter takes 1-3 sessions of 2-4 hours to resolve. The Chapters are connected, like a short story, but do not need the same cast every time. If an individual player cannot attend, or if you have a new player who wants to try out the game for just one Chapter, you can simply elide or add the protagonist in question when the Chapter begins.

The sweet spot for the game is the Editor and two or three protagonists. It also works well for one-on-one play, with an appropriate creature. It can play with up to five protagonists, with the caveat that it may take longer to play through a Chapter. Six or more protagonists is possible but not recommended.

Whether because of one dramatic slide in one Chapter or a gradual descent over many, a protagonist will eventually fall to their Imp. When this happens, *that character becomes the next monster for the hunt*. If the player is interested in doing so, they then prep their old character as a monster, and become the Editor for the next Chapter! The current Editor makes a new protagonist to hunt down the poor fallen wretch, and the story continues.

HOW TO USE THIS DOCUMENT

This document contains all of the playtest materials for this game. The layout is meant to be screen-friendly, so you can refer to it on a laptop or tablet, and it's sized to print at 8.5x11 as well.

Each section is a standalone piece, either of setting information or game procedures. If you see a lot of blank space on a page it's because you're at the end of that section.

The basic gameplay procedures are summarized on single-page reference sheets as completely as possible. Once you internalize the basic procedures, you should be able to play the game without having to make many references, other than to your prepped material for the game.

The GM in this game is called the Editor, and has some prep to do before play begins. If you're going to be the Editor, you'll want to read over these sections before the game starts:

- **Context (About The Game)** p.3
- **Jacksonian Gothic America (Setting)** p.4-5
- **A Monstrous Mien (Prep)** p. 6-7

To make characters, you need the Protagonist Questionnaire, and refer to:

- **Dramatis Personae (Making Characters)** p. 8-10

During the game, you'll need to refer to:

- **The Cycle of Temptation (Rules of Play)** p. 11-15
- **Make It Dark, Make It Weird (Editor's Rules)** p. 16-17



CONTEXT (ABOUT THE GAME)

THE BRIGHT LIGHTS OF PROGRESS

The modern world! It's a wondrous time. Amidst diminishing echoes of revolution arise fresh ways of ordering society. A wondrous new invention promises to enable communication across entire nations in only seconds. America explores (and exploits) the vastness of its land. Europe grapples with the collective identity of the *worker* while taking a deep breath between conflicts. The Colonial powers maintain and extend their influence across the globe. Industry takes root and factories rise, building the framework of an entirely new world to come.

This marvelous progress, however, is built on the fresh graves of those who had their own, older, world suddenly upended. Away from the bustle of modernity, in the forests and the farmlands, in the shadows left by gaslight and candle, there is darkness still. Waiting.

SCREAMS IN THE NIGHT

These tumultuous times reveal those who have...troubles. Haunted by something just out of sight, they are restless, quick to anger and difficult to reason with. They keep up a brave face when in company, but when alone - well, there is little comfort to be found in a restless soul.

These troubled ones carry an Imp of the Perverse with them. And over time, the Imp grows strong. It feeds on the inhuman energies released by those that pierce the Shroud between worlds, emerging into the realm of humanity.

When the Imp grows restless, it is a critical moment for the bearer. Drawn to the newly revealed monster, these afflicted have a chance to throw off their perversion by sending the creature itself to rest.

MONSTER HUNTING IN A GOTHIC WORLD

This is a world, much like our own historical 1830s and 1840s, but with a key difference: human passions can pierce a hole to another world, and invite in the terrible things that we (still) remember as monsters. This is the world that contains The House of Usher, that once saw the Masque of the Red Death, that averted its eyes from the Conqueror Worm.

This world contains monsters, yes, and today we have many names for them. But then, they were simply the expressions of souls over-full to bursting.

You will tell the stories of those who struggle against their own worst natures.

A TREMBLING FRAMEWORK

All but one of the players of this game are the Dramatis Personae, creating protagonists with Imps of the Perverse on their shoulders. The other player is the Editor, who creates the monster they will hunt.

Players:

- create a protagonist, still fully human but marked by their perversity
- commit to playing their protagonists struggle for humanity and against their Imp
- advocate for their protagonists success, but take opportunities to make dramatic decisions and support the other players in their characterization and dramatic struggle

The Editor:

- creates monsters and puts them in the same social context as the Dramatis Personae
- constructs a compelling, dark world full of challenge, doubt and wonder
- engineers specific situations for each protagonist that dare them to embrace their darker self
- demonstrates the consequences of the protagonists actions with integrity (in this order: integrity to the dark Gothic world, integrity to the characters development so far, integrity to the demands of the unfolding narrative, and ideally all three)

THE BROADEST STROKES

Over the course of a Chapter of play, the Editor introduces the monster into the protagonist's lives via its Web, hints at what will happen if the protagonists do not act, fights against them when they take action, tempts them to abandon their humanity, celebrates their victories and underscores their defeats.

Also during a Chapter, one (or more) of the protagonists will face the choice to embrace their darker natures in order to gain victory against a monster. Over the course of many Chapters, one (or more) of them will take this route too many times, and become a monster themselves. Whether their friends and associates will be able to bring themselves to hunt down this new threat, well, only time will tell...



JACKSONIAN GOTHIC AMERICA (SETTING)

JACKSONIAN AMERICA

The period from Andrew Jackson's election in 1828 until roughly the 1850s is considered "Jacksonian" (though Jackson was succeeded by Martin Van Buren in 1836). The general timeframe for play is the 1830s and 1840s. If you find a specific note here as inspirational for play, pick that time and place to set your game. Otherwise, just bring in whatever elements call out to you most strongly.

One general difference between the decades is that the national economy was growing quickly until the panic of 1837, which plunged America into a recession well into the 1840s. So a game in the early 1830s would be in a context of frenzied optimism, while the late 30s/early 40s would be more of a resigned depression. The late 1840s start seeing more of the technologies and trends that we often associate with the Victorian era, so if you're comfortable with that as a mental model it wouldn't be out of place.

- This is a populist, "great man" inflected time. Jackson enjoyed populist support and strengthened the office of the Presidency at the expense of the "out-of-touch elite" Congress.
- Manifest Destiny was the mainstream philosophy of the age, with (many) advocates and (occasional) detractors.
- Patronage (placing political supporters into appointed offices as rewards for the support) was a widespread and accepted practice, and extended from national politics down to local municipalities, often fueled by family ties.

POLITICS

- The Whig Party comes into existence to counter the Jacksonian Democrats. **Whigs** are the party of Congressional power, modernists, protectionists, Protestants and the emerging urban middle class. **Democrats** are the party of Jackson (specifically), presidential power (broadly), sovereignty of the people, farmers and laborers, Manifest Destiny, and laissez-faire economics. Both parties have internal divisions between those who support and oppose slavery, including those who try (and succeed) to keep it from being a voting issue regardless of their feelings.
- The Texas Declaration of Independence is signed in 1836. The Republic of Texas gained independence from Mexico after Gen. Sam Houston wins the battle of San Jacinto. This is the conflict that includes the famous stand at the Alamo, also in 1836.
- These States enter the Union: Arkansas (1836), Michigan (1837), Florida and Texas (1845), Iowa (1846), Wisconsin (1848).
- Jacksonville, Florida, Chicago, Illinois and Houston, Texas are all established (1832, 1833, and 1836 respectively).

"EVERYDAY" NOTES FOR PLAY

- Urban centers are lit by gaslamps at night.
- The first centralized municipal police forces emerge (Philadelphia organized a 24-hour force in 1833; the Boston Police was established in 1838); most policing is a watch system of volunteers (or petty criminals serving sentence) plus constables empowered by the city or municipality to serve warrants alongside other duties.
- Fire and medical emergency services were similarly a patchwork of community volunteer groups and for-profit private enterprises.
- Getting around cities was possible via walking, riding horses, or taking stagecoaches (some on fixed paths, like a bus service, and some more like a taxi). People of means might have a private coach or horses depending on where their home is positioned in an urban area.
- Mail service is effective and reliable, with local stagecoach operators generally living on their government contracts to carry mail. Postal rates are high compared to cost of living, but stamped postage could be reasonably expected to be delivered. Dense urban areas could see delivery of mail up to 4 days a week, while farther-flung regions would see a mail coach once a week or a less.
- Cities were dirty. Sanitation was poor, with most people sharing outdoor privies, garbage piles and drainage ditches. Packs of dogs, pigs and goats were allowed to scavenge freely as they dealt with a lot of the refuse.
- Cities were growing really fast (up to 60% growth over 10 years), and the poorest inhabitants did end up in packed slums.
- Craftspeople were no longer living with their masters and labor was becoming less of an artisanal process and more of a commodity, so the "working-class" neighborhood was forming as well.

CONFLICTS

- Nat Turner's slave rebellion occurs in 1831, in Southampton County, Virginia. 60 whites and around 100 blacks died, Turner was executed, and the event triggered new legislation tightening restrictions on free and slave blacks across many Southern states.
- Conflict with Native Americans is ongoing: some notable conflicts include the Black Hawk War (Illinois/Wisconsin, 1832) and the Second Seminole War (Florida, 1835-1842). Jackson signs the Indian Removal Act in 1830, establishment of the Bureau of Indian Affairs and directly leading to the unforgivable brutality of the Trail of Tears.
- The Broad Street Riot occurs in Boston in 1837 - a conflict between Irish mourners and Yankee firemen on Broad St. sparks a riot that comes to include 1000 people and is only resolved when Mayor Samuel A. Eliot sends in 10 military companies to restore order and patrol the streets.



JACKSONIAN GOTHIC AMERICA (SETTING)

ECONOMICS

- Jackson, an ardent enemy of central banking, vetoes the re-charter of the Second Bank of the United States in 1832. This put the onus of funding the growth of the American economy on state and local banks, (many of which were poorly run if not outright frauds).
- The early part of the decade is relatively prosperous (and see the only period in which the national debt of the US was 0), but the panic of 1837 sets off a recession that lasts into the middle of the 1840s. Land speculation, rising cotton prices and changes in the slave trade all contributed to the growth through 1836, but 1837 saw a bursting of the land speculation bubble concurrent with overseas interest rates rising and dropping demand for American cotton. A large number of banks collapsed (343 of the roughly 850 active at the time), fueling the panic and runs on the remaining banks. The cotton belt (Virginia and the Carolinas) were hit the worst, but the whole country felt the effects of the panic, with high unemployment and low wages throughout.
- The first labor union in the US, the National Trades Union, was established in 1834. By 1836 it had 300,000 members. Employers were bitterly opposed, and the legal right for Unions to exist wasn't recognized by the Supreme Court until 1842.
- In 1835, a 7-month long strike led to the national movement for the 10-hour work day, leading to its establishment at the federal level for public works projects (in 1840) alongside some state laws.

SOCIAL TRENDS

- An explosion of newspapers and magazines at local scales, as well as with state-wide, regional or national distribution, accelerates not only the dissemination of news, and the factionalization of political and interest groups, and literacy rates in the general populace.
- Abolition emerges as a united ideological force. The iconic abolitionist newspaper *The Liberator* is first published in 1831 by William Lloyd Garrison, in Boston (and continues weekly publication until the Civil War). Abolitionists make a moral argument for immediate emancipation of slaves and the end to segregation, a more radical position than the moderate gradualists who saw emancipation as an eventual end-point, and the Free Soilers who argued that new territories must be free but slavery could remain where it already existed.
- America is on the cusp of transitioning from an agrarian to an industrial society. Mass communication is coming into being (between the telegraph, steam engines and cheap mass publications), but most urban areas are still geographically isolated and dependent on local agriculture for support. Most of the south is dependent on slave labor for goods.
- The sense of America as not being as “advanced” or as “good” as Europe is strongly entrenched in many elites.

TECHNOLOGY

- The Colt revolver is patented in 1836.
- Samuel Morse patents the telegraph in 1837. The technology quickly becomes adopted for business and official dealings, and eventually links the country from coast to coast (by the early 1860s).
- The daguerreotype is invented in 1837, announced to the world in 1839 and rapidly becomes the first widely-available image reproduction technology. 1839 is considered to be the “birth year of photography”. Daguerreotype comes to America in 1840, promoted by Samuel Morse.
- Railroads are built in earnest across America; the Baltimore and Ohio railroad opens in 1830, and mill owners in the northeast invest in railroads in order to get better shipping rates (compared with canal boats). There's an explosion of local routes in the south (the Wilmington and Raleigh Railroad and the Raleigh and Gaston Railroad both begin construction) along with longer ones meant to connect regions of the country.

LITERATURE AND CULTURE

- On the Continent, Charles Dickens, Victor Hugo and Hans Christian Andersen are all writing and publishing.
- In America, notable literary minds of the time include Nathaniel Hawthorne, Ralph Waldo Emerson, Caroline Kirkland, and of course E.A. Poe; in addition, the influential newspapers *The Southern Literary Messenger*, *Knickerbocker Magazine*, *The New York Herald* and *Graham Magazine* are all established.
- The novel as we know it today has yet to be fully established. Serial stories published in magazines, poems and books of poetry, essays on social, political or literary topics of the day and biographical sketches of figures of note make up the majority of published work.

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A MONSTROUS MIEN (PREP)

THE STATUS QUO

Monsters are those who were once human, but gave in to their Imp of the Perverse. While this game is embedded in the social fabric of Jacksonian America, you are playing the game as a modern person, and the situation you create for each Chapter of play will be guided by your own ethical and moral framework.

Pick something for the monster's perversity that *you* think is unacceptable. It doesn't need to be grotesque or evil, but it should be something that you consider, well, perverse. Something that people *shouldn't do* - or at least shouldn't do *to excess*. Unlike the perversity of the protagonists, this could be something that actually revolts you or that you think is truly evil - the monsters you create in this game are *not* sympathetic, even if their original form had noble intentions or ideals.

Your monster has given in to or actively embraced their perversity, rending the Shroud between worlds and transforming into a tangible expression of their perversion; but it is still embedded in the mortal world. It needs people. It uses people.

Once you've come up with the idea for the monster, answer these questions:

- who does it surround itself with?
- who has it hurt?
- who is protecting it (or has an interest in it being protected)?
- who does it want (or who can it not resist) and why?

Your answers create the *status quo* for the monster and those it influences. Make notes on people and relationships but don't try to plan out how things will happen once action is taken: the protagonists will destabilize all of this in play.

Your ultimate goal before play is to have a grasp of what drives the creature, and then to create the creature's Web, a map of the relationships it has with potential servants and victims. This Web will have blank spaces used to connect the protagonists into the monster's world, so there needs to be enough flexibility in what you have in mind to accommodate how the players choose to create their characters. (Of course, if you are playing with a returning cast this is easier and you can make a tighter Web).

You can fully detail the monster and then figure out the Web, or you can start with the Web and then come back to consider how the monster will escalate once play begins, whichever approach makes more sense to you.

THE SHROUD

Once you've outlined the monster's perversity and have an idea of who will be in its Web, you need to decide where it is in relationship to the Shroud between worlds.

- If the monster is still alive, but transformed by their perversity such that they are no longer human, then it is **close to the Shroud**. It is still a creature of physical flesh and blood, though with terrible power.
- If the monster has passed on to the world of the dead, but still bedevils the living, then it is **past the Shroud**. It no longer has a physical form, but can appear in and interact with the world of the living.
- If the monster has crossed back in order to satisfy its horrible desires, then it is **returned from beyond the Shroud**. It clothes a fell spirit in the mockery of physical form, and there's no telling what it can do.

The less human the monster, the more appealing it is to the protagonist's own Perversities and the more influence it can have over their endeavors.

THE FUTURE

Finally, consider the monster's status quo, and then consider how the situation will escalate once the creature knows it is being hunted.

What does escalation mean? Envision the impact the creature makes on the world as a tree with three main branches:

- **Escalation in area** - the area affected by the monster grows. Pick a geographical or social area which the creature inhabits, hunts, finds victims or allies. Extend these borders for each step up on the tree.
- **Escalation in horror** - the actions taken by the monster get more horrible. Pick the basic "thing" that the creature does, and then make it more horrible, sadistic, cruel or damaging for each step up the tree.
- **Escalation in emanation** - the actions taken by the monster inspire others to do terrible things. Pick the baseline reaction inspired in those who see the creature, and then twist it, heighten it or make it more spectacular for each step up the tree.

Generally, you should start your Chapter with the first branch on each tree filled out. Depending on how much time and inclination you have to prepare, you can map out the rest in advance, or leave spaces to fill in to respond to the direction of play. The Escalation Tree creates the framework that will aid your in-the-moment decision making during play. Of course, if the context of your unfolding story demands a certain kind of escalation that isn't present on the tree, or a new branch entirely, you should always give in to that demand!

A MONSTROUS MIEN (PREP)

ESCALATION IN PLAY

During play, you will have opportunities to escalate the monster's influence on the world around it. Some are triggered by certain milestones, and some are at your discretion (see details in the Editors Rules section). For now, keep in mind that whenever you escalate, you pick one of the branches on your creature's Escalation Tree, and move to the next step on it. If you already have that step filled out, go ahead and decide how that looks in the game, based on the events of play so far. If that step is blank, or if you have a better idea now than you did during prep, fill it in when the moment is right.

ESCALATION AREA

1	
2	
3	
EMANATION	
1	
2	
3	
HORROR	
1	
2	
3	

A blank Escalation Tree

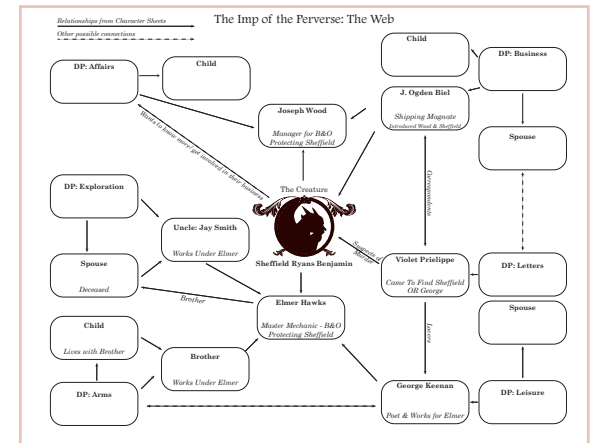
THE WEB

Now that you have a conception of where the monster could go, fill out the Web with details. Place the creature at the center and arrange those it is concerned with around it, drawing lines to each with a couple of words about why they're important to it, what it wants from them or why they're protecting it. Make any obvious connections now, or add any new characters you think are necessary or that the Web demands as it comes together.

These characters are *nodes* on the Web. They are descriptive, not prescriptive - the role that they play for the monster is what's important at this stage, not demographic details about who they are and what they do. You want flexibility to swap out a particular character with someone introduced by one of the players during the Episode, or with an off-the-cuff character that suddenly makes more sense.

As you arrange the characters, think also in terms of escalation. The creature is already impacting those closest to it on the Web; as the situation escalates, it will begin to influence those farther and farther away.

Once the players make their protagonists, you will connect them into the Web through bonds of family, profession or amateur interest. None of the characters in the Web should be an island, they should all have the potential to be the lead that gives a protagonist a personal stake into stopping the monster once the horror begins to be revealed.



A Web, from the Quickstart Play Chapter

EXAMPLES

There are two examples of monsters later in this text - the Example section walks through building "Smilin' Jack" and a small web around him, and then the Quickstart Play material contains a full monster, Sheffield Ryans Benjamin with a full web ready for play.



DRAMATIS PERSONAE (MAKING CHARACTERS)

THE FIRST CHAPTER

Each of the (non-Editor) players creates individual Protagonists. They will be linked together in two ways: through a specific pre-existing relationship, and through the fact that they all have responded to the presence of a monster before. When monsters appear, all Imps in the immediate area become restless and agitated, causing their hosts (the protagonists) to be drawn to the hole in the Shroud that the monster represents.

We assume that the protagonists are generally in each others social orbits and may have been brought together in this way before. In addition, your creatures Web will include some of their existing relationships, linking them through mutual acquaintance as well.

It's generally best to set the First Chapter in a city. Good cities to start with: Richmond, New York City, Boston, and Baltimore.

COMPOSING THE DRAMATIS PERSONAE

Each player creates a fictional character of the time, held apart from society by their perversity. In this section, "you" refers such a player.

You conceptualize your protagonist through a question-and-answer format which provides the skeleton of a person, their family, and their social and professional position. It is up to you, of course, to add flesh to these bones in a way that satisfies your mental image of your protagonist.

Protagonists fill one of 6 general **careers** as part of the society in which they live. It is recommended that no protagonists share a career, though if that is a particularly compelling idea there is no mechanical reason not to do so. The first question on your Protagonist Questionnaire is whether you are:

- **A person of Leisure:** You are independently wealthy, taken care of by another or otherwise have complete control over how you spend your personal time. Perhaps a patron of the arts, a debutante, a socialite or a politician's spouse.
- **A person of Letters:** You are engaged in a world of the mind that involves writing, reading and correspondence. Perhaps a poet, an academic, a reporter or newspaper editor, or a lecturer.
- **A person of Affairs:** You are a professional, run a business or otherwise have responsibility for some kind of affair in order to keep you in the manner to which you are accustomed. Perhaps a doctor, a lawyer, a financier or a smuggler.

- **A person of Arms:** You are trained in the use of arms and have made a career out of it, whether in battle or politically. Perhaps a veteran of any number of battles (War of 1812, any of the Indian Wars, skirmishes with the Mexican Army), a mercenary from abroad, or a graduate of West Point.
- **A person of Exploration:** You journey afield or abroad, whether out of wanderlust, the search for adventure or the need to generate new discoveries for whoever employs you. Perhaps a surveyor of new territory, a guide or scout, a geographer, or a spy for a business concern.
- **A person of Service:** You provide services to or are employed by another, whether in a domestic or labor role. Perhaps a house-servant, a skilled laborer, a journeyman or apprentice, or a tutor. This can also include those who are indentured servants or under the yoke of slavery.

Once you pick a career, simply go through each numbered section in turn and choose one option from the list provided. Your selections will give you:

- **Empathy** - your ability to connect and gain insight into other sufferers. Your Empathy has a positive rating of points you can spend on insights into the supernatural.
- **Qualities** - intrinsic, notable elements of your character. Qualities have a positive rating that measures how many times you can potentially use it.
- **Relationships** - people with whom you have a meaningful connection. Each Relationship has a positive rating that measures how many times you can potentially use it.
- **Your Greatest Strength** - your most human, most admirable trait. Your Greatest Strength has a positive rating that measures how many times you can potentially use it.
- **Standing** - your social standing, reputation and ability to talk to the right people at the right time. Your Standing has a positive rating of points you can spend for Ratiocination.
- **Resources** - your material wealth. Your Resources has a positive rating of points you can spend for Ratiocination.
- **Reason** - your deductive reasoning and problem solving abilities. Your Reason has a positive rating of points you can spend for Ratiocination.
- **Edges** - supernatural senses and abilities that you may have for being (too) close to the Shroud that separates the world of the living from the world of the dead. They have no number.
- **Your Perversity** - that which your Imp impels you to do against your better judgement. This has no number.
- **And, most importantly, Lucidity** - a central number measuring where you currently stand on the continuum from fully human (6) to fully perverse (1). This is the target number for your Exertion rolls.



DRAMATIS PERSONAE (MAKING CHARACTERS)

Once you've made all the selections necessary, transcribe your choices to a Protagonist Sheet (provided as separate documents, you can use the general one or one that matches your career), and introduce your protagonist to the table.

YOUR PERVERSITY

While your character is embedded in the social fabric of the Jacksonian Era, you are a modern person, and your characterization should and will be guided by your personal ethical and moral framework.

Pick something for your characters perversity that *you* think is unacceptable. It doesn't need to be grotesque or evil, but it should be something that you consider, well, perverse. Something that people *shouldn't do* - or at least shouldn't do *to excess*. You don't need to figure out all the details at first, and you certainly shouldn't pick something that makes your character unappealing to you to play. Your character's perversity should be a source of compelling tension for you during play.

All perversities are public knowledge to all players.

YOUR GREATEST STRENGTH

Your protagonist will struggle with their perversity, but they also have something that gives them the ability to strive to retain their humanity, and that is their greatest strength. This is the most admirable quality, the most human part of them, the thing that should elicit tension when it is threatened or lost.

Like the perversity, you generate any greatest strength that seems right for your character, and it should be something that you truly find admirable or desirable in the real world that you live in.

Sometimes perversity and greatest strength are flip sides of the same coin, and sometimes they are opposites, pulling your protagonist in different directions as each comes to bear in the game. There is no hard and fast rule about the relationship of the two, but if you're having trouble with one, consider looking at the other and using it to inspire you. What does your greatest strength imply about your perversity? What room does your perversity leave in your personality that can be filled by your greatest strength?

THE WORKSHOP

As the players compose their protagonists, the Editor should lead a workshop conversation to delve into each character's perversity and greatest strength. Workshopping fleshes out the basic ideas, making them richer in play, and dig past the surface concept to see where it really intersects with the players' feelings on that behavior, so they can be confident in their engagement with it.

Generally, this phase will focus mostly on perversity, but make sure to include the greatest strength as well. Sometimes a player will have a great idea for one but have trouble with the other, and this is an opportunity for everyone to help out and really develop a good, meaty idea for them to run with. Often, players have a strong basic idea but have trouble putting it into words; the functional goal of the workshop is for each player to have a solid sentence or phrase for both perversity and greatest strength that accurately reflects their conception of the character they've developed so far.

Since perversity treads into the realm of potentially triggering or harmful content, the workshop is also a negotiating space where players can ask for others to respect their boundaries or steer away from a certain perversity that will make their play experience troubling or painful.

To lead the workshop, the Editor asks the players to explain what they have in mind and offers suggestions to "sharpen" the idea.

Some key questions for the Editor to ask about perversity:

- **How does your perversity manifest in your everyday life?**
- **What does it look like when you give in to your perversity?**
- **How does your perversity harm you?**

Some key questions for the Editor to ask about greatest strengths:

- **What is a time your greatest strength saved you?**
- **How do others recognize your greatest strength in you?**
- **How would it change you to lose your greatest strength?**

Though perversity makes the protagonists exceptional, **they are not superpowers**. While the player is preparing to engage with and portray the behaviors demanded by the perversity, the *character* wants to free themselves of it in order to live a fulfilling human life.

This is a good time to summarize the possible endstates for a protagonist in this game: if their Lucidity hits 1, they give in to their Imp, allow their perversity to



DRAMATIS PERSONAE (MAKING CHARACTERS)

overcome them and become a literal monster. If they manage to win the struggle against their Imp and max out their Lucidity (it hits 6), they overcome their perversity entirely and lose the compulsion to engage in the hunt, re-entering mortal society. It is much easier for the former to happen, but the latter is not impossible.

During this workshop, the players hear each other work out their characters motivations and impulses out loud. They should certainly help each other out and offer suggestions when they have ideas. This is also the best time to note certain content that they would rather not be front and center in the game. Use the idea of **lines and veils**. If a player has a hard *line* for content, that should be respected by everyone else at the table and not brought into play. Players can also request that certain content be *veiled*, and not be the focus of explicit narration (often expressed as “staying off-screen”). This is not the only time to talk about these things, as play will often bring in more potentially problematic content, but it’s the best time to introduce the technique so that everyone knows it’s on the table.

Also, **consider placing an X-card on the table**. This allows players to touch it to indicate that the current subject is something they’d like to see withdrawn, without requiring them to speak up in a possibly uncomfortable situation or pull everyone’s direct attention to them at once. Anything that gets X-carded should be rolled back without requiring a conversation about it. Leave it on the table for play as well.

ADDING TO THE WEB

Once the protagonists have been made and everyone has workshoped their perversities and greatest strengths, take a break. If you have a larger group or spent a long time on the workshop, this could be the end of the session, or a 10-20 minute break during a longer session. Either way, before the first Chapter of play begins, the Editor needs to place the protagonists, and possibly the relationships that they have formed, into the Web of the monster.

First, look for thematic resonance; for example, if the monster is violent one, and one of the protagonists has a perversity revolving around violence, see how closely you can fit them into the Web. The nature of a resonant perversity will generally put that character into the spotlight in the Chapter to come.

Second, look at the Relationships each protagonist has generated. Can any of them also serve as a node you’ve already placed on the Web? Can any of them be related directly to the monster, or to an existing node? Look for opportunities to turn an existing node into a Relationship character, and thus to bring the associated protagonist closer to the monster.

If there are no obvious connections for a certain protagonist, just manufacture what you need. This is a short story, after all; *coincidence and serendipity are two of your most useful tools*. Create new secondary characters, give the monster an interest in the work of the protagonist, or simply decide that it saw them passing on the street and became enraptured; whatever you need to do to put them on the Web. It feels artificial now, but it will quickly evolve in play.

Finally, fill in any obvious connections between characters on the Web that have been created by these additions.

SEEDING A WEB

If you are running a demo game or oneshot, you can “reserve” nodes on a Web that you’ve made before the session, and request that the players create protagonists that fit into certain slots. For example: “This game will need someone to be in the medical profession, someone involved with the theatre and someone part of or close to the military.” In this manner you can simply slot the characters into your existing Web in order to save time, maybe just changing some names or adding some other relationships that come up during the creation process.

Do not skip running the perversity and greatest strength workshop, however! Even with a set of pregenerated protagonists (like for the Quickplay Chapter in this document) the heart of the game comes from the player investment in their characters perversity and greatest strength. Even a brief workshop will help get everyone ready to play together.



THE CYCLE OF TEMPTATION (RULES OF PLAY)

THE BASICS

Play is divided into Chapters. In each Chapter, the protagonists discover the horrible influence of a creature; pursue or investigate; and finally confront the monster in order to resolve its agenda and end the threat it poses to the mortal world.

The Editor generally frames scenes, plays NPCs and narrates the influence of the horrible on those affected by the monster. Play starts out investigatory, as the protagonists see the effect of the monster on the world around them. Every effort they make to find something out, discover a clue or answer a question they have will be rewarded; the answers lead them down into the abyss of knowledge. Then, once they feel like they're armed with the information they need, they have to take action to prevent the creature from harming anyone else.

These are the two processes that drive the game along: **Ratiocination** and **Exertion**. Ratiocination is the process of discovering clues and putting together the real story leading up to the discovery of the monster, and is done via expenditures of resources. Exertion is engaging in physical, mental or moral struggle, and is done via rolling dice.

RATIOCINATION

There are three broad ways that characters can discover things:

- Through the people they know and the institutions they're a part of (represented by *Standing*)
- Through the expenditure of material resources or leverage of their influence (represented by *Resources*)
- Through making deductive inferences that incorporate lateral thinking and sudden insights (represented by *Reason*)

Standing, Resources and Reason all have a number of points the player has to spend in each area. When the character has a question they want answered, the player narrates how they go about figuring out the answer.

- The player *spends a number of points equal to the current Anxiety* (see the Editor section). The answer can be simply revealed, or can be a result of roleplaying out a scene. The Editor may have the answer at hand, or make a decision in the moment; either way, the answer should always be something that allows the protagonists to get closer to the monster.
- If the player does not wish to or is unable to spend enough points, they can **make a deal with their Imp**. The information is revealed through supernatural or uncanny means. This gives them a red Ontogenesis check (see Ontogenesis for details).

STANDING

Standing represents your social standing within a certain geographic or social area (a city, a region, a country, a social club, a cultural group, etc). This means that you have a reasonable chance to be acquainted with other people who are a part of the same group, and that they have a reasonable chance to be acquainted with you; in addition, you have a working knowledge of the geography, customs, and ways to get around and find things you're looking for within that area.

When you generate Standing during protagonist creation, it will either tell you which group you have standing in, or ask you to detail it. You can spend your Standing "for" any group you have Standing in, they are not limited to different groups.

If you run out of Standing points, you're run out of the social capital necessary to get favors, made too many demands of your contacts, or simply hit the limits of what you can find out through your local knowledge.

RESOURCES

Resources essentially represent money, though many families of a certain social class use the fact that they are wealthy as effectively as coins or bills.

When you generate Resources during protagonist creation, make a note about the source of your wealth. This will help give context for when it's appropriate to spend your Resource points, and what it looks like when you run out.

If you run out of Resources points, you're literally out of cash, you've overextended your credit or other know that you no longer have the ability to fulfill your promises or cover your debts.

REASON

This is a rational age. Reason represents education, experience, and the ability to put together facts, make logical inferences and draw conclusions based on evidence.

You do not have to justify or detail your Reason - it's innate logical and lateral thought.

If you run out of Reason points, you're so overwhelmed by exposure to the unknown, mysterious and horrible that you can no longer bring your logical mind to bear to solve situations.



THE CYCLE OF TEMPTATION (RULES OF PLAY)

SPENDING AND GAINING POINTS

As noted above, you spend points to find clues and uncover the mystery surrounding the monster you seek. You spend points out of one pool for one discovery (that is, you cannot spend 1 Standing and 1 Reason if Anxiety is at 2, you must spend 2 from the same pool).

There is no way to regain points during a Chapter of play.

You regain points in between Chapters (see Ontogenesis for the details).

EXERTION

Discovering clues and finding the monster is all well and good, but what do you do when things get dangerous? A player makes an exertion roll when their protagonist takes risky action or engages in struggle, specifically including:

- **When the protagonist imposes their will upon the world**
- **When the protagonist uses an Edge**
- **When the protagonist is in mortal danger**
- **When the protagonist puts another in mortal danger**

You do not need to roll when an outcome is simply uncertain, unclear or immaterial - in these situations, the Editor narrates appropriate events in order to maintain integrity with the dark Gothic world, integrity with the nature of the characters as they've been played, and integrity with the events of play as they have unfolded so far. Remember, if it's a matter of wanting to impose your will upon the world to find something out, that's a matter of Ratiocination.

MAKING A ROLL

When a player makes an exertion roll, they narrate what their character is doing - sometimes, to make the situation clear they will also need to state what their character wants as well, but this is not always necessary.

Choose to *risk* the following in order to succeed:

- **Are you demonstrating a Quality?** Take a black die for each Quality you're demonstrating. Only take 1 per Quality, even if the rating is greater than 1.
- **Are you embodying your Greatest Strength?** If so, take a black die. Only take one black die, even if the rating is greater than 1.
- **Are you calling upon, leveraging or specifically defending a Relationship?** If so, take a black die. Only take 1 per Relationship, even if the rating is greater than 1.

And then, the Editor asks:

- **Does your Perversity apply?** If so, take 1 red die.
- **Are you calling upon an Edge?** If so, take 1 red die. Edges are *always* used intentionally by the protagonist, and *always* requires an Exertion roll. The player narrates what that experience is like for their character.
- **Does anyone want to tempt you?** Every player has a pool of *weirding dice*. You can offer a weirding die to the acting player by taking on the role of that player's Imp for a brief moment and describing what the Imp says, promises or threatens in order to help (or "help"). Multiple players may offer dice, and the Imp speaks with a cacophony of voices. It is up to the player rolling to accept any (or all) offered dice; if they do NOT accept the dice offered, they make a black Ontogenesis check (described later).

And finally:

- **The Editor may spend one of their own weirding dice** to turn one of the players black dice red. If the player already has all red die, then they check their red Ontogenesis circle before rolling.

The player then has a small pool of red and black dice. Roll them, and compare them to your Lucidity. **Every die that equals or exceeds your Lucidity is a hit.**

- **If you have no hits** - something terrible happens. Anxiety increases by 1. The situation resolves against you. Since you have no hits to spend (see below), *everything* you risked on the roll loses 1 from its rating.
- **If you have any hits** - you spend your hits on two things: success, and maintaining your humanity. Each thing you risked will lose 1 from its rating unless you spend a hit to maintain it. Any hits left over represents your degree of success.

You also compare your red and black dice that have rolled hits:

- **If you have more red hits than black hits** - you lose your composure, and narrate how we get to see a glimpse of your Imp come out. Make a red Ontogenesis check.
- **If you have more black hits than red hits** - you maintain your composure. Make a black Ontogenesis check.
- **If they are tied** - Look to highest number for whether the Imp comes out or not; you choose whether to make a red or black check depending on how you narrate the result of the roll.

After the dice have been cast but before narration of the outcome, **you can choose to embrace the Imp**. When you do this, **immediately lower your Lucidity by 1, then recount hits**. Narrate how your Imp emerges through you to resolve the situation, *and* Anxiety increases by 1. You can only embrace the Imp once per roll. You can embrace the Imp even if you have hits, if it will give you more hits. You cannot embrace the Imp if it would not gain you any hits.



THE CYCLE OF TEMPTATION (RULES OF PLAY)

A note about Edges: Any use of an Edge is an exertion roll, even if the goal of the protagonist is to gain information, find a clue or otherwise engage in what's normally covered by Ratiocination. If the player wants to find something out without spending points in a supernatural manner that does not fall under any of their Edges, that is "make a deal with your Imp" under Ratiocination.

SUCCESS, FAILURE & MAINTAINING HUMANITY

If you get no hits at all, the situation, whatever it is, resolves against you or your interests. Anxiety increases by 1.

If you get hits, you have two things to spend them on:

- **Success**
- **Maintaining Humanity**

Spending hits on success means that the situation resolves in your favor, to a degree corresponding to hits spent. This is contextual to the situation, though a single hit spent on success means you basically get what you want, with more making your success more and more heroic.

Why not spend all your hits on success? Everything you *risked* (that is, each *Quality*, *Relationship* and *Greatest Strength* you called upon to gain a black die) on the roll will go down by 1 unless you spend a hit on maintaining it. The hunt grinds away ceaselessly.

Anything you spend a hit to maintain retains its current rating.

Anything you do not spend a hit to maintain loses 1 from its current rating, except for Relationships, potentially (see below).

When something hits 0, you can no longer call on it, and make a red Ontogenesis check.

When you get no hits at all, everything you risked loses 1 (and Anxiety goes up by 1).

RELATIONSHIPS

Your relationships are ones of *responsibility*, or of *obligation*. Do you have a responsibility for the person, an obligation to them? Are they responsible for you or obligated to you? When you make a new Relationship, check the R or O circle to indicate what kind of Relationship it is.

When you call upon a Relationship for an Exertion roll, you have an additional option if you choose not to spend a hit to maintain it. Instead of losing 1 from its rating, you can switch it from responsibility to obligation, or vice versa, and it retains its current rating.

This switch must have some reflection in the events of play or come directly out of the nature of the Exertion result. Describe the nature of the change and how it changes the timbre of the relationship. If there is no obvious way to reflect the change in the fiction, then you cannot take this option, and must lower the rating as normal.

When you lose your last point in a Relationship, cross it off your sheet. It is destroyed forever.

HELPING & HINDERING EACH OTHER

If you want to **help** another protagonist when they make a roll, you must say so before they roll the dice. Pick a *single* one of: your Qualities, your Greatest Strength, or a Relationship that applies to the situation, and hand the player you're helping a single black die for their roll.

If the roll is a total failure, with no hits, you lose 1 in what you risked to help.

If the player gets hits, *they choose* whether to spend a hit on maintaining what you spent (along with what they have at risk). If they do so, they get an *additional* black Ontogenesis check.

Whatever Ontogenesis check they make as a result of the roll, you make as well. If they get an additional black check as described above, you do not make that, just whichever one they make for more black or red hits.

If you want to **hinder** another protagonist, you must say so before they roll the dice. You do not specify an element on your sheet: rather, simply narrate how you're interfering, take one of their black dice *out* of their pool, and make a red Ontogenesis check. If they have no black dice, take a red die. If you would take the only die they have to roll, they count as failing the roll with no hits.



THE CYCLE OF TEMPTATION (RULES OF PLAY)

EMPATHY

In addition to Ratiocination and Exertion, you may also need to use your protagonist's powers of Empathy in order to discover a monster's weakness, unveil what it wants in the mortal world, or otherwise make a decision about how to confront the creature.

When you are in the presence of the monster, or with a horror that it has visited upon the world, you can spend 1 Empathy to narrate how something in your protagonist connects with what they are facing, and ask the Editor a question. This question can be about the nature of the monster, about what it's planning or doing, about a weakness, or how to put it to rest.

The Editor answers the question. This is a *true* answer, in that this is a moment where the player and the Editor work together to determine how the characters can find a way to end the creature's time on this earth. This answer does not have to be pre-determined, and in fact often will be something that the Editor hasn't yet considered. This is OK! The Editor answers in accordance with their principles: to maintain integrity with the dark Gothic world, integrity with the nature of the characters as they've been played, and integrity with the events of play as they have unfolded so far.

When you spend Empathy, make a black Ontogenesis check - or, if you have any, you can erase a red Ontogenesis check. This is the only way to get rid of checks during a session.

ONTOGENESIS

MAKING CHECKS

Ontogenesis tracks your protagonist's long-term trend towards either giving in to their perversity or regaining their humanity. You make checks in your circles as a result of Exertion rolls and certain choices during the Chapter, and then make an Ontogenesis roll at the end, after the story has been resolved.

Here are all the times you make **black checks**:

- If you have more black hits than red on an Exertion roll.
- If you have equal black and red hits on an Exertion roll, and you choose to resolve the roll without the Imp.
- If you reject a weirding die from another player for an Exertion roll.
- If another player helps you by risking one of their traits for your Exertion roll, AND you spend a hit to keep that trait from dropping.
- If you help another player by risking one of your traits for their Exertion roll, AND they get a black check as a result of the roll.
- If you choose to when you spend Empathy.

Here are all the times you make **red checks**:

- If you have more red hits than black on an Exertion roll.
- If you have equal black and red hits on an Exertion roll, and you choose to resolve the roll by allowing the Imp to appear.
- If you give into your perversity in order to drop your Lucidity and get more hits on an Exertion roll.
- If you help another player by risking one of your traits for their Exertion roll, AND they get a red check as a result of the roll.
- If you already have all red dice in your Exertion pool, AND the Editor spends one of their weirding dice on your roll.
- If you make a deal with your Imp to find something out by supernatural means without spending any points on Ratiocination.

Here is the only time you erase a check during a Chapter:

- If you choose to do so when you spend Empathy, you can **erase a red check** INSTEAD of making a black check.

These checks do nothing for you during a Chapter, but you will use them to make your Ontogenesis roll after the Chapter ends. The results of this roll are what you use to renew traits, gain new ones, gain new Edges and add details to the nature of the Shroud in your story.

THE CYCLE OF TEMPTATION (RULES OF PLAY)

THE ONTOGENESIS ROLL

At the end of a Chapter, once the creature has been defeated or its perversity resolved, the story ends. Then, each player makes an Ontogenesis roll for their protagonist. This represents their gradual development over time, either closer to regaining their humanity or closer to the Imp, and giving in to their perversity.

Total up the checkmarks in your two circles, and roll a corresponding number of black and red dice (so, if you have 2 checkmarks in red and three in black, roll 2 red dice and 3 black dice). Sum the dice in each color.

- If black has a higher total, add 1 to Lucidity.
- If red has a higher total, subtract 1 from Lucidity.

Each player narrates how the change looks in a brief epilogue scene.

- If this would bring your Lucidity to 6, your protagonist has found a path towards shedding their perversity and rejoining humanity as a whole being. Describe how they get the Imp off of their shoulder and regain their human life. If you would like to continue playing, make a new protagonist, or take over as Editor for the next Chapter.
- If this would bring your Lucidity to 1, your character gives in to their Imp and their perversity finally pierces a hole in the Shroud, turning them into a monster. Describe how this happens, and what the character turns into. If you wish, you take on the role of the Editor for the next Chapter of the game, and create your late protagonist as the monster of the next hunt! The last Editor makes a protagonist to join the next Chapter. If you aren't comfortable with this and wish to keep playing, simply make a new protagonist for yourself. The Editor still preps your former character as the next monster, however.

In the unlikely event that someone ends up with no checks (usually a game with 5 or more protagonists), they simply roll off one red and one black die, and let the winds of chance take them. They still have no checks to spend, however.

NOTE FOR GAMES WITH FEW PROTAGONISTS

Generally, the fewer the protagonists, the more rolls they'll be making, which actually means they'll get more checks than games with many protagonists. If you find that players are getting so many checks that they can easily restore all of their traits after every Chapter, go ahead and institute this rule:

- After making the Ontogenesis roll, but before spending checks, each player erases a total number of checks equal to the final Anxiety score of the previous Chapter, as evenly divided between red and black as possible (players choice as to where to erase odd numbers).

This should help scale checks to the magnitude of the Chapter generating them.

GROWTH AND CHANGE

If you reach neither end of the Lucidity spectrum, your protagonist is still on the hunt. You spend your checks in order to refresh, revive and grow your character in preparation for the next hunt.

If you have black checks:

- Spend 1 to gain a new Relationship with someone your character gained a bond with through the events of the last Chapter. This starts with a rating of 1, and you choose whether it's a relationship of responsibility or obligation.
- Spend 1 to add 1 to any existing Quality or Relationship (if you have one of these that dropped to 0 during the Chapter, it is no longer existing - to get it back, you have to spend 2, as noted below).
- Spend 1 to add 1 to your Greatest Strength (even if it's at 0).
- Spend 1 to bring a single Ratiocination pool (Standing, Resources or Reason) back to its starting level of points.
- Spend 2 to gain a new Quality (starts at 1) that describes something you've learned about this character, or something that they've learned, through the events of the last Chapter.
- Spend 2 to add 1 point to the starting level of a single Ratiocination pool (Standing, Resources or Reason).
- Spend 2 to bring your Empathy back to its starting level.
- Spend 3 to add a point to the starting level of your Empathy.

If you have red checks:

- spend 1 to create a fact about the Shroud, and the relationship between the world of the living and the world of the dead. Narrate a scene demonstrating this fact, and from now on it's true in your Gothic world.
- spend one more than your current number of Edges to gain a new Edge. This can be selected from the starting list if you have no Edges. If you already have an Edge, then generate an Edge that reflects your character's perversity and demonstrates how your Imp is coming closer to the surface.

If you end up spending for everything you want and still have checks remaining, erase them before the next Chapter begins.



MAKE IT DARK, MAKE IT WEIRD (EDITORS RULES)

The Editor has two main duties: to prep the monster that will be the subject of the Chapter of play, and then to manage pacing and revelation of the horror during play.

There is no question as to whether the protagonists will find, and ultimately defeat, the monster. You've given it an agenda (driven by its perversity) and people around it (on their Web) that intersect with the social and personal circles of the protagonists. Everyone knows there's a monster out there when the game starts. So, in play, you set things in motion in order to give the protagonists more things to care about as they chase down the monster, and then monitor the pace of the game as the players take action.

Some techniques that this game calls for include:

- **Strong, direct scene framing to bring the protagonists face to face with horror and perversity.**
- **Rapid cutting to keep the action going for all of the players.**
- **Create NPCs on the fly in order to fill in whatever dramatic roles are needed to keep things moving.**
- **Narrating the horror of the world in visceral detail to the extent required by the events of the game and the escalation of the monsters horror.**

And remember that you have an agenda, at all times. Here's your agenda for every game of Imp of the Perverse:

- **Construct a compelling and dark world full of challenge, doubt and wonder.**
- **Dare each protagonist to embrace their perversity.**
- **Demonstrates the consequences of the protagonists actions with integrity: integrity to the dark Gothic world, integrity to the characters development so far, integrity to the demands of the unfolding narrative, and ideally all three.**

GETTING STARTED

This will depend a lot on the protagonists, your monster and its Web, but generally you should feel free to let the first scene or two of the game linger on the characters as the players work their way into their world. Present normalcy, with the undercurrent of tension (since they know a monster is out there), and then shatter it by showing how someone (ideally a Relationship of someone) is suddenly and awfully impacted by some horrible thing.

ANXIETY

Every Chapter starts with Anxiety at 1. Represent this with a die, called the Anxiety Die, that sits in the middle of the table where everyone can see it (it's best if you have a large, threatening die for this). Increment Anxiety up by 1 when:

- **The protagonists first glimpse the monster, or the horror it is creating in their world.**
- **The protagonists first take decisive action to destroy the monster.**
- **Each time a protagonist embraces their Imp, reducing their Lucidity by 1, as part of an Exertion roll.**
- **Each time a protagonist fails an Exertion roll (getting no hits at all).**

The current number on the Anxiety Die is how many points a protagonist needs to spend on Ratiocination to answer a question.

There is no hard limit on Anxiety, but generally once it gets to 3 or 4 it's probably time to move things along to actually encountering the monster, if they haven't gotten there already.

RATIOCINATION

When the players spend points to figure things out, simply tell them what they want to know! Sometimes you'll have a specific answer from your prep. If you don't, use it as an opportunity to build in more weirdness and integrate the players interests into your scenario. Fishing (asking them what they find) may be appropriate as well, if you're comfortable with that technique.

If a player makes a deal with their Imp in order to avoid spending points, make sure to tie the supernatural means of discovery into the monsters portfolio of horror, if you can find any way to do so.

ESCALATION

The protagonists actions in a Chapter are going to disrupt the monsters status quo. This means that the general situation, static before the protagonists start poking around, will change and push the monster to taking more and worse actions of its own as its little world begins to crumble around it.

The horror of the Chapter begins low, and escalates as the creature feels threatened, lashes out and generally uses terrible abilities and appetites to try to neutralize the threat it faces.

To track the escalating horror of a Chapter, place a die in the center of the table where everyone can see it. This is the Anxiety Die. As noted above, this tracks how close the protagonists are getting to the monster.

MAKE IT DARK, MAKE IT WEIRD (EDITORS RULES)

In addition to Anxiety, the monster also starts moving up its Escalation Tree as the protagonists get near. Manage the general pacing of the Chapter however you are comfortable, but **every time Anxiety rises, the monster also escalates.**

To reprise, Anxiety goes up by 1 and the monster escalates when:

- The protagonists first glimpse the monster, or the horror it is creating in their world.
- The protagonists first take decisive action to destroy the monster.
- Each time a protagonist embraces their Imp, reducing their Lucidity by 1, as part of an Exertion roll.
- Each time a protagonist fails an Exertion roll (getting no hits at all).

What does escalation mean? Pick one branch of the Escalation Tree that you already prepped for your monster, and implement the next stage (or invent it based on the events of play so far, if you didn't come up with it beforehand).

Depending on the context of the story, this can be obvious as soon as it happens, or another element to unveil as the protagonists continue their hunt. Escalation is a good time to introduce an abrupt change in a Relationships behavior, bring in new NPCs, or stage a dramatic death in order to showcase how serious things are getting.

EMPATHY

The purpose of Empathy as an option for protagonists is two-fold: first, and most importantly, sometimes the players find themselves in a situation where they have no clear fictional path to handling the monster. Empathy allows them to break the logjam by making a connection to the monster and thus learning something about it. Second, it's an opportunity for you to adjust your conception of the monster based on the events of play.

Since they ask you a question, and whatever you say must be true, you can use this to tell them the secret you've embedded into the monster from the beginning or to come up with something totally new, but inspired by how the story is going and where you'd like to see it end.

Whenever you answer an Empathy question, make sure it's something actionable - it should always lead the protagonists to try something once they've processed the information. And if they extrapolate from it to something you hadn't considered, that's fine! Go with it.

WEIRDING DICE

You have Weirding Dice (red dice) equal to the number of protagonists for the Chapter, plus a number reflecting how horrible your monster is.

- **Near the Shroud:** +2 weirding dice. The creature is still mortal, but unalterably changed by its Perversity.
- **Past the Shroud:** +3 weirding dice. The creature departed the mortal world, but is still troubling the living.
- **Returned from beyond the Shroud:** +4 weirding dice. The creature passed, but has returned, clothed again in vile flesh.

When a protagonist makes a roll in the face of something horrible, you may spend a Weirding Die to turn one of the DP's black dice to red. If they already have all red dice in their pool, they make a red Ontogenesis check before they roll, instead.

Other than that, the Editor does not make rolls or use dice.

In addition to using your judgement, these triggers *demand* a Weirding Die, if you have any remaining and a player is making a roll:

- To represent the creature's influence over a seemingly innocuous situation.
- Upon the first appearance of the creature in full view.
- When a protagonist's actions are in tune with the monster's portfolio of horror (whether it is present in the scene or not).
- To demonstrate the truly horrible, gruesome or traumatizing nature of a specific act of horror, regardless of source.
- Any time it would make dramatic sense for the protagonist's Imp to come to the surface, whether because of the monster or because of their own actions.

At the end of each Chapter, any Weirding Dice remaining are discarded. There is no reason not to use them all in the course of a single Chapter.

KILLING THE MONSTER

There are no specific rules about how to kill (or otherwise resolve) a monster. Generally, there will be a confrontation that feels like the climax of the story, and someone will make an Exertion roll to try to deal with it. If they succeed, they do it, and the monster is dead! If they fail, it's time for Escalation, and the monster powers up. They'll have to try something else. Eventually, though, they'll make that roll (or otherwise engineer a fictional situation that ends the threat of the monster), and that's that.

Oh, and there's no way to kill a protagonist, unless the player puts themselves in a situation where their death is the only dramatically satisfying outcome.

EXAMPLES: MAKING A MONSTER

A Creature

“Smilin’” Jack was a revolutionary soldier with a taste for violence - not for it’s own sake, but for the material advantages it could bring him. By the time the Treaty of Paris was signed he’d stashed quite a bit of wealth, as well as a trail of violated victims, both men and women.

His violations bring him life. Though aged in years, in the modern day he still appears to be a virulent, strong young man, bursting with vigor. If his appetites are not satiated, his true age catches up with him, which is why he continues to feed...

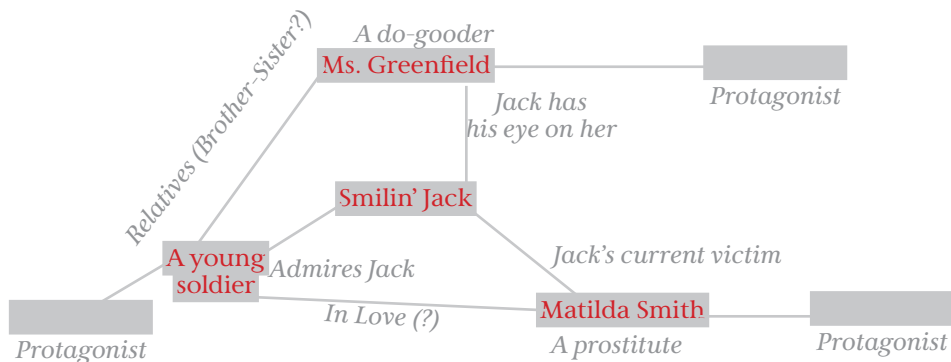
Smilin’ Jack could be anywhere...But to make things easy we’ll place him in city we know a little bit of, Boston. He’s an urban predator now. He’s a bottom feeder, taking what he wants from the poor and easily forgotten. We’ll keep the exact nature of his current victims vague, so that we can suit it to the DPs when the game starts.

Here’s a wrinkle - when Jack feeds, he creates a dependency in his victims. They want to protect him and maintain their status with him. He’s not consciously aware of this, but it will certainly interfere with the DPs efforts to find him. If he isn’t stopped, well, he’ll get more and more confident and start feeding up the social ladder - and maybe his victims will themselves start to find their own fodder...

The Shroud

This parasite is clearly still human (in fact, desperate to avoid death), so he’s **close** to the Shroud. You’ll get 2 additional Weirding Dice.

A Web



ESCALATION

AREA

- ① *The poor and weak*
- ② *Those getting by and healthy*
- ③ *The rich and vibrant*

EMANATION

- ① *Victims addicted to his attention*
- ② *Victims consume blood themselves*
- ③

HORROR

- ① *Consumes blood*
- ② *Consumes flesh*
- ③

Smilin’ Jacks Escalation Tree, with spaces left on a couple of branches for determining in play if need be

Escalation Tree

The Chapter begins at the first step on all three branches of the tree: Smilin’ Jack feeds upon the poor and weak, consuming their blood, and his victims get addicted to his attentions. (In this Web, Matilda Smith is the logical initial victim.)

This is the basic status quo, and there’s a couple of thematically strong choices to build

out the tree before play begins: Jack climbs the social ladder, moves from blood to flesh, and his victims start imitating his terrible appetites. It’s good to leave a couple spots blank, so you can really align those with the story as it progresses in play.

The Web

This is a basic Web to start with: Jack has a current victim (who will also want to protect him), a possible second victim (for later Escalation) and a third person, the young soldier, to complicate Jack’s agenda and give an avenue into the story for a protagonist.

Since you’ve left the young soldier unnamed, you could plug in one of the protagonists Relationships into that node before play. You could also rename Ms. Greenfield, or offer that as a name to a player looking for a Relationship.



EXAMPLES: DURING PLAY

My DP

My DP, Gerard de L'Oiseau, is a French sailor in New York City. He is an explorer, sometime soldier of fortune and notorious rake; he is struggling against a desire for self-harm and trying to find a way to feel alive when he's *not* in pain.

Ratiocination

Gerard has been asked by the nephew of one of his sailor friends, a young soldier by the name of Thomas Clough, to help him find his "fiancee" who has disappeared. I narrate how Gerard goes to the taverns and flophouses of his acquaintance, looking to find a woman who matches the description he's been given. This is using his Standing in the city. The current Anxiety is only 1, so I simply spend 1 point from his Standing pool, and the Editor informs me of two possible leads for the location of the woman in question.

Exertion

Upon following up the leads, Gerard hears a scream and comes upon a woman, bloody and unconscious, with a shadowy form fleeing the scene. I declare that I want to chase down the fleeing figure! This is Gerard *imposing his will upon the world*. He has the Quality of "Exploration", which doesn't really apply. His Greatest Strength is "Never Backs Down" which certainly does, so I pick up 1 black die. Gerard has no Edges, but his Perversity of a masochistic desire for pain does seem to apply. I declare "I jump out of the window, cutting my hands on the broken glass, to start my pursuit!" - certainly bringing in my perverse side. I only have 1 red die and 1 black die in my pool, with a current Lucidity of 5.

Seeing this, another player offers me a red die (from her Weirding Dice), which I accept - as my Imp, she says that the blood on my hands from the injury looks "delicious," and I narrate how I lick the blood from my hands absentmindedly as I pursue the figure.

I roll my 3 dice, getting **3, 4, 5**. I have one hit (the 5, equal to my Lucidity), which means I have more red hits than black, so I make a red Ontogenesis check. I only have the one hit to spend, either on success or on maintaining my Greatest Strength (the only trait I risked). I think it's more dramatic and important for me to catch this thing, so I spend the hit on success, and Gerard's Greatest Strength goes down by 1. If I'd wanted to, I could have embraced the Imp and lowered my Lucidity to 4, which would have given me 2 hits - but I'm saving that for later.

Empathy

Later in the Chapter, the soldier Thomas has re-united with his fiancee, Matilda - but then Gerard comes upon her as she sinks her own teeth into Thomas's unresisting flesh. Gerard successfully separates them and restrains Matilda as she starts screaming for someone named "Jack" to come save her. Finally, Gerard has a name for the brutish man that he was unable to restrain earlier, and I feel like this is an opportune time to use his Empathy to find out more. I simply spend a point of Empathy and ask the Editor "Why does Jack consume blood and flesh, but not kill?"

The Editor uses Matilda to voice the answer, that Jack should have died long ago but his desire to live is so strong that he simply takes the material for life from others to sustain his own.

Ontogenesis

Jack has been destroyed, and it's the end of the Chapter. Gerard finds himself with 4 checkmarks in his red Ontogenesis circle, and 6 in his black circle. I roll 4 red dice and 6 black dice, getting: **3, 4, 6, 6, 1, 2, 2, 4, 4, 5**. My totals are **19** to **18**! Gerard's Perversity has a slight edge, and his Lucidity falls from its current value of 5 to 4.

I have **6 black checks** to spend. I took a -1 to Gerard's Greatest Strength, and to one of his Relationships, so I spend 1 each to restore those. I also feel like he's been demonstrating a new Quality, doing noble things out of a sense of responsibility for others. I spend 2 checks to take a new Quality of **Noble 1**, and my last 2 to bring Reason and Standing back to their starting levels.

Finally, I have **4 red checks to spend**. Whenever my Imp made an appearance in play I narrated how the women around Gerard reacted more to it than the men, and I think that's an interesting detail. I spend 1 to establish this fact about the Shroud: "Women are closer to the Shroud, and more sensitive to those beyond it." I spend another to create a new Edge based on the contradiction in Gerard's behavior that emerged over the course of the Chapter, where's he's acting more noble but his Imp is trying to make him more lascivious. I call the Edge "Unnaturally Attractive." It costs 1 because I have no Edges currently (if I'd already had 1 it would cost 2, and so on). I then erase my final 2 checks, as I'm out of inspiration for things to spend them on.

Gerard is now ready for his next hunt.



PLAYTEST CHAPTER: THE MASTER OF THE YARD

What This Is

This is a set of pre-generated protagonists already in a Web with a monster. Hopefully, you'll be able to use this to try out the game without having to do too much prep yourself. To run the game:

- familiarize yourself with the rules of the game
- read through this material
- print out the pre-generated DP sheets (there are six two-sided sheets), monster sheet and Web sheet
- players pick a protagonist and make some final choices to customize their character
- players introduce their characters, including their Perversity and Greatest Strength
- you fill in the web with the characters chosen and add any additional connections that come up through the introduction process
- pick a kick-off event from the list (or introduce a new one)
- play the game from there
- anytime you don't know what to do, look at the Web for a character connected to a protagonist, consider what they need from that DP, and set a scene where they try to get it

The Situation

This Chapter takes place in 1834 Baltimore, Maryland. The Baltimore and Ohio Railroad, the first of the modern effort to connect the continent, is busily building new routes out of its Baltimore base of operations. The rail yards in the city are going full swing, and the company has brought an experienced railway foreman from England to oversee the timely connection to Harper's Ferry, opening the tracks to business with the Winchester and Potomac railroad.

As the yards have become more productive, however, things have begun to happen. Disappearances. Mutilations. Men who formerly spent their wages freely are now seen only in the brief hours between shifts, covered in soot and barely keeping their eyes open.

The Dramatis Personae of this Chapter all have a connection of some kind to the B&O rail yards, people there, or the business of the railroad - and the terrible things that have begun to happen there. Accidents? No. Not this time. They can feel it.

A monster is in Baltimore.

The Monster

Sheffield Ryans Benjamin is the new expansion foreman at the B&O railroad. Having burned all of his bridges in England (some literally), he is ready to extend his grasp in the new world and eager to drain all he can out of this new crop of workers.

His perversity is that he exploits the labor of others for his personal gain. He's never done a day of hard labor in his life, but he's mastered the arts of skimming off the top and using threats and promises to keep his victims quiet. He's a devotee of the newfangled science of industrial production, using efficiency and productivity as weapons against those who have no recourse to resist him.

When those underneath him decide to do something about it? Well, he's also mastered the arts of murder. They start as accidents, unfortunate falls or simple disappearances; but once his business really gets going, he's able to cause the symptoms of industrial misfortune with a simple touch. Burns, crushed limbs, severed fingers, and all without a trace of evidence linking it to him.

He also inspires loyalty in those who report directly to him. They start out as confidants to his big plans, and end up slavishly devoted to his will, working their fingers to the literal bone to please him.

Dramatis Personae

Six pre-generated Dramatis Personae are provided for this Chapter. Players can select any that appeal to them, and will be responsible for coming up with:

- their gender/gender presentation
- their name
- the names of their Relationships (and fill those in on the Web)
- picking another protagonist as a Relationship (and describe why they know each other)
- whether their Relationships are *responsibilities* or *obligations*
- whether they are close to the Shroud (pick an Edge, start at 4 Lucidity & 1 Empathy) or not close to the Shroud (add 1 to Reason, start at 5 Lucidity)
- their Perversity (with a guide to making that decision)
- their Greatest Strength (with a guide to making that decision)

A guide to making these decisions, along with a rules summary, is the second/reverse page of the character sheet.



PLAYTEST CHAPTER: THE MASTER OF THE YARD

To Start

The players each pick a protagonist and make the choices to finalize their character. These pairs make good sets, if players want to start with closer relationships: Affairs and Business, Exploration and Arms, and Leisure and Letters.

Once chosen, the players introduce them and describe their perversity and greatest strengths. This is the time to ask questions and dig into perversities, in particular. Everyone should answer these questions before starting play:

- How does your perversity manifest in your everyday life?
- What does it look like when you give in to your perversity?
- How does your perversity harm you?

As the protagonists are finalized, you fill them in on the Web, and makes any notes along the arrows to fill in their relationships to each other and to the Nodes on the Web that connect them to the monster.

The Nodes

Fill in the spots on the Web with the appropriate DPs and their relationships. Depending on which DPs are being played, you'll be introducing one or more of these Nodes as the connection between the DP and monster. These are the characters already present on the Web:

- **Joseph Wood** is the B&O Manager. He's the one who hired Sheffield, and will protect him in order to keep the work proceeding at such a pace. He also employs J. Ogden Biel. He could have dealings with the *protagonist of Affairs*, and could possibly employ the *protagonist of Service*.
- **J. Ogden Biel** is a shipping magnate who moves material up and down the East Coast and to England. He's the one who introduced Sheffield to Wood and got him the job. His company is involved in business with the *protagonist of Affairs*, whatever that is, due to their old friendship. He could also be a correspondent with Violet Prielippe.
- **Elmer Hawks** is the Master Mechanic at the rail yard, and oversees day-to-day operations. He's Sheffield's right-hand man, is taken with him, and will protect him to keep his job. He is the boss of the brother of the *protagonist of Arms* as well as the uncle of the *protagonist of Exploration* (the brother of their deceased spouse). George Keenan also works for him.
- **George Keenan** is a good friend of the *protagonist of Leisure*, a notable poet in the literary scene of Baltimore, and also works at the rail yard to make ends meet. He works under Elmer Hawks, is a lover to Violet Prielippe (whether by correspondence or in person depending on the needs of your game), and could be known by anyone else who cares about poetry or the arts.

- **Violet Prielippe** is on the way or just arrived in Baltimore, off a steamer from Liverpool. She has been a correspondent of the *protagonist of Letters*. Depending on the other Nodes in play, she is also a correspondent with J. Ogden Biel, and she's in Baltimore to find either George Keenan (a lover) or Sheffield himself (she suspects him of murder). Or both!
- **Jay Smith** is the uncle to the deceased spouse of the *protagonist of Exploration* and good friends with the *protagonist of Service*, in addition to working at the rail yard under Elmer Hawks.

Kick-Off Events

Once you've filled in the Web, it's time to kick off the game. The protagonists know there's a monster somewhere close by - their Imps have become more forceful and present in response to the monster's influence on the Shroud. In addition, something happens to or around someone they care about. Pick one of these events per protagonist, or one that ties all of them together:

- One of their Relationships disappears, and a mutual friend, family member or acquaintance asks the protagonist for help finding them. George Keenan is a good choice, with the hook of a scheduled poetry reading where he fails to appear.
- One of their Relationships is injured in an accident at the rail yard. They tell the protagonist about the longer hours, but find ways to make excuses and blame themselves for the accident. George Keenan, Jay Smith or the brother to the *protagonist of Arms* are all good choices.
- One of their Relationships asks a protagonist for help in a matter related to the rail yard - they're being asked to do something they don't want to do, or they've observed something they shouldn't have seen. J. Ogden Biel and Jay Smith are good choices.
- One of their Relationships asks a protagonist for help in a matter related to another Node - they're being harassed, hassled or victimized by that character; or they've noticed aberrant behavior and don't know what to do about it (or both). Violet Prielippe (worried for George Keenan). J. Ogden Biel (worried for Joseph Wood) or Jay Smith (worried for Elmer Hawks) are good choices.

Managing the Monster

Sheffield Ryans Benjamin is in charge of an important, time-pressured industrial task where he has broad leeway to hassle, manipulate and victimize those who report to him. Anything that threatens his control, his workers, or his deadline will destabilize this status quo and push him to correct the problem, at first through the Nodes directly to him and then through direct intervention.

Remember to use the Anxiety die and the resulting Escalation of the monster's powers to reveal more and more horrible results of the monster's unleashed perversity as the protagonists close in and disrupt its comfortable nest of horror.

IMP of the PERVERSE

ndpdesign.com/imp

PERVERSITY

Exploit the labor and loyalty of others for it's own material gain. Privileges efficiency and productivity over wellbeing of those it's supposed to have responsibility for. Drains everything it can without even the excuse of a noble goal.

EDITOR'S WEIRDING DICE

Is the Monster:

CLOSE TO THE SHROUD?
2 WEIRDING DICE



PAST THE SHROUD?
3 WEIRDING DICE



RETURNED FROM
BEYOND THE SHROUD?
4 WEIRDING DICE



Start the Chapter with
those Weirding Dice
+ 1 per Protagonist



Spend a Weirding Die to replace any black die with a red die before a player rolls when:

- ‡ The monster has a direct influence
- ‡ The first time the monster appears
- ‡ The roll concerns the monsters portfolio of horror
- ‡ The situation is particularly gruesome, grotesque or traumatizing

These are also the times that you increase Anxiety by 1, regardless if you spend a Weirding Die or not.

ANXIETY
Anxiety starts at 1.



THE MONSTER



Name & Description:

Sheffield Ryans Benjamin

A beefy man with tailored clothing of a British cut and slight Liverpool working class accent. His eyes never stop weighing and measuring and his touch burns.

ESCALATION

AREA



B&O rail yards in Baltimore



Homes and haunts of the workers



Everywhere the railroad goes

EMANATION



Murders those who resist its authority with tools & fire



Murders by mere touch, boiling blood and burning skin



HORROR



Others work themselves to exhaustion, abandoning family and friends



Others work themselves to death at its command



Others work themselves PAST death, returning to continue laboring

THE STATUS QUO

WHERE IS IT?

It runs the key rail yard for the Baltimore & Ohio Railroad main facility in Baltimore. It lives on the premises but surrounds itself with the finery of an aristocrat within it's own domicile.

WHAT IS IT DOING?

It's ramping up production to make the big push connecting B&O to Harpers Ferry, unlocking regional railways to the company. It is pushing all shifts harder and harder and ruling with an iron hand.

WHO HAS IT HURT?

It threw a day laborer into a coal furnace when he balked at additional work, cowing the others with fear. The workers under it are increasingly exhausted and unable to muster the energy to protest.

WHO IS PROTECTING IT?

Joseph Wood, B&O Owner/Manager - just wants results

Elmer Hawks, Master Mechanic - is being richly rewarded to keep discipline strong

WHO OR WHAT DOES IT WANT?

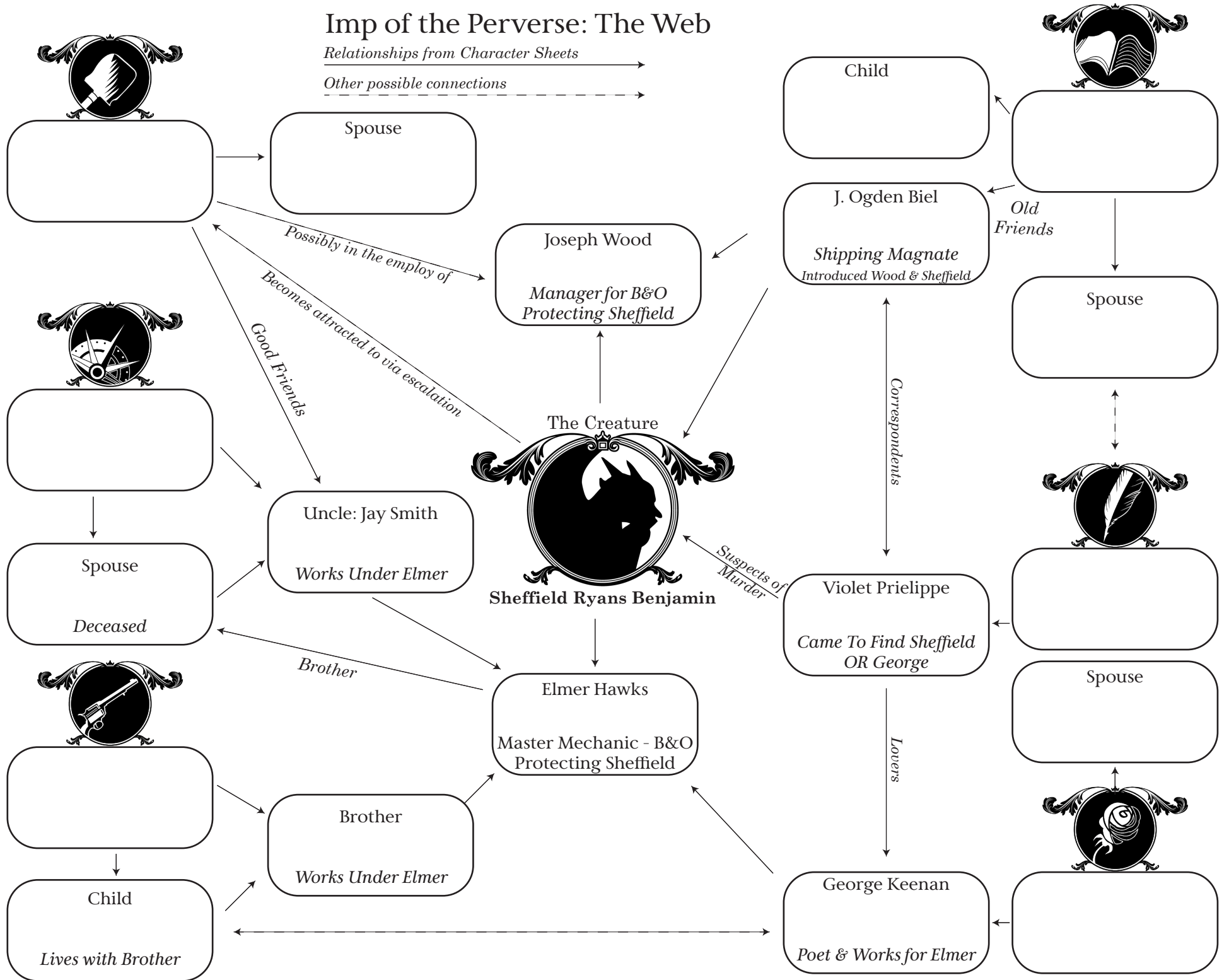
It wants to take over the rest of the B&O production operation and run the entire company as its own personal fiefdom - it will murder those above it if and when it feels the time is right.

It wants disposable labor that won't be missed when they're used up and discarded - it will send out a crew to pressgang more workers if it uses up all at hand.

Imp of the Perverse: The Web

Relationships from Character Sheets →

Other possible connections - - - - - →



IMP of the PERVERSE

ndpdesign.com/imp

EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Leisure



Miss - Mrs. - Ms.

- OR -



Master - Mr.

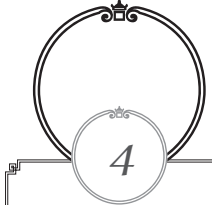
Name & Family:

RATIOCINATION

STANDING

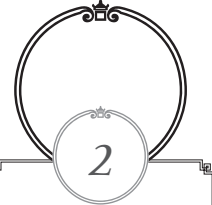
RESOURCES

REASON



Standing In

Family Name
Baltimore



Source of Resources



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

Entertainment	2	
Oddly Charming	2	
Social Butterfly	1	

RELATIONSHIPS

George Keenan, Favorite Poet	1	R / O
Spouse: <i>You have no children, and are happy with your situation</i>	2	R / O
Pick another Protagonist to have a Relationship with	2	R / O
		R / O
		R / O

GREATEST STRENGTH

Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a responsibility to an obligation or vice versa to keep it from losing 1.

RATIOCINATION

When you have a question you want answered: narrate how you go about discovering what you need to know. Then:

- ✦ If you're using people you know or institutions you're part of, spend points from *Standing*.
- ✦ If you're spending hard money or leveraging your wealth, spend points from *Resources*.
- ✦ If you're making a deductive inference or having a sudden insight, spend points from *Reason*.

Regardless of method, you always spend a number of points equal to the current Anxiety level, and the Editor will reveal the answer.

✦ **If you do not wish to, or cannot, spend the points, you can make a deal with your Imp. The information is revealed through supernatural or uncanny means. Check your red Ontogenesis circle.**

EXERTION

When you impose your will upon the world; use an Edge; are in mortal danger; or put another in mortal danger, you make an Exertion roll. Narrate what you are doing, and create a die pool from the following:

- ✦ Take 1 black die for each Quality you Risk by using it to your advantage
- ✦ Take 1 black die if you Risk your Greatest Strength by using it
- ✦ Take 1 black die for each Relationship that you Risk by calling upon it
- ✦ **Take 1 red die if your Perversity applies to what you're doing**
- ✦ **Take 1 red die if you are using an Edge**
- ✦ **You may also have red dice offered to you by other players to tempt you**
- ✦ **The Editor may also spend their Weirding Dice to turn your black dice red**

Once you have your die pool, roll them all and compare them to your current Lucidity score. Every die that equals or exceeds your Lucidity is a **hit**.

After you've rolled, but before narrating the effects, you can **choose to embrace the Imp**. This means that your Lucidity drops by 1 immediately, and you recount hits. Narrate how your Imp emerges to take charge of the situation, and Anxiety increases by 1.

- ✦ If you have no hits, something terrible happens. Anxiety increases by 1. Lose 1 from everything you Risked on the roll.
- ✦ If you have hits, spend them on success, or to maintain the things you Risked on the roll. You must spend at least 1 hit on success for the Exertion to come out in your favor. Anything you Risked that you fail to maintain loses 1 from its rating. *Exception:* you can flip a Relationship from Responsibility to Obligation, or vice versa, instead of spending a hit on it (if it fits the narration of the Exertion). This counts as maintaining the Relationship.
- ✦ **If you have more red hits than black hits, narrate how we see a glimpse of your Imp. Mark your red Ontogenesis circle.**
- ✦ If you have more black hits than red hits you maintain your composure. Mark your black Ontogenesis circle.
- ✦ On a tie, you choose.

EMPATHY

When you are face-to-face with a monster or with a horror that it has visited upon the world, you can spend 1 Empathy point and narrate how something in your character connects to something about the monster.

Ask the Editor a question about the monster, its nature, what it is planning or doing, a weakness it has, or how to defeat it.

The Editor will answer this with a true answer; it may be something that is just being revealed in this moment, but going forward it is a truth about the monster and the world.

The Editor may ask you to contribute additional details to this truth.

HELPING/HINDERING

Help another by narrating how you Risk one Quality, Relationship or your Greatest Strength. Give them a black die. They choose whether to spend a hit on maintaining what you risked (they get a bonus black Ontogenesis check if they do). You make the same Ontogenesis check they do.

Hinder another by narrating how you do so, and take a black die out of their pool. You make a red Ontogenesis check.



A PROTAGONIST OF LEISURE

You are a person of Leisure, from an Odd family, well-known in Baltimore circles.

You spend much of your time concerned with the more ephemeral things in life. The theater, literature and poetry, of course, but also spiritualism and even the occasional séance.

While you enjoy these diversions for their own sake, you're attracted to them in large part because they describe other worlds that can only be accessed through fiction and imagination.

Or can they?

In Addition To What's On Your Sheet:

Pick a gender/presentation.

Pick a name, including your Odd family name. Everyone in Baltimore knows there's something a little off about you based on your family name alone - everyone in your family is Oddly Charming.

Pick a name for your spouse, and describe the nature of your relationship.

Decide whether you have gone on a hunt before or not. **If you have: Lucidity 4, Empathy 1, pick an Edge.** If you have not: Lucidity 5, Empathy 3.

Articulate your Greatest Strength. **Suggestions:** Creative Imagination; Acceptance of the Unusual

Articulate your Perversity. Suggestions: Obsessive (with what?); Avoids Responsibilities (which ones?)

Pick another character to have a Relationship with and discuss what it is.

Decide if your Relationships are Responsibilities or Obligations.

IMP of the PERVERSE

ndpdesign.com/imp

EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Letters



Miss - Mrs. - Ms.

- OR -



Master - Mr.

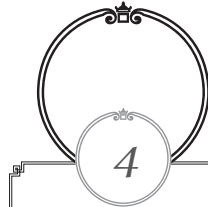
Name & Family:

RATIOCINATION

STANDING

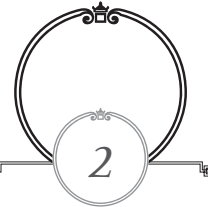
RESOURCES

REASON



Standing In

Family Name
Northeast US



Source of Resources



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

Literature



Unmarried



RELATIONSHIPS

Violet Prielipp, an English Correspondent



Pick another Protagonist to have a Relationship with



You are unmarried, have no children, and are happy with your situation



GREATEST STRENGTH



Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a responsibility to an obligation or vice versa to keep it from losing 1.

RATIOCINATION

When you have a question you want answered: narrate how you go about discovering what you need to know. Then:

- ✦ If you're using people you know or institutions you're part of, spend points from *Standing*.
- ✦ If you're spending hard money or leveraging your wealth, spend points from *Resources*.
- ✦ If you're making a deductive inference or having a sudden insight, spend points from *Reason*.

Regardless of method, you always spend a number of points equal to the current Anxiety level, and the Editor will reveal the answer.

✦ **If you do not wish to, or cannot, spend the points, you can make a deal with your Imp. The information is revealed through supernatural or uncanny means. Check your red Ontogenesis circle.**

EXERTION

When you impose your will upon the world; use an Edge; are in mortal danger; or put another in mortal danger, you make an Exertion roll. Narrate what you are doing, and create a die pool from the following:

- ✦ Take 1 black die for each Quality you Risk by using it to your advantage
- ✦ Take 1 black die if you Risk your Greatest Strength by using it
- ✦ Take 1 black die for each Relationship that you Risk by calling upon it
- ✦ **Take 1 red die if your Perversity applies to what you're doing**
- ✦ **Take 1 red die if you are using an Edge**
- ✦ **You may also have red dice offered to you by other players to tempt you**
- ✦ **The Editor may also spend their Weirding Dice to turn your black dice red**

Once you have your die pool, roll them all and compare them to your current Lucidity score. Every die that equals or exceeds your Lucidity is a **hit**.

After you've rolled, but before narrating the effects, you can **choose to embrace the Imp**. This means that your Lucidity drops by 1 immediately, and you recount hits. Narrate how your Imp emerges to take charge of the situation, and Anxiety increases by 1.

- ✦ If you have no hits, something terrible happens. Anxiety increases by 1. Lose 1 from everything you Risked on the roll.
- ✦ If you have hits, spend them on success, or to maintain the things you Risked on the roll. You must spend at least 1 hit on success for the Exertion to come out in your favor. Anything you Risked that you fail to maintain loses 1 from its rating. *Exception:* you can flip a Relationship from Responsibility to Obligation, or vice versa, instead of spending a hit on it (if it fits the narration of the Exertion). This counts as maintaining the Relationship.
- ✦ **If you have more red hits than black hits, narrate how we see a glimpse of your Imp. Mark your red Ontogenesis circle.**
- ✦ If you have more black hits than red hits you maintain your composure. Mark your black Ontogenesis circle.
- ✦ On a tie, you choose.

EMPATHY

When you are face-to-face with a monster or with a horror that it has visited upon the world, you can spend 1 Empathy point and narrate how something in your character connects to something about the monster.

Ask the Editor a question about the monster, its nature, what it is planning or doing, a weakness it has, or how to defeat it.

The Editor will answer this with a true answer; it may be something that is just being revealed in this moment, but going forward it is a truth about the monster and the world.

The Editor may ask you to contribute additional details to this truth.

HELPING/HINDERING

Help another by narrating how you Risk one Quality, Relationship or your Greatest Strength. Give them a black die. They choose whether to spend a hit on maintaining what you risked (they get a bonus black Ontogenesis check if they do). You make the same Ontogenesis check they do.

Hinder another by narrating how you do so, and take a black die out of their pool. You make a red Ontogenesis check.



A PROTAGONIST OF LETTERS

You are a person of Letters, from a Good family, well-known in the northeastern United States.

You are an author, philosopher or natural scientist. You spend much time researching or reasoning out your work, and publish your insights to edify others in your circles and area of expertise. You have correspondents and collaborators throughout the English-speaking world.

Your concentration on your work has left you without a family (though perhaps not without love). There's something about interacting with other real people that makes you prefer the world of the page.

In Addition To What's On Your Sheet:

Pick a gender/presentation.

Pick a name, including your Good family name. Anyone who's anyone in the Northeastern US knows, and generally respects, your family.

Decide whether you have gone on a hunt before or not. **If you have: Lucidity 4, Empathy 1, pick an Edge.** If you have not: Lucidity 5, Empathy 3.

Articulate your Greatest Strength. **Suggestions:** Penetrating Insight; Ambitious Thinker

Articulate your Perversity. **Suggestions:** Ascetic (what do you deny yourself?); Narcissistic (what do you love most about yourself?)

Pick another character to have a Relationship with.

Decide if your Relationships are Responsibilities or Obligations.

IMP of the PERVERSE

ndpdesign.com/imp

EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Affairs



Miss - Mrs. - Ms.

- OR -



Master - Mr.

Name & Family:

Profession:

RATIOCINATION

STANDING

RESOURCES

REASON

2

Standing In
Family Name
Southern US

1

Source of Resources

4

Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

Profession	3	
Mysterious	2	
Bereaved	1	Unhappy 2

RELATIONSHIPS

J. Ogden Biel, friend from childhood	2	R / O
Child:	1	R / O
Pick another Protagonist to have a Relationship with	2	R / O
	0	R / O
Your spouse died, leaving you with one child. You are unhappy with this situation.	0	R / O

GREATEST STRENGTH

3

Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a responsibility to an obligation or vice versa to keep it from losing 1.

RATIOCINATION

When you have a question you want answered: narrate how you go about discovering what you need to know. Then:

- ✦ If you're using people you know or institutions you're part of, spend points from *Standing*.
- ✦ If you're spending hard money or leveraging your wealth, spend points from *Resources*.
- ✦ If you're making a deductive inference or having a sudden insight, spend points from *Reason*.

Regardless of method, you always spend a number of points equal to the current Anxiety level, and the Editor will reveal the answer.

✦ **If you do not wish to, or cannot, spend the points, you can make a deal with your Imp. The information is revealed through supernatural or uncanny means. Check your red Ontogenesis circle.**

EXERTION

When you impose your will upon the world; use an Edge; are in mortal danger; or put another in mortal danger, you make an Exertion roll. Narrate what you are doing, and create a die pool from the following:

- ✦ Take 1 black die for each Quality you Risk by using it to your advantage
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- ✦ Take 1 black die for each Relationship that you Risk by calling upon it
- ✦ **Take 1 red die if your Perversity applies to what you're doing**
- ✦ **Take 1 red die if you are using an Edge**
- ✦ **You may also have red dice offered to you by other players to tempt you**
- ✦ **The Editor may also spend their Weirding Dice to turn your black dice red**

Once you have your die pool, roll them all and compare them to your current Lucidity score. Every die that equals or exceeds your Lucidity is a **hit**.

After you've rolled, but before narrating the effects, you can **choose to embrace the Imp**. This means that your Lucidity drops by 1 immediately, and you recount hits. Narrate how your Imp emerges to take charge of the situation, and Anxiety increases by 1.

- ✦ If you have no hits, something terrible happens. Anxiety increases by 1. Lose 1 from everything you Risked on the roll.
- ✦ If you have hits, spend them on success, or to maintain the things you Risked on the roll. You must spend at least 1 hit on success for the Exertion to come out in your favor. Anything you Risked that you fail to maintain loses 1 from its rating. *Exception:* you can flip a Relationship from Responsibility to Obligation, or vice versa, instead of spending a hit on it (if it fits the narration of the Exertion). This counts as maintaining the Relationship.
- ✦ **If you have more red hits than black hits, narrate how we see a glimpse of your Imp. Mark your red Ontogenesis circle.**
- ✦ If you have more black hits than red hits you maintain your composure. Mark your black Ontogenesis circle.
- ✦ On a tie, you choose.

EMPATHY

When you are face-to-face with a monster or with a horror that it has visited upon the world, you can spend 1 Empathy point and narrate how something in your character connects to something about the monster.

Ask the Editor a question about the monster, its nature, what it is planning or doing, a weakness it has, or how to defeat it.

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The Editor may ask you to contribute additional details to this truth.

HELPING/HINDERING

Help another by narrating how you Risk one Quality, Relationship or your Greatest Strength. Give them a black die. They choose whether to spend a hit on maintaining what you risked (they get a bonus black Ontogenesis check if they do). You make the same Ontogenesis check they do.

Hinder another by narrating how you do so, and take a black die out of their pool. You make a red Ontogenesis check.



A PROTAGONIST OF AFFAIRS

You are a person of Affairs, from an Unknown family, self-made in your profession (anything from a doctor to a judge to a carpenter to a midwife).

You created a life for yourself by pursuing your profession, no thanks to your family. Nobody knows much about them other than they come from "down south". You remember your mothers face, and thats all.

You've seen a lot of grief in your life. Your spouse died recently and suddenly, leaving you to support your child alone. This recent sadness has only opened the door to showing you how much worse it could get.

In Addition To What's On Your Sheet:

Pick a gender/presentation.

Pick a name, including your Unknown family name. People from the southern US might know your family name, but who knows with what association.

Name your deceased spouse, and your child. Decide on the nature of your spouses death, and the age of your child.

Decide whether you have gone on a hunt before or not. **If you have: Lucidity 4, Empathy 1, pick an Edge.** If you have not: Lucidity 5, Empathy 3.

Articulate your Greatest Strength. **Suggestions:** Self-Reliant, Unyielding Determination

Articulate your Perversity. **Suggestions:** Paranoid (about what?); Violent (when do you lash out?)

Pick another character to have a Relationship with.

Decide if your Relationships are Responsibilities or Obligations.

IMP of the PERVERSE

ndpdesign.com/imp

EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Arms



Miss - Mrs. - Ms.

- OR -



Master - Mr.

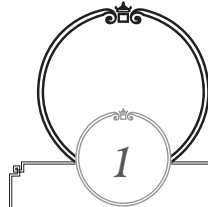
Name & Family:

RATIOCINATION

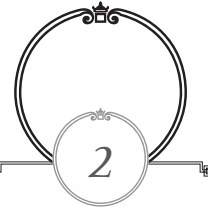
STANDING

RESOURCES

REASON



Standing In
Your Cadre



Source of Resources



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

Fighting



Pride



Worldly



Unmarried



Scandalous



RELATIONSHIPS

Brother:

Works at the B&O Rail yard



Child:



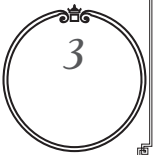
Pick another Protagonist to have a Relationship with



You are unmarried with one child, and happy in this situation



GREATEST STRENGTH



Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a responsibility to an obligation or vice versa to keep it from losing 1.

RATIOCINATION

When you have a question you want answered: narrate how you go about discovering what you need to know. Then:

- ‡ If you're using people you know or institutions you're part of, spend points from *Standing*.
- ‡ If you're spending hard money or leveraging your wealth, spend points from *Resources*.
- ‡ If you're making a deductive inference or having a sudden insight, spend points from *Reason*.

Regardless of method, you always spend a number of points equal to the current Anxiety level, and the Editor will reveal the answer.

‡ **If you do not wish to, or cannot, spend the points, you can make a deal with your Imp. The information is revealed through supernatural or uncanny means. Check your red Ontogenesis circle.**

EXERTION

When you impose your will upon the world; use an Edge; are in mortal danger; or put another in mortal danger, you make an Exertion roll. Narrate what you are doing, and create a die pool from the following:

- ‡ Take 1 black die for each Quality you Risk by using it to your advantage
- ‡ Take 1 black die if you Risk your Greatest Strength by using it
- ‡ Take 1 black die for each Relationship that you Risk by calling upon it
- ‡ **Take 1 red die if your Perversity applies to what you're doing**
- ‡ **Take 1 red die if you are using an Edge**
- ‡ **You may also have red dice offered to you by other players to tempt you**
- ‡ **The Editor may also spend their Weirding Dice to turn your black dice red**

Once you have your die pool, roll them all and compare them to your current Lucidity score. Every die that equals or exceeds your Lucidity is a **hit**.

After you've rolled, but before narrating the effects, you can **choose to embrace the Imp**. This means that your Lucidity drops by 1 immediately, and you recount hits. Narrate how your Imp emerges to take charge of the situation, and Anxiety increases by 1.

- ‡ If you have no hits, something terrible happens. Anxiety increases by 1. Lose 1 from everything you Risked on the roll.
- ‡ If you have hits, spend them on success, or to maintain the things you Risked on the roll. You must spend at least 1 hit on success for the Exertion to come out in your favor. Anything you Risked that you fail to maintain loses 1 from its rating. *Exception:* you can flip a Relationship from Responsibility to Obligation, or vice versa, instead of spending a hit on it (if it fits the narration of the Exertion). This counts as maintaining the Relationship.
- ‡ **If you have more red hits than black hits, narrate how we see a glimpse of your Imp. Mark your red Ontogenesis circle.**
- ‡ If you have more black hits than red hits you maintain your composure. Mark your black Ontogenesis circle.
- ‡ On a tie, you choose.

EMPATHY

When you are face-to-face with a monster or with a horror that it has visited upon the world, you can spend 1 Empathy point and narrate how something in your character connects to something about the monster.

Ask the Editor a question about the monster, its nature, what it is planning or doing, a weakness it has, or how to defeat it.

The Editor will answer this with a true answer; it may be something that is just being revealed in this moment, but going forward it is a truth about the monster and the world.

The Editor may ask you to contribute additional details to this truth.

HELPING/HINDERING

Help another by narrating how you Risk one Quality, Relationship or your Greatest Strength. Give them a black die. They choose whether to spend a hit on maintaining what you risked (they get a bonus black Ontogenesis check if they do). You make the same Ontogenesis check they do.

Hinder another by narrating how you do so, and take a black die out of their pool. You make a red Ontogenesis check.



A PROTAGONIST OF ARMS

You are a person of Arms, in military service or otherwise using your skill in the art of violence. You come from a Proud family, and recognize no slight upon them.

You and your brother are all the remain of your family, who hail from a foreign land. You took up a life of arms in order to create your own destiny, while he took up a life of labor. Your path has kept you from the bonds of matrimony, though not from parenthood. Your child lives with your brother when you go out on your travels.

Your latest adventures have landed you back in Baltimore..and not all is well.

In Addition To What's On Your Sheet:

Pick a gender/presentation.

Pick a name, including your Proud family name. Since your family is from so far away, nobody knows or cares about it, but nobody can take it away from you either.

Name your brother and decide on the nature of your relationship with him. Name your child and decide on their age.

Decide whether you have gone on a hunt before or not. **If you have: Lucidity 4, Empathy 1, pick an Edge.** If you have not: Lucidity 5, Empathy 3.

Articulate your Greatest Strength. **Suggestions:** Inspiring Leader, Strong of Will

Articulate your Perversity. **Suggestions:** Flees Intimacy (what are you afraid of?); Sadistic (whats your favorite way of causing pain?)

Pick another character to have a Relationship with.

Decide if your Relationships are Responsibilities or Obligations.

IMP of the PERVERSE

ndpdesign.com/imp

EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Exploration



Miss - Mrs. - Ms.

- OR -



Master - Mr.

Name & Family:

RATIOCINATION

STANDING



Standing In
Baltimore

RESOURCES



Source of Resources

REASON



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

Curiosity



Unhappy



Bereaved



RELATIONSHIPS

Spouse's Uncle - Jay Smith

Works at B&O rail yard



Pick another Protagonist to have a Relationship with



Your spouse died, and you have no children. You are unhappy with this situation.



GREATEST STRENGTH



Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a *responsibility* to an *obligation* or vice versa to keep it from losing 1.

RATIOCINATION

When you have a question you want answered: narrate how you go about discovering what you need to know. Then:

- ‡ If you're using people you know or institutions you're part of, spend points from *Standing*.
- ‡ If you're spending hard money or leveraging your wealth, spend points from *Resources*.
- ‡ If you're making a deductive inference or having a sudden insight, spend points from *Reason*.

Regardless of method, you always spend a number of points equal to the current Anxiety level, and the Editor will reveal the answer.

‡ **If you do not wish to, or cannot, spend the points, you can make a deal with your Imp. The information is revealed through supernatural or uncanny means. Check your red Ontogenesis circle.**

EXERTION

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- ‡ Take 1 black die for each Relationship that you Risk by calling upon it
- ‡ **Take 1 red die if your Perversity applies to what you're doing**
- ‡ **Take 1 red die if you are using an Edge**
- ‡ **You may also have red dice offered to you by other players to tempt you**
- ‡ **The Editor may also spend their Weirding Dice to turn your black dice red**

Once you have your die pool, roll them all and compare them to your current Lucidity score. Every die that equals or exceeds your Lucidity is a **hit**.

After you've rolled, but before narrating the effects, you can **choose to embrace the Imp**. This means that your Lucidity drops by 1 immediately, and you recount hits. Narrate how your Imp emerges to take charge of the situation, and Anxiety increases by 1.

- ‡ If you have no hits, something terrible happens. Anxiety increases by 1. Lose 1 from everything you Risked on the roll.
- ‡ If you have hits, spend them on success, or to maintain the things you Risked on the roll. You must spend at least 1 hit on success for the Exertion to come out in your favor. Anything you Risked that you fail to maintain loses 1 from its rating. *Exception:* you can flip a Relationship from Responsibility to Obligation, or vice versa, instead of spending a hit on it (if it fits the narration of the Exertion). This counts as maintaining the Relationship.
- ‡ **If you have more red hits than black hits, narrate how we see a glimpse of your Imp. Mark your red Ontogenesis circle.**
- ‡ If you have more black hits than red hits you maintain your composure. Mark your black Ontogenesis circle.
- ‡ On a tie, you choose.

EMPATHY

When you are face-to-face with a monster or with a horror that it has visited upon the world, you can spend 1 Empathy point and narrate how something in your character connects to something about the monster.

Ask the Editor a question about the monster, its nature, what it is planning or doing, a weakness it has, or how to defeat it.

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HELPING/HINDERING

Help another by narrating how you Risk one Quality, Relationship or your Greatest Strength. Give them a black die. They choose whether to spend a hit on maintaining what you risked (they get a bonus black Ontogenesis check if they do). You make the same Ontogenesis check they do.

Hinder another by narrating how you do so, and take a black die out of their pool. You make a red Ontogenesis check.



A PROTAGONIST OF EXPLORATION

You are a person of Exploration, drawn to find new and wondrous things in the world. You come from a Good family in Baltimore, which gives you a home base from which to wander.

Unfortunately, you returned from your latest excursion to discover that you've lost the one you loved.

You've learned of some mysterious circumstances to their death - their Uncle is suspicious of the doctor's account. Perhaps your next journey will be one of discovery and healing, rather than exoticism and adventure? Or you might find out something you wish you hadn't.

In Addition To What's On Your Sheet:

Pick a gender/presentation.

Pick a name, including your Good family name. Anyone who's anyone in Baltimore knows, and generally respects, your family.

Name your deceased spouse.

Decide whether you have gone on a hunt before or not. **If you have: Lucidity 4, Empathy 1, pick an Edge.** If you have not: Lucidity 5, Empathy 3.

Articulate your Greatest Strength. **Suggestions:** Independent Streak, Adventurous Spirit

Articulate your Perversity. **Suggestions:** Masochistic (how do you seek pain?); Selfish (what can you not bear to share?)

Pick another character to have a Relationship with.

Decide if your Relationships are Responsibilities or Obligations.

IMP of the PERVERSE

ndpdesign.com/imp

EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Service



Miss - Mrs. - Ms.

- OR -



Master - Mr.

Name & Family:

Nature of Service:

RATIOCINATION

STANDING

RESOURCES

REASON

4

Standing In
Community of
Service:

Cultural Group:

0

Source of Resources

2

Spend points
from any circle
equal to the
current Anxiety
to get answers to
questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY

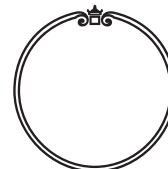


Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles
After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

Resourceful 2

Survivor 2

RELATIONSHIPS

Who you're in service of 1 R / O

Jay Smith 2 R / O
A friend, currently works at B&O rail yard

Spouse: 2 R / O

Pick another Protagonist to have a Relationship with 2 R / O

You are married with no children, and happy with this situation. R / O

GREATEST STRENGTH

3

Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a responsibility to an obligation or vice versa to keep it from losing 1.

RATIOCINATION

When you have a question you want answered: narrate how you go about discovering what you need to know. Then:

- ‡ If you're using people you know or institutions you're part of, spend points from *Standing*.
- ‡ If you're spending hard money or leveraging your wealth, spend points from *Resources*.
- ‡ If you're making a deductive inference or having a sudden insight, spend points from *Reason*.

Regardless of method, you always spend a number of points equal to the current Anxiety level, and the Editor will reveal the answer.

‡ **If you do not wish to, or cannot, spend the points, you can make a deal with your Imp. The information is revealed through supernatural or uncanny means. Check your red Ontogenesis circle.**

EXERTION

When you impose your will upon the world; use an Edge; are in mortal danger; or put another in mortal danger, you make an Exertion roll. Narrate what you are doing, and create a die pool from the following:

- ‡ Take 1 black die for each Quality you Risk by using it to your advantage
- ‡ Take 1 black die if you Risk your Greatest Strength by using it
- ‡ Take 1 black die for each Relationship that you Risk by calling upon it
- ‡ **Take 1 red die if your Perversity applies to what you're doing**
- ‡ **Take 1 red die if you are using an Edge**
- ‡ **You may also have red dice offered to you by other players to tempt you**
- ‡ **The Editor may also spend their Weirding Dice to turn your black dice red**

Once you have your die pool, roll them all and compare them to your current Lucidity score. Every die that equals or exceeds your Lucidity is a **hit**.

After you've rolled, but before narrating the effects, you can **choose to embrace the Imp**. This means that your Lucidity drops by 1 immediately, and you recount hits. Narrate how your Imp emerges to take charge of the situation, and Anxiety increases by 1.

- ‡ If you have no hits, something terrible happens. Anxiety increases by 1. Lose 1 from everything you Risked on the roll.
- ‡ If you have hits, spend them on success, or to maintain the things you Risked on the roll. You must spend at least 1 hit on success for the Exertion to come out in your favor. Anything you Risked that you fail to maintain loses 1 from its rating. *Exception:* you can flip a Relationship from Responsibility to Obligation, or vice versa, instead of spending a hit on it (if it fits the narration of the Exertion). This counts as maintaining the Relationship.
- ‡ **If you have more red hits than black hits, narrate how we see a glimpse of your Imp. Mark your red Ontogenesis circle.**
- ‡ If you have more black hits than red hits you maintain your composure. Mark your black Ontogenesis circle.
- ‡ On a tie, you choose.

EMPATHY

When you are face-to-face with a monster or with a horror that it has visited upon the world, you can spend 1 Empathy point and narrate how something in your character connects to something about the monster.

Ask the Editor a question about the monster, its nature, what it is planning or doing, a weakness it has, or how to defeat it.

The Editor will answer this with a true answer; it may be something that is just being revealed in this moment, but going forward it is a truth about the monster and the world.

The Editor may ask you to contribute additional details to this truth.

HELPING/HINDERING

Help another by narrating how you Risk one Quality, Relationship or your Greatest Strength. Give them a black die. They choose whether to spend a hit on maintaining what you risked (they get a bonus black Ontogenesis check if they do). You make the same Ontogenesis check they do.

Hinder another by narrating how you do so, and take a black die out of their pool. You make a red Ontogenesis check.



A PROTAGONIST OF SERVICE

You are a person of Service, in the employ of someone who needs your help. You come from a Poor family in Baltimore, with few prospects but a strong community.

You are happily married but have yet to enjoy the blessings of children, which is a bit of an oddity in your circles.

Your work keeps you busy, but you can tell when something is going wrong, and something in your city is certainly wrong. Good thing you are in a position to do something about it... if you can find the time.

In Addition To What's On Your Sheet:

Pick a gender/presentation.

Pick a name. It's a common one in Baltimore. Also decide on the precise nature of what you do, who your employer is, and what ethnic or cultural group you're a part of. Strangers don't know your name, but they'll help out people from their community when they can.

Name your spouse.

Decide whether you have gone on a hunt before or not. **If you have: Lucidity 4, Empathy 1, pick an Edge.** If you have not: Lucidity 5, Empathy 3.

Articulate your Greatest Strength. **Suggestions:** Loyalty, Organizing Others

Articulate your Perversity. **Suggestions:** Compulsion (what *must* you do no matter what?); Cruelty (who do you wield your petty power over?)

Pick another character to have a Relationship with.

Decide if your Relationships are Responsibilities or Obligations.

IMP of the PERVERSE

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PROTAGONIST CREATION SURVEY

First, pick your career. Then, answer each numbered section in order. Transcribe all Qualities and Relationships to your protagonist sheet. Decide whether Relationships are responsibilities or obligations. Add all Reason, Resources and Standing points together to get their starting levels. Think of a Greatest Strength and Perversity at any point.

CAREERS

LEISURE



Quality: Entertainment (2)
Reason +1
Resources +2

What is your pleasure?

LETTERS



Quality: Literature (2)
Reason +3

What is your specialty?

AFFAIRS



Quality: (your profession) (2)
Standing (your profession) +1
Resources +1

What is your profession or business?

ARMS



Quality: Fighting (2)
Standing (your cadre) +1
Reason +1

Where were you trained?

EXPLORATION



Quality: Curiosity (2)
Reason +2

What have you discovered?

SERVICE



Quality: Resourceful (2)
Relationship (whom in service of) (1)
Standing (your community) +2

Who do you serve, and in what capacity?

① Are you a man *or* a woman
(or which do you pass as)?



FAMILY

② What kind of family are you part of?

- A GOOD FAMILY, upstanding and well-known?
Resources +2 • Standing (family name) +2
- A POOR FAMILY, with little money but some friends?
Quality: Survivor (1) • Relationship (your choice) (2)
Reason +1
- A PROUD FAMILY, recognizing no insult upon them?
Quality: Pride (1) • Relationship (your choice) (2)
Resources +1

- AN ODD FAMILY, known for a peculiarity?
Quality: (family peculiarity) (2)
Standing (family name) +1 • Resources +1
- AN UNKNOWN FAMILY, mysterious or just new?
Quality: Mysterious (2)
Choose Resources +2 OR Reason +2

③ Is your family from:

- A CITY? Name it. **Standing (City) +2**
- A REGION? Name it. **Standing (Region) +2**
- A CULTURAL OR ETHNIC GROUP? Name it. **Standing (Group) +2**
- PARTS UNKNOWN?
Quality: Worldly (2)

MARRIAGE

④ What is your situation?

Name your spouse and all your children, if any.
Take a Relationship with each child, if you want to have more than one.

- MARRIED _____ ...with children?
Relationship (Spouse) 2 **Relationship (Child) 1**
- UNMARRIED _____ ...with children?
Quality: Unmarried (1) **Quality: Scandalous (1)**
Relationship (Bastard) 1
- WIDOWHOOD _____ ...with children?
Quality: Bereaved (2) **Relationship (Child) 1**

⑤ Are you happy in this situation?

- YES **Add 1 to any Quality OR Relationship**
- NO **Quality: Unhappy (2)**

THE IMP

⑥ Have you hunted a monster before?

If not, you are still very human.
If so, you are close to the Shroud.

- YES — And pick one **Edge** a supernatural gift granted by your Imp. Can you:
Empathy 1 **Lucidity 4**
- NO **+1 Reason**
Empathy 3 **Lucidity 5**
- Speak to the departed?
- Mesmerize the living?
- See the imprint of murder?
- Hear the echoes of others thoughts?
- Taste the emotions of your fellows?
- Smell deceit, treachery and dishonesty?

GREATEST STRENGTH & NOTES

PERVERSITY & NOTES

FINAL TOUCHES

⑦ WHO IS YOUR FELLOW? Pick one of the other protagonists and describe how you know them, and why they are important to you. They are not obligated to know you in return.
Relationship (Fellow Protagonist) 2

⑧ WHAT ELSE IS IMPORTANT? Choose one:
Add 1 to any Quality OR Relationship
Create a new Quality (1) OR Relationship (1)
And then
+1 to Standing, Resources OR Reason

IMP of the PERVERSE

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EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.

A Protagonist of:



Miss - Mrs. - Ms.

- OR -



Master - Mr.

Name & Family:

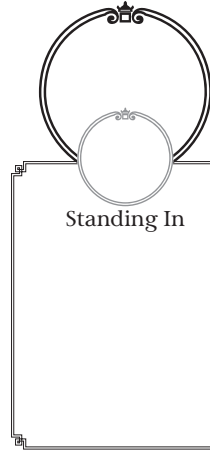
Other Notes:

RATIOCINATION

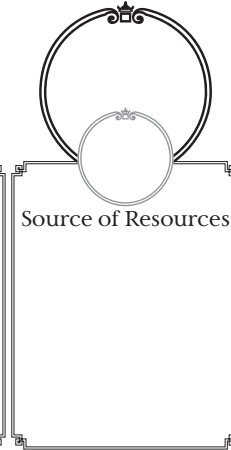
STANDING

RESOURCES

REASON



Standing In



Source of Resources



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

RELATIONSHIPS

R / O

R / O

R / O

R / O

R / O

GREATEST STRENGTH

Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a *responsibility* to an *obligation* or vice versa to keep it from losing 1.

IMP of the PERVERSE

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PERVERSITY

EDITOR'S WEIRDING DICE

Is the Monster:

CLOSE TO THE SHROUD?
2 WEIRDING DICE



PAST THE SHROUD?
3 WEIRDING DICE



RETURNED FROM
BEYOND THE SHROUD?
4 WEIRDING DICE



Start the Chapter with
those Weirding Dice
+ 1 per Protagonist



Spend a Weirding Die to replace any black die with a red die before a player rolls when:

- ‡ The monster has a direct influence
- ‡ The first time the monster appears
- ‡ The roll concerns the monster's portfolio of horror
- ‡ The situation is particularly gruesome, grotesque or traumatizing

These are also the times that you increase Anxiety by 1, regardless if you spend a Weirding Die or not.

ANXIETY
Anxiety starts at 1.



THE MONSTER



Name & Description:

ESCALATION AREA



EMANATION



HORROR



THE STATUS QUO

WHERE IS IT?

WHAT IS IT DOING?

WHO HAS IT HURT?

WHO IS PROTECTING IT?

**WHO OR WHAT
DOES IT WANT?**

IMP of the PERVERSE

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EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Leisure



Miss - Mrs. - Ms.

- OR -



Master - Mr.

Name & Family:

RATIOCINATION

STANDING

RESOURCES

REASON



Standing In



Source of Resources



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

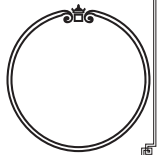
Entertainment



RELATIONSHIPS



GREATEST STRENGTH



Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a responsibility to an obligation or vice versa to keep it from losing 1.

IMP of the PERVERSE

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EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Letters



Miss - Mrs. - Ms.

- OR -



Master - Mr.

Name & Family:

RATIOCINATION

STANDING

RESOURCES

REASON



Standing In



Source of Resources



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



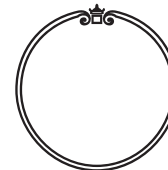
Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

Literature



RELATIONSHIPS



R / O



R / O



R / O

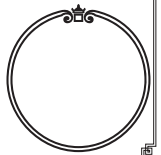


R / O



R / O

GREATEST STRENGTH



Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a *responsibility* to an *obligation* or vice versa to keep it from losing 1.

IMP of the PERVERSE

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EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Affairs



Miss - Mrs. - Ms.

- OR -



Master - Mr.

Name & Family:

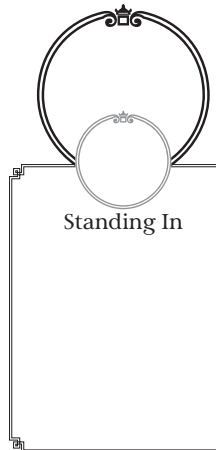
Profession:

RATIOCINATION

STANDING

RESOURCES

REASON



Standing In



Source of Resources



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

RELATIONSHIPS

R / O

R / O

R / O

R / O

R / O

GREATEST STRENGTH

Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a responsibility to an obligation or vice versa to keep it from losing 1.

IMP of the PERVERSE

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EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Arms



Miss - Mrs. - Ms.

- OR -



Master - Mr.

Name & Family:

RATIOCINATION

STANDING

RESOURCES

REASON



Standing In



Source of Resources



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

Fighting



RELATIONSHIPS



R / O



R / O



R / O



R / O

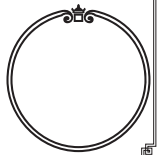


R / O



R / O

GREATEST STRENGTH



Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a responsibility to an obligation or vice versa to keep it from losing 1.

IMP of the PERVERSE

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EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Exploration



Miss - Mrs. - Ms.

- OR -



Master - Mr.

Name & Family:

RATIOCINATION

STANDING

RESOURCES

REASON



Standing In



Source of Resources



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

Curiosity



RELATIONSHIPS



R / O



R / O



R / O

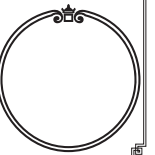


R / O



R / O

GREATEST STRENGTH



Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a responsibility to an obligation or vice versa to keep it from losing 1.

IMP of the PERVERSE

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EDGES

Whenever you use an Edge, add 1 red die to Exertion. (Anytime you want to use an Edge, it's an Exertion roll.)

WEIRDING DICE

When you spend a Weirding Die, speak in the voice of another's Imp to offer them power.

If they accept, give them 1 red die for their Exertion roll.

If they refuse, keep your Weirding Die, and they make a black Ontogenesis check.



PERVERSITY

Add 1 red die to Exertion whenever your Perversity applies.



A Protagonist of Service



Miss - Mrs. - Ms.

- OR -



Master - Mr.

Name & Family:

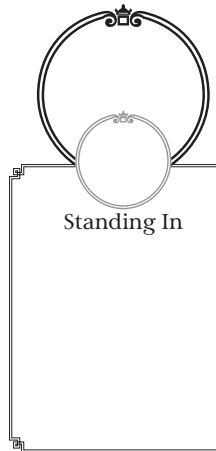
Nature of Service:

RATIOCINATION

STANDING

RESOURCES

REASON



Standing In



Source of Resources



Spend points from any circle equal to the current Anxiety to get answers to questions.

Make a deal with your Imp to get an answer without spending points (and make a red Ontogenesis check).

LUCIDITY



Your Lucidity is your target number on Exertion rolls. Each die of this number or greater is a hit. Spend hits on success and preserving your risked traits.

If you get no hits, you can GIVE IN TO YOUR IMP: Lower your Lucidity by 1, and count hits again.

ONTOGENESIS

Make Ontogenesis checks in these circles

After an Exertion roll, check whichever color has more hits (your choice on ties).



EMPATHY

Spend 1 to understand a monster, and ask a question about it. Then, either make a black Ontogenesis check or erase a red one.



QUALITIES

Resourceful



RELATIONSHIPS



R/O



R/O



R/O

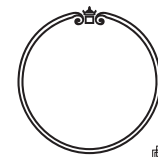


R/O



R/O

GREATEST STRENGTH



Risk any Qualities, Relationships or your Greatest Strength in order to add 1 black die (each) to an Exertion roll. If you do not spend a hit to preserve it, it loses 1 after the roll.

You may change a Relationship from a responsibility to an obligation or vice versa to keep it from losing 1.