



# PERDITION

A ROLEPLAYING GAME SYSTEM

**RETROCITY**  
INTO THE LONG NIGHT  
A GAME BY DASTEN LOCKRIFE DENARRE

DRAFT



RETROCITY  
May 20 2020

We are proud to officially announce that Helmgast and Bastien Lecouffe Deharme are teaming up to bring the upcoming roleplaying game **RETROCITY / Into the Long Night** to life!

...

Blinking neon lights and cigarette smoke.  
Smell of whisky and gun powder.  
Mechanical bodies lying in the moonlight, and rain washing the blood away.

Set in a dark future heavily influenced by the 80's, **RETROCITY Into the Long Night** is a roleplaying game created by author and illustrator Bastien Lecouffe Deharme based on his 2011 graphic novel *Memories of Retrocity*. A noir game of urban action and investigation in a dystopian American city of 2050.

Players incarnate police officers, members of the prestigious unit called *The Watch*, going through their daily routines, within the walls of the tormented *Retrocity*: the city devouring the souls of its inhabitants.

*Retrocity* has a mystic, an inherent darkness. **RETROCITY Into the Long Night** is a haunted experience. Players embody individuals struggling with who they are, in a sinister city feeding on the inclines of mankind, figuratively and literally. *Retrocity* is an adult, and gritty game involving narrative tension, psychological violence, and existential struggle. It is a symbolic delirium and a dark metaphor.

  
Petter Nallo

  
Bastien Lecouffe Deharme

# PERDITION

## A ROLEPLAYING GAME SYSTEM

A SYSTEM CREATED BY  
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# IMPORTANT

This document is a **draft**, with many unfinished sections. I am making it available online in order to get feedback from testers and future players!

What **PERDITION** is:

- **PERDITION** was initially built for my retro-mystico-cyber-noir game, Retrocity. Today, the system powers both Retrocity and its dark medieval twin-game: Curse.
- **PERDITION** is a “pool” system. The players roll an amount of dice depending on their character’s competences, and hope for successes.
- **PERDITION** uses special dice, but plays with standard dice just as well.
- **PERDITION** is made to power adult games where corruption challenges the integrity of the character’s souls.
- **PERDITION** is simple and intuitive. Perdition is for players and gamemasters who do not want to have to look up hidden rules and details in the rulebook.
- **PERDITION** prioritizes mood and story over mechanics, while never forgetting the fun when accurate rules are needed. The system simulates gritty real-life situations, without slowing down the narrative tension.
- **PERDITION** doesn’t require to learn how to play. New players can start without barely any explanation. “Take your dice, roll them, count your successes”.



**FOR FEEDBACK ON THIS DOCUMENT  
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Hello Gamemaster.

It looks like you will be in charge of a team of folks about to live some pretty intense moments.

It's not going to be easy on any of you. You will need to handle serious situations of stress and conflict with fairness.

The following chapters are here to help. This system will give you the keys you need to deal with every possible thing coming your way with a fluid and straightforward set of mechanics that you can twist and tune as you see fits!

The Perdition System is built to let you and your players think outside the box. If you feel like a situation must be handled a certain way, trust yourself!

## THE INTENTIONS

The Perdition System is simple to play.

It is meant to be quick and instinctive.

Obvious.

The mechanics are made to disappear when necessary to leave the narrative in full light and never slow the gameplay down. It is a system created to be discrete, allowing the Gamemaster and the Players to focus on the mood and the pace of the story.

And yet, it stands firm when simulation is needed.

It is built for games that require a bit of grit and a realistic approach to things. The Perdition System is made to ensure that actions have consequences. For instance, anytime a character decides to take risks, anytime a weapon is drawn or a pursuit engages, players have to be ready for the dramatic emotional charge and (once again) the consequences of actual conflict.

Perdition is a flexible system, made to insist on gameplay and narrative, with enough randomness for tension and fun. The mechanics are tuned to allow the unexpected to succeed from time to time, and the expected to fail.

The system carries the weight of fate.

It participates to the feelings of vulnerability and tension. Both essential to the drama within the games it is thought for.

The players can use their resources and skills, represented by Keywords, to shape the result of their character's actions. And turn the situations to their advantage.

In life, odds do strange things. Some people with no preparation or education can survive a situation that would somehow kill a trained professional. A bullet's trajectory can change the lives of so many people,

including the victim's family or the person who decided to pull that trigger. And this trajectory depends entirely on the barrel's tilt in a situation of stress when a split second makes all the difference in the world. The system reflects this: there is always room for success or failure, no matter what.

The Perdition System is gritty and intense, made to let the players incarnate individuals with weaknesses and skills, going through their routines. They are not heroes.

## WHEN TO ROLL

In game, every situation that should have an obvious result is solved by common sense. The players inform you, the Gamemaster, of their character's intentions, and you discuss the result of the action with them.

It isn't necessary to roll the dice to figure out if a character manages to make a right turn in the street, gives a phone call to her neighbor, or hits a target at point-blank.

Roll the dice only when doing so helps the story and contributes to the narrative arcs. Only when uncertainty and potential consequences are at play.

Roll the dice to add some tension to a scene. When the players care about the results and when the fate of the characters depends on it! Play with the pressure.

Rolling the dice should serve the intensity and the rhythm of a good story.

Each Gamemaster has their own style, some of them asking for dice rolls more than others. The system is here to serve you whenever you decide to use it.

## OVERVIEW

The **Perdition System** uses **special dice** called **Perdition Dice**.

No worries, you can also play it with **standard dice**. There will be a section explaining how to use standard dice at the end of this section (**page XX**).

The **Perdition System** uses dice with eight, ten, and twelve faces. They are referred to as D8, D10, and D12. Each type of dice can have distinctive colors.

Rolling two D8 will be written "2D8". Rolling "4D8"

means rolling four 8 sided dice.

The dice used for a typical roll are the **D8s**. Unless explicitly stated, rolling the dice means rolling a set of D8.

The following paragraphs describe the rules for using special **Perdition Dice** engraved with **symbols** instead of numbers.

Each die features the following symbols, as well as four blank sides.

The **Dot** is a success.

The **Wheel** is an explosive success, meaning that it counts as a success and allows you to roll the die again to potentially accumulate another success.

The **Skull** is bad news.

The player rolls a **Hand** of dice.

**2D8** is the standard Hand for a character that is not specially trained in a skill. It is the average amount of dice, by default, in the hand of the player. It is later referred to as the **2D Base**.

Depending on the **Keywords** and various **Modifiers** the character may have, additional dice can be added to (or

removed from) the player's Hand.

Once the roll is done, just look at the symbols!

Only one Success (A Dot or a Wheel) is necessary to perform the action successfully. Any additional success increases the Quality of the action.

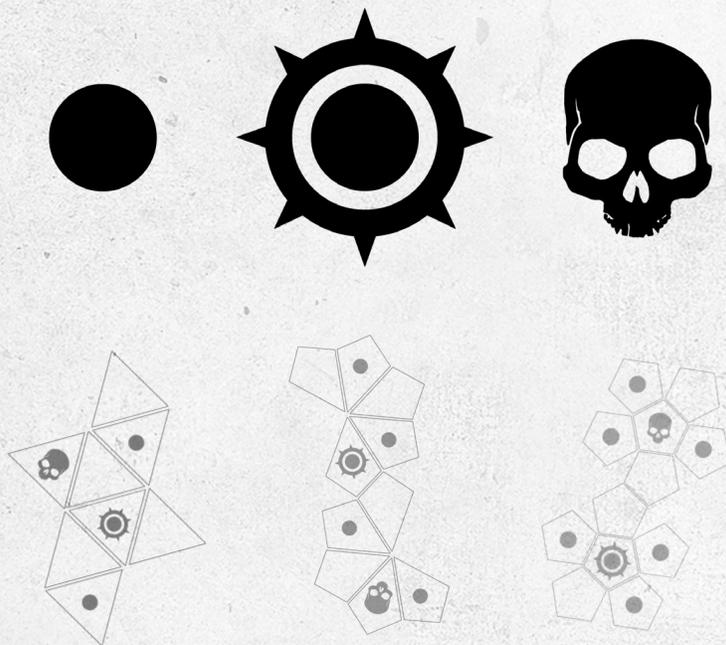
D10 and D12 are used in specific situations. They are bonus dice with increased chances of success.

The Perdition System also uses gauges to quantify **Tenacity**, as well as **Stress**.

Wounds are reflected by the various physical states the Characters can be in: **Scratched**, **Bleeding**, or **Dying**.

As the stories are told, and the games are played, the Characters might accumulate **Corruption Points**, leading to various ranks of **Perdition**.

This **Perdition** process is the influence of the City within its own citizens. This is what the Characters truly fight, the real insidious enemy, speaking from their deeper selves.





# PRINCIPLES

## THE 2D BASE

By default, the amount of dice for the players to roll is **2D8**. It is referred to as the **2D Base**.

These 2D8s represent the basic ability of an individual to perform a fairly challenging task.

When a character doesn't have any specific **Keyword** (See p.XX) related to the action he intends to perform, the player rolls 2D8.

Depending on various factors (Keywords or Modifiers), dice will be added or removed from the 2D Base.

The total of dice to be rolled is called the **Hand**.

## THE HAND

The **Hand** is the total amount of dice a player rolls to figure out the result of an action intended by his character.

The **Hand** is made of 2D8 (the 2D Base), modified by Keywords and Modifiers (Bonuses or Penalties), coming from the specific context affecting the attempted action.

**Keywords**, **Bonuses**, and **Penalties** add or remove dice to or from the Hand before the roll.

The **Tenacity Dice** (D10) and the **City Die** (D12) can be added to the Hand. (See **Tenacity p.XX**)

The maximum amount of dice a player can have in his Hand before a roll is 7D8, 2D10, and 1D12, for a total of 10 dice. A Hand made of so many die is extremely rare.

## SUCCESSSES

Characters will accomplish actions that are more or less challenging. More or less difficult to perform.

To succeed, the players must roll a Hand of dice and obtain a Success on at least one of them.

A Success is a die indicating a Dot or a Wheel.

A single Success is necessary to perform an action.

The more Successes obtained on a roll, the better the Quality of the action!

*Ex: Hannah rolls a Hand of 4D8; she obtains two Dots and two blank faces. That's a total of 2 successes. A single one would have been enough to act successfully.*

In this book, successes will be abbreviated as "xS". One success is 1S; two successes would be 2S, and so on.

## KEYWORDS

Keywords tell us what the Characters are good at and what their weaknesses are. Keywords can be natural aptitudes, specific skills, domains of experience, hobbies, or any particular character traits.

Keywords are chosen by the players during the Character Generation phase and sometimes obtained in the game as their characters evolve and acquire new skills, traumas, or experience.

Keywords are associated with +1, +2, or +3 values. These depend on whether an individual is well trained in that particular domain (+1), an expert (+2), or a master (+3).

If the Character has a Keyword related to the ongoing action, he can add an amount of dice to his Hand indicated by the Keyword's value (+1,+2, or sometimes even +3).

If a Keyword indicates a weakness (-1), the Character removes a die from his Hand.

Characters can only use one positive and potentially one negative Keyword to act. A Weakness can cancel a skill! It is recommended for the players to always chose their best positive Keyword available to act. But they will have to use their worst Weakness when they affect their actions.

The interaction of positive Keywords and Weaknesses implies that a Keyword can cancel another.

*Ex: Marcus is running with a Keyword "Fitness +1" and has a Weakness saying "Weak knee -1". He will roll only his 2D Base because both keywords cancel each other.*

A player may have several Keywords that he can use to

perform an action or solve a problem. In that case, the Keyword he chooses will determine the narrative way his character is acts.

*Jenn's character is trying to intimidate a man who tried to steal the cab she was waving at. She doesn't have a keyword called "Intimidation", however, she could use either her keyword "Mountain of muscles" or "Cold ass".*

*Both would work, but from the outside the situation would appear totally different depending of which one she chooses.*

*"Mountain of muscles" would imply that Jenn's character tries to impose power and mass on the unfortunate guy, maybe opening things to physical confrontation.*

*On the other hand, "Cold ass" would be plain more lie a confident stare that suggests to the dude that he better back off.*

*Both may lead to the same result, but the style is different, and style matters!*

## DIFFICULTY AND MODIFIERS

Dice can be added or removed from the Hand. These are called Bonuses and Penalties.

Bonuses and Penalties simulate the Difficulty and the various contextual elements influencing the potential success or failure of the action performed by the character.

A Bonus can add 1 or 2 dice to the Hand. A Penalty can remove 1 or 2 dice.

If the action is noticeably easy or difficult, use the following table:

- **Very easy:** +2D to the Hand
- **Easy:** +1D to the Hand
- **Fair:** No Bonus or Penalty
- **Difficult:** -1D to the Hand
- **Very difficult:** -2D to the Hand

If a character attempts an action and the player's Hand is reduced to 0, the action automatically fails. In that case, the player can decide to use a Tenacity Dice.

When the Hand is reduced to 0, the Tenacity Die or the City Die can not be rolled again, even if they indicate a Wheel.

The more dice a player has in his Hand, the better are

the chances for a successful result.

In any case, a player can not accumulate more than 2 Bonus dice in his Hand.

Penalties can not take the Hand below zero. If a player sees his Hand reduced to 0, he can still spend a Tenacity point to use a D10, or use the City Die if the context allows it. (See XXX and XXX)

*Ex: Clint has the weakness "Seasick -1", and the contextual conditions keep imposing Penalties: a dangerous storm is raging (-1), and the night is dark (-1). This total of "-3" dice to the Hand doesn't make the Hand "-1" but instead reduces it to 0. If Clint wants to spend a Tenacity point to act, he still can!*

## ORDER OF BONUS AND PENALTIES

When calculating the sum of Bonuses and Penalties, the player adds all the Bonuses first and deduces the Penalties then.

Bonuses and Penalties can cancel each other.

For example, if the action in itself is "Very Easy" (+2D) but the rain makes it "difficult" (-1D), the total should be +1D Bonus for the action.

The Gamemaster should remain flexible and assess the overall difficulty with common sense.

No matter what, the sum of Bonus and Penalties can not exceed +/-2.

*Ex: If a player performs a "+2D / Very easy" action and benefits from a +1D bonus dice from the successes of a previous action, or an Attachment, he would end up keeping only +2D Bonus because this is the maximum allowed.*

## ATTACHMENTS

Attachments are specific people, places, or objects, that can provide support to the characters. They also narratively bind them to the City.

During the Character Generation, the player chooses four Attachments for his character: a Relationship, a Network, a Possession, and a Place.

An Attachment can provide situational and narrative support, or a +1D Bonus when involved in specific situations.

In-game, you can discuss with the players to define how the support from their Attachments manifests itself.

Refer to the *Character Generation* chapter to learn more about *Attachment mechanics*.

## ROLLING THE HAND

Once the player has a Hand full of dice, including the 2D Base, the relevant Keywords (if any), the potential Bonuses or Penalties, as well as the Tenacity and City dice, it is time to roll and count the successes!

### Optional rule

When a player has a Hand of 4 or more, he can decide not to roll the dice and settle for only 1 Success. Humble but safe.

## THE WHEEL KEEPS ROLLING

If a D8 shows a Wheel, not only does it count as a Success (1S), but the player can roll the die again in the hope of gaining additional Successes.

There are no limits to the number of times a Wheel can keep rolling!

*Ex: Lars is interrogating a suspect and obtains a Dot and a Wheel, giving him two Successes. Lars rolls the Wheel again and obtains another Dot. That is a total of 3 Successes.*

### Special case:

A Dot or a Wheel on a City Die (D12) always counts as 2 Successes.

## THE SKULL

### DRAMATIC FAILURES

If the player obtains no Successes and one or more of the dice rolled indicate a Skull, this is a Dramatic Failure. Whatever the consequences are, the result is going to be serious!

The intensity of the Dramatic Failure equals to the number of Skulls involved.

(See table xx)

## LIMITED SUCCESSES

There will be situations when the players obtain several Successes on their roll, and yet get more Skulls than Dots and Wheels.

Such a result implies that the action intended is successful but tainted by a negative outcome.

The nature of the negative aspect of the successful action is left to your discretion. In any case, the negative outcomes of such a roll should be used by yourself and the player to develop some interesting implications and unpredicted narrative directions.

To be developed.

In any case, a player can cancel a Skull by spending a Tenacity Point.

## SUCCESSSES AND QUALITY

The goal for the player is to obtain at least one Success. One single Success is necessary to perform the action. But the more Successes, the better the result!

Counting the number of Successes obtained helps in understanding the overall Quality of an action.

The Quality of an action is interpreted as follows:

- **One Success:** The action is performed successfully.
- **Two Successes:** The positive outcome of the action is significant!
- **Three Successes** (or more): The outcome is so great that it gives the players additional options, such as Assigning his successes! (See section)

The number of **Successes** obtained is essential in conflict situations, directly affecting the number of damages inflicted.

## OPPOSITION ROLLS

Sometime, characters will have to oppose their actions to the actions of another individual, whether it is a non-player character or another character from the group.

An Opposition Roll occurs in conflictual situations such as Combat or any other competitive situation. (See Combat p.XXX)

Players roll their dice and count their Successes, as they

would on a standard roll. Then, they compare their amount of Successes to the amount obtained by their opponent. The opponent with the largest number of Successes wins the opposition.

In the case of a tie, none of the opponents manages to get one over the other. It is this moment when two adversaries meet in the middle, making eye contact, not knowing who is going to gain the advantage in the coming second. And around them, the action keeps going.

If they decide to keep competing against one another, they must roll again, next round.

The Quality of the action is the number of Successes from the winner, minus the opponent's Successes.

## ASSIGNING SUCCESSES

When a player obtains 3 Successes or more, he has the opportunity to use some of his Successes to perform an Additional Action, keep them as Bonuses for the next round, or Support other Characters' efforts!

### ADDITIONAL ACTION

A player can use his third Success and beyond to perform an additional action. The action must be directly related to the roll of dice that is providing the Successes.

For example, a character performing a jump with 4 Successes can not assign his successes to attack with a sword. But he can use his additional Successes to reach another platform.

A player can also perform an additional attack.

A character performing an attack with 4 Successes can decide whether to inflict 4 wounds to one single target or assign some of his Successes toward a secondary target. In that case, the player can choose to attack two targets with 2 Successes, or one with 3 Successes and the other with 1.

When performing an additional action, the player decides how he attributes his Successes, as long as he keeps at least 2 of them for his Primary Action.

### BONUS FOR THE NEXT ROUND

The players can decide to use the entirety of their Successes beyond the second one to give themselves a +1 Bonus for their next action. We are talking about

their action for the next round, not an additional action in the same round.

This option is an in-game materialization of confidence build-up when characters find themselves motivated by their success and follow up with a morale boost for their next action!

As a reminder, the limit of Bonus Dice to perform any action is limited to +2D.

*Ex: If Bane keeps his successes from the previous round in order to use it as a Bonus for this round, and if the action of this round gives him a +2D because it is "Very easy", the total of Bonus Dice will still be +2D, and not +3D.*

## SUPPORT OTHER CHARACTERS

In the same spirit, players can spend all their Successes beyond the second one to provide a +1 Bonus to allies around them, no matter what their actions are!

For example, a character fighting and performing an attack with 4 Successes can decide to use his 2 Successes beyond the second one to give a +1 Bonus to his friend trying to unlock the door for them to escape.

This option reflects how an effort provided by a character can affect the rest of the group's success. This support works even when they perform unrelated actions, as long as they are working together toward a specific goal.

## THAT'S IT!

You have pretty much all you need to start playing. Everything in the Perdition System is built upon those foundations.

## PLAYING WITH STANDARD DICE

You can play Perdition games with **standard dice**.  
And it is super easy.

In fact, the system was initially played and tested with standard D8, D10, and D12.

The only thing you need to do is considering that **6 is the target number!**

If a die indicates **6 or more**, it is a **success**.  
The **1 is the Skull**, and the highest number on a die is the **Wheel**.

**REMEMBER  
THIS IS ONLY A  
DRAFT**



# RESOURCES

## TENACITY

**Tenacity** is a resource available for the characters. The Tenacity Gauge is featured on the character sheets.

**Tenacity** is a weird mix of fate's influence and the characters' willpower.

It's their mental and physical resources, keeping them from giving up, and providing support when trying to accomplish extraordinary actions.

**Tenacity** is the "drive" of the characters. It is what keeps them going when the street comes at them in full strength.

**Tenacity** is the "focus" in a critical situation. It is the resource within the characters that can make the difference between life and death.

### THE TENACITY GAUGES

In the game, the characters can spend as many points are in their Tenacity gauge and use those as Bonus dice. These are called Tenacity Dice, and they are D10.

Spending Tenacity points from the Tenacity Gauge allows the players to add dice to their Hand before rolling. One Tenacity Point spent is one Tenacity Die added to the Hand.

Some Special Moves also require spending a Tenacity Point.

A Tenacity Point can also be used to cancel a Skull if one appears on a die after a roll.

Each character starts a session with 2 Tenacity Points in the Tenacity Gauge. They all begin with the same number. They are not all driven by the same things, but they are all driven, one way or another!

Additionally, each couple of Partners at the table have a shared gauge of 1 Tenacity Points. It symbolizes their potential team effort.

### REFILLING THE GAUGES

The Tenacity Gauge can never be higher than 2.

Same applies to the shared gauge.

The gauges are refilled with 1 Tenacity Point when a new page of the story is turned. When a chapter of the session is over, and when the characters have had a real break.

This rule is essential to ensure that players do not count on their Tenacity points to succeed at everything and overuse them. Tenacity dice are precious and should be used carefully! Therefore, you are encouraged not to refill the player's Tenacity Gauges too often.

### TENACITY DICE

Tenacity Dice are ten-sided dice (D10).

To use a Tenacity Die, the players must spend a point from the Tenacity gauge.

When the Tenacity Gauge is at 0, players can still use Tenacity Dice, but each Tenacity Die used gives the character a stress point.

Effects of the Tenacity Dice:

- They are **added** to the **Hand** of the player.
- Because they are D10, they have **more chances** to succeed.
- A **Skull** on a Tenacity Die adds a **Stress** point!

The Tenacity Dice should also be a different color than the other dice.

### STRESS

The Stress gauge simulates the level of Stress that the characters are experiencing. Stress can occur in many ways during a session. Whether the characters are going through emotionally challenging events or trapped in a violent encounter, their stress level will reflect the tension and pressure. Pushing their limits can also bring Stress, for example, when they chose to use a tenacity Die while their gauge is empty.

### STRESS LEVEL

There are four levels of Stress. Each circle checked in the Stress Gauge is a level of Stress.

Here are the consequences of the Stress affecting the characters, according to its level:

- When the Stress Gauge is empty, the character is not stressed.
- **STRESS 1 / Tense**: When the Stress Gauge is at 1, the character is stressed, but this is not affecting her actions.
- **STRESS 2 / Stressed**: When the Stress Gauge

is at 2, the character feels the effect of Stress, and her actions are subject to a -1D Penalty (Removed from herHand).

- **STRESS 3 / Overwhelmed:** When the Gauge reaches 3, the Penalty is -2D. At this level, the character's Inclines drive her actions, and the players should make decisions according to it.
- **STRESS 4 / Lost:** When the Gauge reaches 4, the character cannot keep going! Her Stress paralyzes her or makes her run away, to the discretion of the player or yourself.

## GAINING STRESS POINTS

Characters gain a Stress point when:

- They take an additional Scratch (not the first one)
- They take a **Bleeding wound**.
- They use a **Tenacity Die** when their tenacity Gauge is at 0.
- They roll a **Skull** on a **Tenacity Die**.
- The Gamemaster decides to give a point to a character in a situation of Stress.





5  
4  
3

3  
0  
0  
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0

1  
2  
3  
4  
5

# THE RED CITY DIE

Memories of Retrocity, the graphic novel, is about the City. And so is the game. It is about the characters evolving between its walls. About the way they live within, and how much the City shapes them.

The system is built to emphasize the irreversible grind of Retrocity on its inhabitants, characters included.

The City and its dark influence, its corruption, also referred to as Perdition, are slowly tainting the citizens' souls. The City always offers easy options. The more the characters accept those options, the more the City corrupts them, owns them, devours them.

This corruption process is why the characters will sometime be able to use the City Die (Also referred to as Perdition Die) to add to their Hand. The City Die is a 12 sided RED die.

The Perdition Die comes in play when some of the characters' personality traits and Inclines (defined during Character Generation and experiences in the game) are triggered.

## HOW DOES THE CITY DIE WORK?

Characters are assigned Inclines during the Character Generation. These Inclines are aspects of the character's personality. Psychological traits.

In-game situations can involve or affect one of these Inclines. A phobia can manifest itself at the worst time possible. A randomly encountered object can happen to be the center of one of the character's obsessions.

When such a situation occurs, involving one of the character's Incline, we say that the Incline can be triggered.

When one of the character's Incline is triggered, the player can decide to add a D12 to her Hand, it is the City Die.

When the player decides to use the City Die, she accepts that her upcoming actions will be driven by the Incline that was triggered, and she must interpret her character accordingly.

The City Die has more chances to roll a Success.

The City Die works exactly like the usual dice, but its successes count double.

The City Die is always a tempting option, as the City empowers the characters by pushing them toward their inner tendencies.

Remember that it is not a "smart" choice for the players to use the City Die too often, as it quickly fills up the Corruption Gauge (See Corruption Gauge below), reflecting the way the City is gaining power and influence on the characters. The City is using the characters against themselves.

The City is slowly taking over the characters' souls, and the game mechanics reflect how this process builds up.

If the player decides to use the City die, it will have consequences.

## ROLLING THE CITY DIE

Here are the rules applying to the City Die:

- The City Die is added to the player's Hand.
- A **Blank** a City Die gives 1 Corruption Point, checking 1 circle on the Corruption Gauge.
- A **Dot** on a City Die counts as 2 Successes, and the character gains 2 Corruption points.
- A **Wheel** on a City Die counts as 2 Successes and can be rolled again. The character gains 3 Corruption points.
- If the result of a City Die is a **Skull**, then something terrible happens. The City violently rejects the character and tries to hurt her, resulting in some traumatic failure. As the City rejects her, the character loses 2 Corruption Points.

## THE CORRUPTION GAUGE

Every time a character uses a City Die, she gains a Corruption Point. She checks a circle in the Corruption gauge. The Corruption Gauge has a total of ten circles.

As the Corruption Gauge gets fuller, the City takes over the soul, and the character progresses through Perdition Stages.

Once the Corruption Gauge is full, the character reaches a new Perdition Stage and erases the 10 circles. The circles are then ready to be rechecked, leading up to the next Perdition Stage.

Every new Perdition Stage increases the chances for a character to contract one of the diseases called Afflictions that will affect them in heavy, surprising, and almost always negative ways.

Perdition Stages scale from 0 to 5.

Once the characters start accumulating Corruption points, they will be assigned a Path symbolizing their spiritual (and physical) evolution as they live within the City.

All Paths lead to Perdition, as they are all subject to Corruption. Because the City is a dark place that breeds and feeds on the worst of humankind. No matter who you are, the City will find its way to your core.

Each path offers its own specific manifestation of Perdition. But the ultimate state always involves the

idea of being “Swallowed” by the City. Whether it is through the Retroprocessus, Ghosting, or Hollowing.

A way to decrease the buildup of the Corruption Gauge and the inevitable Perdition is to get some mechanical implants (see chapter Implants) installed within the flesh to reduce the “humanity” of the characters, and disconnect them from the City.





# COMBAT

## A VIOLENT SYSTEM

Combat is violent in the Perdition System.

The system serves games that are meant to be gritty. The combat mechanics are made to build up tension. In fact, it is intended to make players avoid combat by all means.

Nobody pulls a gun in the street without expecting heavy consequences. Nobody presses a trigger unless in a critical situation.

This game is not Hollywood. The Perdition System means to make players avoid violent confrontations unless it is the last resort. Because they know how much they can lose and how fast.

The system insists on the violence of combat, and helps increase the narrative drama.

## A "HIDDEN WOUNDS" SYSTEM

To push the tension one step further, the Perdition System uses "states" of Wounds to portray the damages inflicted to the characters. The three states are Scratched, Bleeding, and Dying.

The wounds themselves are not featured on the Character Sheets. Instead, you report the Wounds on your own sheets (See The Group Sheet) that you can hide behind your Gamemaster screen, on your side of the table.

To understand how much their characters are wounded, the players can only listen to the description you give them.

The absence of access to an exact number keeps the players on edge in situations of stress.

- "You are out of breath, and a lot of blood is pumping out from the hole in your abdomen. You don't see clearly, and all the panicked voices you hear seem to be so far away ..."
- "It hurts like hell, and blood is dripping on the floor, but somehow you stand steady, and you are surprised to see that your legs are not

giving up on you yet!"

- "You still have enough presence of mind to realize that the wet whistle you hear comes from a hole between your ribs. Breathing deeply is not an option, and your partner is looking at you with fear in the eyes ..."

Keeping a mystery around the numbers, not revealing the exact state of a wound to the players, is a simple way to emphasize drama and tension at the table. Players will find themselves having to gauge and bet and hope that their characters can make it through.

If a character takes a bullet, the only thing he will truly care about is how long it will take for the ambulance to get here.

Behind the curtain, this approach also allows you to keep the characters alive without revealing to the players that they should have died instead. This system will enable you to cheat if necessary. To make sure that if a death occurs within the group, it will be at a moment that serves the story and the character. (See "losing a character in Retrocitry")

## PRINCIPLES

Combat works as follows:

- Combat is divided into **Rounds**.
- In a round, each participant can use **1 Action** and **1 Move**.
- Participants describe the actions they mean to perform.
- Participants roll the dice.
- The number of successes from an attack is added to the weapon's Damages to obtain a total of Damages.
- This total becomes a wound that is inflicted to the target.

**Melee attacks** are rolled in Opposition against one or several adversaries. The one who wins the Opposition inflicts damages based on the difference between the winner's successes and the loser's.

In the case of a tie, the weapons clash, the tension builds up, but nobody manages to hurt the other. Players will roll again next round.

**Ranged Attacks** are standard rolls, modified by the distance and movements of the characters or their targets.



## THE HEAVINESS OF COMBAT

Retrocity is not the wild-west. Characters rarely find themselves in situations when they have to draw faster than their opponents. The police training teaches them to know how to approach situations with their guns drawn if they need to be.

The system insists on decision making and the importance of the moment one decides to pull a trigger, aware (or not) of all the potential consequences.

Retrocity is not a game where characters run around killing and fighting with a smile on their faces because they are the "heroes." Instead, the mood gets serious, and the tension palpable when actual conflict happens.

You, as the Gamemaster, should play NPCs as realistic as possible. Even the toughest criminals sometimes hesitate to open fire on the police, because that would give the characters the full legal right to fire back!

In the same spirit, the players in Retrocity must be aware of the consequences if the characters decide to pull the trigger: filling up a report, potentially getting their career in jeopardy, and dealing with the legal and psychological implications of their actions.

In-game, killing someone, whether this is "justified" or not, gives 5 Corruption points to the character, or more in some instances.

When a player decides to open fire, your next question should be a serious "are you sure you want to do that?" or a heavy "alright, this is happening!"

## INITIATIVE

In the Perdution System, initiative (using Speed on the Character sheet) is an optional feature. It can become useful in case every participant tries to act first. But, as explained in the previous paragraph, in most situations, the first one who decides to press the trigger is the first to act.

Initiative rules are here only when there is no other obvious way to decide who acts in what order.

*Ex: A character ends up in a tricky (let's even call it an "extremely shitty") situation involving four armed individuals with all guns pointed at each other. In this situation, what matters*

*is not to know "who shoots the fastest" but instead, "who decides to shoot?". It's a tense typical movie scene.*

*The one who decides to pull the trigger (whether it's because he wants to or because he lost some Intimidation rolls, see chapter XXX), is the first to act! An Initiative roll would make no sense here.*

*But once the first shot is fired, then it's game on for everyone. They all want to act now, and Initiative rules should be used!*

### The rule is:

Ask the players, "who acts first?"

In case of disagreement, the character with the most Keywords involving "speed," "reaction," or any Keywords about the weapon he is using, acts first.

The value of the best "appropriate" Keyword involving "speed", reflex, or a certain training in the use of a weapon is used to calculate the Speed score, the initiative. The higher the score is, the faster the character.

People can also act at the same time! Confusion is good for pressure and intensity anyways.

### The Speed value is calculated as follow:

2, plus the best value of the used weapon's Keyword OR the value of a "speed" or "reflex" Keyword.

### 2 + Best Keyword

If the best Keyword available is "Basic training +1", then the Speed of the Officer is 3.

*Ex: Mike has the Keywords "Handgun +2", giving him a Hand of 4 when it comes to shooting (the 2D Base + his Handgun Keyword). He doesn't have any Keywords related to "speed," but his Handgun Keyword still provides +2 in Speed, for a total of Speed 4, when involved in a gunfight.*

*If Mike were to be involved in a fistfight, his Speed would drop to 3 as he could only count on his Basic training Keyword.*

### Speeding up:

A player can sacrifice dice from his Hand and add it to the Speed score to act faster. It means that the character will attempt to speed up while sacrificing accuracy. Gamemaster, make sure to ask your players if they want to sacrifice some of their dice before revealing their total Speed.

*Ex: Mike knows how trained and dangerous the dude is. Shots have been fired already. Af-*

ter a chase in an empty building, they run into each other again, both with their weapons in hand. They will both try to shoot before the other.

Mike knows that Speed +3 is good, but he doesn't want to take any risk! He takes one dice away from his Hand and adds it to his Speed.

He now has +4 Speed and 3 dice in his Hand, instead of +3 Speed and a Hand of 4.

## ROUNDS

During a round, each participant can perform 1 Action and 1 Move in their chosen order.

Actions can be anything that requires the full focus of the character. It can be an Attack or any important task that the players want their characters to perform.

Moves include: drawing a firearm, aiming, dodging, running, taking cover, etc. Moves can be used to perform Special Moves (See page XX).

## ACTIONS

When it's time for a character to act, the player describes what he attempts to do and roll the dice.

In combat, the most common actions are Ranged or Melee attacks.

## RANGED ATTACKS

In a gunfight, the Attacker rolls his Hand (2D Base + Keywords (Positive Keyword minus a potential weakness) + Modifiers).

Distances, movement, size, and other factors, can add or remove Bonus or Penalty dice.

The Quality of the success obtained is added to the Damage Value of the weapon used. The total constitutes a Wound.

### DISTANCES AND TARGET NUMBERS

Shooting at longer distances adds or removes dice from the Hand.

The bonuses and penalties coming from the distances

are as follows:

- **Point Blank:** +2D (+3D with a Shotgun)
- **Short** distance: +1D
- **Fair** distance: /
- **Long** distance: -1D
- **Extreme** distance: -2D

	POINT BLANK	SHORT	FAIR	LONG
SNUBBIES	+2D attack	1 to 15 yards	16 to 40 yards	41 to 70 yards
HANDGUNS	+2D attack	1 to 20 yards	21 to 50 yards	51 to 100 yards
SHOTGUNS	+3D attack	1 to 15 yards	16 to 30 yards	31 to 50 yards
RIFLES	+2D attack	1 to 40 yards	41 to 100 yards	101 to 200 yards
RIFLES + SCOPE	+2D attack	1 to 100 yards	101 to 300 yards	301 to 700 Yards

## MOVEMENT

If the shooter, the target, or both are moving, the attacker's Hand takes a -1D Penalty.

## MELEE

Melee attacks are performed in Opposition.

Both participants roll the dice in Opposition against each other.

The one who wins the Opposition inflicts damages based on the difference between his successes and the ones of his opponent.

In case of a fight with more than two opponents, see "Fighting more than one adversary" bellow.

Remember that if the Opposition roll ends up being a tie, it means that no opponent takes the advantage over the other. Weapons clash, tension rises, but no damages are inflicted during this round.

There is an exception to this rule if an opponent uses a significantly lighter weapon than the other (See Lighter Weapons rules).

The amount of success remaining, the Quality, is added to the Damages of the weapon. The total constitutes a wound.

*Ex: Malik and Hannah are engaged in a knife fight. They both roll the dice. Malik rolls 2 Dots and 1 Wheel. Hannah rolls 1 Dot. This is 3s for Malik and 1s for Hannah. Malik wins the round and inflicts 2s damages (3s - 1s) + the knife's damages. The knife is a light weapon inflicting 1 Damage. Hannah is not wearing any armor, so she takes a wound at 3. That's a Scratch, and she is still in the fight!*

## FIGHTING MORE THAN ONE ADVERSARY

An individual fighting more than one adversary can divide their Hand between their opponents and roll the opposition tests for each.

## LIGHT WEAPON

When both opponents are fighting with weapons of a consequent weight difference, the weight of a lighter blade works to its wielder's advantage, because of its velocity.

In case of a tie, the wielder using a lighter weapon wins the opposition roll.

The Quality of the success would be zero; this means that the wielder inflicts damages equal to the weapon's damages.

*Ex: Dagny is using her rapier (Light weapon) against a guard armed with a regular sword (Standard weapon). They roll the dice, and both obtain 2 Successes. In a typical situation, no one would win the Opposition this round, and no damages would be inflicted. But because Dagny is using a light weapon, she wins the Opposition and inflicts 2 Damages. The same would happen if an opponent was using a "standard" weapon against an opponent using a "Heavy" one.*

To help to identify the "weight" of a weapon, they are organized in the following categories:

- Light: Daggers, knives, rapiers, etc.
- Standard: swords, bastard swords, axes, maces, hammers, etc.
- Heavy: double axes, claymores, etc.

## SHORT BLADE VS LONG BLADE

When both opponents are fighting with weapons of a consequent size difference, the reach of a shorter blade

works against the wielder. The fighter with the shorter blade rolls his Opposition check with -1D Penalty.

*Ex: Ian uses a knife and faces Cassandra, who is using a baseball bat. During their Opposition Roll, Ian will roll the dice with -1D penalty.*

## HIT

To obtain the number of damages inflicted by an attack, the player adds the Quality of his attack and the Weapon's Damage Value from the weapon used.

### Gun Damages:

- **Small** calibers (22, 380) **2**
- **Standard** calibers (38spe, 9mm) **3**
- **Heavy** Calibers (357, 44mag, 10mm, 556, etc.) **4**

**Note:** The distances give Penalties; therefore, they potentially reduce the number of successes on a roll. Because Successes are added to the damages, distances affect the damages of a shot as well.

It may seem unrealistic to reduce the damages inflicted by a bullet because of an increase in distance. But the further the target is, the less chance the shooter has to hit a vital zone.

Heavy Calibers require a Keyword implying that the shooter is comfortable with heavy calibers. For example, "Big revolvers" or "strong arms" ... If the shooter doesn't have anything like that, he shoots with -1D Penalty because of recoil anticipation.

### Melee Damages:

- Fistfight **0**
- Light blade, tonfa **1**
- Standard weapon (big knife, ax, bat) **2**
- Heavy weapon (Bat and nails, heavy pipe) **3**

## SHOT PLACEMENT

The location of a hit is usually determined by the heaviness of the wound. A Scratch indicates a shot to the arms or legs, or maybe a bullet that just barely touched the target. A Bleeding wound means that an important area of the body has been damaged: the lungs or other vital organs. Or maybe a part of the face that is not life-threatening but heavily hit. A Dying wound requires immediate emergency intervention, implying an injury in the head, the heart, a vital organ, or an artery bleeding profusely.

Gamemaster, if you need to randomly determine where

the shot hits, roll a D10:

- **Skull** (1): Head
- **Blank** (2-5): Legs or arms
- **Dot** (6-9): Center mass (Chest, shoulders, guts)
- **Wheel** (10): Vital organs (Heart, neck, arteries)

The table is set to maximize the chances to hit "center mass" because that's where most bullets go!

## ARMORS

Armors affect the total amount of Damages inflicted. The Protection value of the armor is removed from the total of damages inflicted.

- Protective clothes (cops outfit, heavy leather): **1**
- Kevlar, bulletproof vest: **2**
- Steel plates, Combat Mask: **3** (-1D to any physical action)

*Ex: Dirk shoots with 4D. He shoots at Jim from a Short distance. Jim is wearing a Bulletproof vest (protection 2). Dirk rolls 3 Dots.*

*That's 3 successes, plus Bob's Standard caliber (+3) minus the armor (2) —> 3s +3 -2 = 4 Damages.*

*This is a Bleeding wound. (See wound levels in the chapter "To Bleed, to die")*

## TO BLEED, TO DIE

Each time a character deals or takes damages, it inflicts a Wound of a certain level.

The wound levels are as follow:

### Standard/average Character:

- 1 to 3 damages: Scratched
- 4 to 5 damages: Bleeding
- 6 or more: Dying

### Character with Keywords suggesting a weakness in resistance/endurance:

- 1 to 2 damages: Scratched
- 3 to 4 damages: Bleeding
- 5 or more: Dying

### Character with Keywords suggesting exceptional resistance/strength/endurance:

- 1 to 3 damages: Scratched
- 4 to 6 damages: Bleeding

- 7 or more: Dying

Here are the consequences of each inflicted wounds:

### Scratched:

- If a Scratch is the first Wound taken by the character, it gives a **+1D Bonus** to the character's next action because of the adrenaline rush.
- Every Scratch after the first Wound gives a **Stress point**, adding **1 point** to the Stress Gauge.

### Bleeding:

- The player (or the Gamemaster) must make a test of endurance/resistance/willpower, or whatever Keyword is appropriate to figure if the character stay conscious.
- Each "bleeding" Wound inflicts a **Penalty of -1D** on the character's every action. The character also gains a Stress point.

### Dying:

- If a character is dying, the player (or the Gamemaster) must make a test of endurance/resistance/willpower, or whatever Keyword is appropriate. Failing the test means death. For NPCs, such a wound is **death**.

The **Endurance Test** is not affected by penalties coming from stress or wounds.

In case of a **Dying Wound**, if he has succeeded his **Endurance test**, the player also rolls a D8:

- **Blank** (2-4): Nothing happens, roll again next round
- **Dot** (5-7): Stabilized, yet completely unable to stand up or move. No need to roll this die next round.
- **Wheel** (8): Somehow, the character finds the strength to get up and maybe find a safe spot for himself.
- **Skull** (1): Death

When a character takes a wound, you Gamemaster should check a circle corresponding to the Wound's effect on the Group Sheet.

You keep tracks of the Wounds, not the players, as mentioned earlier.

The "hidden wound" system also implies that you may have to roll the **Endurance Tests** for your players.

## SPECIAL MOVES

### Headshots (Distance / Melee)

To make a Headshot, the shooter must use a Move and take a -2D Penalty.

If the roll is successful, it adds 2 to the damages.

### Dodging bullets (Distance)

First of all ... good luck with that.

The target must use a Move to attempt a dodge. This makes it harder for the shooter to hit.

The shooter gets a -1D Penalty.

Dodging a shot gives a -2D Penalty to the dodger if attempting to shoot while dodging.

### Taking cover

**Blabla**

### Disarm (Distance / Melee)

The shooter uses a Move and takes a -2D Penalty. One Success is enough to disarm the target.

### Pushing the advantage (Melee)

You know in swashbuckling movies when one opponent takes advantage of his superiority in skills to push his adversary, strikes after strikes until he delivers one direct and final killing blow?

Well, this is it!

After a successful opposition roll, a fighter can decide to push his advantage.

In this case, they decide not to inflict any of the damages he could have inflicted on this round. Instead, he can add the successes from his attack roll to the damages he may inflict during the following round if he wins the Opposition again.

Cumulating damages this way guarantees a devastating strike!

Pushing the advantage can be combined with other special moves.

*Ex: Dagny wins the Opposition with a margin of 1 Success over her adversary. With her sword (Damages 2), it would be a total of 3 damages. A scratch. She decides not to strike this round and push her advantage instead.*

*The following round, she wins the Opposition with a margin of 1 success again, but this time she adds the Success from the previous round (1) to the damages, which makes a total of 4. It's a bleeding wound!*

*If Dagny had lost the second Opposition, she*

*would have lost the accumulated success from the first round as well.*

### Going all in (Melee)

A fighter who decides to go "all in" and attack as violently as possible must announce his Stance and use a Move.

If he wins the Opposition, he can add 2S to his Damages. But if he loses the Opposition, none of his successes are deducted from the winner's. In other words, if he loses the Opposition while going "all in," he is in deep trouble.

### Defensive Stance (Melee)

If a character decides to focus on defense, he can roll his opposition check with a +1D Bonus. But if he wins the Opposition, he does not inflict damages.

### Defensive Stance + Shield (Melee)

If the player is using a shield, and if he takes a Defensive Stance, he gets another +1D Bonus to his roll. For a total of +2D

## THE DUEL

The characters may find themselves in a situation when the speed of their draw is essential to their survival. Where drawing the weapon and shooting faster than the adversary is critical.

Or even worst, cops can find themselves in situations where they must wait for their adversary to put their hands on their gun in order to justify their use of lethal force.

This is typical of old western movies duel scenes, where Clint must draw after his opponent (to act in a state of self-defense not be sued for murder) but manage to shoot first to stay alive. In other words: be quick or be dead.

The following rules only apply when the two opponents have their weapons holstered. If one of the opponents is already holding the gun and ready to shoot, he has the Initiative. If both opponents have their weapons pointed at each other, the first one who decides to shoot is the first to shoot. And he better not miss.

As a reminder, the way initiative works in the Perdition System is as follows: both opponents calculate their Speed (see page XXX). The Character with the largest amount of Keywords involving speed and reflexes, or weapon skills is the one with the Initiative.

*Ex: Jane has the Keywords "Basic training +1", "Handguns +2," and "Fast as lightning +1". That's a Speed of +4 (Best keyword +2). Matt has the Keywords "Athletics +1" and "Basic training +1," giving him Speed +3.*

So, when both opponents have their weapons holstered, the one with the highest Speed is the fastest and will take the first shot.

As mentioned in the Speed rules, both opponents can boost their Speed by sacrificing some accuracy. In terms of rules, a player can remove dice from his Hand to add it to the Speed. He would then act faster, but with fewer chances to place a good shot!

*Ex: Jane doesn't know how fast her opponent is, and she wants to shoot first. Her Keyword "Handguns +2" gives her the confidence she can sacrifice a bit of accuracy to boost her Speed. Her Speed is +4, but she adds a +1 to it by removing a die from her Hand. Instead of shooting by rolling 4D, she will only roll 3D.*

## **DRAW LAST, SHOOT FIRST**

Now, when it comes to the Western movie aspect of things, as mentioned early on, a character might have to draw last but shoot first.

In those situations, the player with the highest Speed score can decide to "pass" and let the opponent act first. Each time one of the opponent "passes," he gains a Stress point.

*Ex: Jane doesn't want to draw first. She has the Initiative, but she decides to pass. Because of the tension building, and because she is giving up Initiative, she gains a Stress Point. This is the price of purposely taking the risk of not drawing first.*

Each opponent can give up the Initiative as much as they want, but they accumulate Stress Points each time they do so. Accumulating Stress Points leads to losing dice from the Hand.

When an opponent decides to shoot, the adversary can take back Initiative by taking another Stress Point.

*Ex: Jane has the Initiative and a Hand of 5 dice. Mike has a hand of 4 dice. Jane refuses to shoot first; she "passes." She gains one*

*Stress Point and checks one circle on the Stress gauge.*

*Mike also refuses to draw; he spends one die and passes as well. He checks a circle on the Stress Gauge.*

*Jane still refuses to shoot; she passes and now has 2 circles checks on the Stress Gauge, meaning that her upcoming actions will be performed with a -1 Penalty.*

*The tension is building; Mike knows he has less than Jane in his Hand. He breaks and shoots!*

*But Jane now decides to take another Stress Point to steal the Initiative from Mike. She is now shooting first after letting him draw. She technically is in a legitimate state of self-defense. Because she took the Initiative back, she now has a total of 3 Stress Points. That gives a -2 Penalty, and she now has a Hand of 3 dice.*

*Hopefully, this is enough to kill her opponent, or else he will shoot next.*

And that's all there is to it.

Of course, players can involve Tenacity and City dice to add a bit of blood to their wine!



# PERDITION

Perdition is based on the principle that the City is taking advantage of her Citizen. Feeding on their personalities and Inclines to slowly corrupt them, and ultimately devour them.

The City will push the characters toward actions involving their own behavioral patterns. And the more the characters allow themselves to be pushed in that direction, the more they give ground to the City, slowly becoming one with Her. Their individuality disappears, their ability to make choices, to contradict their habits, to change evolve, it all fades away. As they allow the insidious immersion of the City into their psyche, their free will is getting obliterated. This process is called **Perdition**.

Perdition can take human beings through different mental and physical states, all more or less critical. It can affect them up to the point of no return. Madness, Ghosting, Hollowing, Retroprocessing, and many others are some of the consequences of an advanced stage of Perdition.

## PERDITION AND INSANITY

In order not to let the City corrupt their souls, the characters end up being in perpetual conflict with themselves. Listening to their "selves" is not something one should fear or avoid doing.

But somehow, in Retrocity, this is the vicious way the City gets to its citizens. By drowning them deeper into who they are, flattering them, encouraging them to the extreme. This is human, and the City takes advantage of it. She provides a sense of comfort, like a slow melody that will take the children of Retrocity off their beds to drown them with the rats, deep into the river.

Retrocity pushes on the Inclines of the most vicious individuals as well as the kindest. Retrocity has no specific moral code. The City does not discriminate between "bad" or "good." It is just some entropic force, pushing the individuals always a step further.

Perdition will get you, no matter if your Inclines are the sweetest or the most toxic. Nobody is immune. And there is no moral logic behind that.

## IN GAME

The Group Sheets feature a Corruption Gauge and a box to write down the Perdition Rank for each character. The gauge has 10 circles. Once the 10 circles are checked, the Perdition Rank increases.

As for the Wounds, you are the one in charge of keeping tracks of the Perdition Process's evolution for each character at your table. It is better to let you, Gamemaster, handle this aspect of the game through narration and descriptions rather than having players look at the number of circles checked on their sheets.

Make sure to gradually allow them to see how their characters are changing. Be subtle. Give them hints through your descriptions of the world around them, or the way their characters are becoming slowly conscious of the changes within themselves, whether they are mental or physical.

Refer to the following chapters to get a clear idea of how Paths, Stigmas, and Afflictions affect the individuals in the City.

## PERDITION AND INCLINES

Each character's Profile comes with a list of personality traits, tendencies, and behaviors called Inclines. The Inclines are the psychological traits that give to the city a grab on the characters.

In critical situations, acting in accordance with those Inclines provides the characters with the option of using the City Die.

But this comes with consequences, in the shape of Corruption points.

A character starts with two Inclines (one from their profile, and one that she picks during the Character Generation), but can accumulate more of them as the game sessions progress.

## THE CORRUPTION GAUGE

Every time a character uses a City Die, she gains a Corruption Point. She also checks a circle in the Corruption gauge.

As the Corruption Gauge gets fuller, the City takes over the soul, and the character gains Perdition Stages.

Once the Corruption Gauge is full, the character increases her Perdition Stage by 1 and erases the 10 circles.

Every new Perdition Stage, a character contracts an Affliction that will affect her in heavy and, more than often, negative ways.

Perdition Stages scale from 0 to 5.

### **GAINING CORRUPTION POINTS**

Each time the characters' Inclines are triggered in a significant situation, they can use the City Die. The City Die is a red D12.

- Using the City Die adds 1 Corruption Point to the character's Corruption Gauge.
- Obtaining a Success with the City Die adds 1 Corruption Point to the Corruption Gauge.
- Rolling a Wheel adds 2 Corruption Points to the Corruption Gauge, and the result of the action (even if successful) comes with a dark outcome, as the City is powerfully tainting the action of the character.

### **LOSING CORRUPTION POINTS**

- If the result of a City Die is a Skull, then something terrible happens. The City violently rejects the character and tries to hurt her, resulting in some traumatic Failure. The player loses 2 Corruption Point.

Any time the characters are significantly acting against their Inclines to "resist," they are fighting the influence of the City.

Players insistingly acting against their Inclines are rolling the dice with a -1D Penalty, with no access to the Tenacity gauge. If the action succeeds despite the penalties, then the character loses 1 Corruption Point.

### **USING THE CITY DIE**

Using the City Die will give advantages to the characters, as the City is empowering them.

But this comes with some consequences as well.

A successful action performed with the support of a City Die will be tainted by the City's influence.

Whether the character becomes a more hectic version of herself or shows some lack of control, something feels off. Emotions, or the absence of them, are pushed to the extreme. Anger is a common sign of the City influence; the individual's inability to stop and reflect on their actions is another. It all depends on the Path the character is on.

All actions performed with a City Die have a dark side.

You should always imply the negative forces at play when describing the results of the characters' actions. The Incline that triggered the use of the City Die should manifest itself in the way the action is accomplished. It is up to the players to role-play accordingly, and to the Gamemaster to encourage them to do so.

## **PERDITION STAGES**

Most characters start the game with their Perdition Stage at 0, unless a player decides to play an individual with a heavy past. That would justify a Stage 1.

It is very rare to meet individuals who manage to remain unaffected by the Corruption process, and players should expect Retrocity to affect their characters sooner or later.

Every time a character checks the last of the 10 circles on the Corruption Gauge, the player can erase them all and level-up to the next Perdition Stage.

When reaching the first Stage, the player must chose a Path for her character, accorded to her experience, profile and personality. (See "Paths" bellow).

Corruption points can be kept under control, but Perdition Stages do NOT go down. Once a character reaches a new Stage, there is no way back to a lower state.

Well, there is, but it is a tough one. The only solution for the individual is to separate themselves from their own humanity by adding mechanical implants within their bodies. By increasing the machine in them, the citizens become "less human" and therefore reduce the power that the City has on them.

Whether it is because of the Corruption process, or the increase of metal parts within their bodies, Retrocity inhabitants do not have many fulfilling and positive options: the City, the machine, or the perpetual fight. And in the end, only death.

### **PERDITION REDUCES TENACITY**

Perdition Stages affect the Tenacity Gauge.

Each Stage after the 2nd one reduces the Tenacity Gauge by 1 point permanently.

This means that an individual at a Perdition Stage of 4 does not have a Tenacity Gauge anymore. She can still use Tenacity Dice by taking Stress points or using the

ones available for the group.

## INCLINES

Inclines are psychological traits.

Characters are partly defined by their Inclines. They start the game with a minimum of 2 Inclines: one provided by their Profiles and the other chosen freely during the Character Generation. They are some sort of Keywords linked to the character's personality. They are tendencies that can trigger the use of the City Die.

New Inclines can be added down the line. Characters evolve and change, going with the flow of in-game experiences, gaining Inclines according to what they are going through.

Inclines can also work as Keywords.

For example, if a character has "Stubborn" as a Keyword, it can count as a +1 Bonus in situations when the Character must not give up, and as a -1 Penalty when they really should let go!

Here is a list of Inclines that can be chosen by the players for their characters. They are also invited to create their own if none of the following fits:

- Terrified by (Type of phobia)
- Self negligent
- Selfish
- Always joking
- Overthinking
- Leading
- Controlling
- Obsessed with order
- Need for chaos
- Need for Justice
- Narcissism
- Sadistic
- Masochist
- Perfectionist
- Depression
- Greedy
- Lazy
- Entitled
- Judgemental
- Paranoid
- Domination
- Impulsive
- Cowardice
- Trustworthy
- Untrustworthy
- Blind courage

- Naivety
- Craving power
- Obsessed with money
- Sex addict
- Drug addict
- Rigid
- Etc

## PATHS

Through the manifestation of their Inclines, the Characters accumulate Corruption Points and will ultimately be assigned a Path. This Path symbolizes their spiritual evolution as they go through their routine within the City.

All Paths lead to Perdition. They are all connected to Corruption. Because the City breeds and feeds on the worst of humanity. No matter who you are, the City will find its way to your core.

Each Path offers its own manifestation of Perdition. But the ultimate and final Stage always involves the idea of being "devoured," "swallowed" by the City.

As mentioned earlier, a way to decrease the Corruption Gauge buildup and the inevitable path toward Perdition is to get some implants installed within the flesh. Implants turn Citizens into machines, making them less human and, therefore, less subject to their Inclines.

Inclines put individuals on a specific Path related to their tendencies.

Paths are mystical journeys between the lines of reality. They are the invisible streets of the City, the symbolic roads that the Characters are taking.

Depending on what Path an individual wanders, the City will affect them in various and specific ways.

Paths are the directions that the Characters are taking in their lives. As individuals step on this sinister journey, they start to show physical and mental signs of the Path they find themselves walking.

Each Path matches and evolves with the Perdition Stages of the Characters. Each Stage comes with mental or physical Stigmas.

Those are the manifestations of Corruption. They are increasing the progression toward the ultimate Stage of Perdition.

Each time a character reaches a new Perdition Stage, you should decide what new Stigma will affect the character. To do this, start by picking the one at Stage 1, according to the character's general behavior.



Paths are mapped visually in the following pages to help you decide on the character's progression from a Stage to the next.

Certain Stigmas are directly linked to some others, and you just have to follow the red lines to see the best options for the character's slow fall.

As the Perdition Stages increase, the Stigmas become stronger and more intense. Reaching the last Perdition Rank always has tragic consequences for the Characters. There are 8 Paths described in the book, but that may be a bit restrictive. Everything is possible in Retrocity, and if you think that a character at your table deserves a custom Path, feel free to build your own. You can take inspiration from the ones that are written and create a new map!

## 8 PATHS

- **Path of Blood** (Violence, passion, impulsivity, etc)
- **Path of Glory** (Perfection, ambition, narcissism, success, etc)
- **Path of Madness** (fear, madness, disorders, etc)
- **Path of Darkness** (evil, pain, sadistic, etc)
- **Path of the Judgement** (Righteousness, Domination, Control, judgmental, order)
- **Path of Oblivion** (Cowardice, opportunist, nihilism, laziness etc)
- **Path of Perversion** (Sex addiction, instant gratification, obsessions, greed)
- **Path of Sacrifice** (Self sacrifice, blind courage, naive sense of justice, self-neglect)

## PATH STAGES

- **Stage 01:** The first level of a Path is always mental. So are the Stigmas coming from this first Stage. It comes with recurrent dreams at night and

weird thoughts and ideas. It is a step where the Path confirms itself to the characters. The deal is being made. At this step, the characters can still fight the Path; and try to modify their actions radically. Most of the time, this is a vain effort.

- **Stage 02:** The first level of a Path is always mental. So are the Stigmas coming from this first Stage. It comes with recurrent dreams at night and weird thoughts and ideas. It is a step where the Path confirms itself to the characters. The deal is being made. At this step, the characters can still fight the Path; and try to modify their actions radically. Most of the time, this is a vain effort.
- **Stage 03:** At the third level of Corruption, new physical and mental manifestations appear. The character is now Corrupted to a level that others can perceive. The Path they have taken is defining them, and it shows. This level comes with handicaps and advantages, as the City starts to manifest herself to the characters, and within themselves, in more obvious ways. Some Corrupted individuals will say that the City speaks to them with words or images. Hallucinations or wishful thinking? ... probably not.
- **Stage 04:** At the fourth level, the characters' physical and mental Stigmas are becoming extreme. They are now almost impossible to hide.

At Stage 04, individuals will experience the Dark Echo, a "voice" occasionally speaking through the character's mouth for the first time. Each Path has a specific version of Dark Echo.

- **Stage 05:** At the fifth level, the character is fully Corrupted. Physical and mental consequences and signs of Corruption are at their most intense level.

At Stage 05, you should have a conversation with your player about the fate of her character. This Stage of Corruption may make the character impossible to play anymore. You will be the judge. Whether you consider that the character is still playable or should be abandoned to her fate within the walls of the City, you should make sure to build some solid in-game narrative around this. The final stages of Corruption are here to create tragic stories, and you would be missing a great deal of the game's spirit by not taking advantage of it within your campaign. Good endings are essential, even (Or especially) when they are tragic!

When a character evolves past Level 5, they "become the City".

### STIGMA LISTS

You, as the Gamemaster, should decide what Stigmas the corrupted characters develop. It is a better time for everyone at the table if players get to find out in-game and through experience what is happening to their characters. The Perdition process should be included in the stories through narrative incentives and roleplaying.

To decide what Stigma a character develops, you can pick a stigma yourself or roll a die.

Whatever you decide to do, avoid letting the player pick, as it would be spoiling the in-game discovery experience.

### AFFLICTIONS

As characters deal with the Stigmas from the Path they may have stepped on, Corruption has an additional effect, coming at them with irreversible and deadly consequences: it will make them sick!

There are three main diseases emerging from the Corruption process. They are called Afflictions, and the Corrupted characters will most likely catch one of these.

Afflictions are directly connected to the personalities of the citizens. They are like viruses, growing and spreading from people's behaviors, obsessions, and traumas. To illustrate the way it spreads, let's just say that Corruption lowers the immune system of Retrocity's inhabitants' souls. And the more corrupted they are, the more chances they have to catch one for these diseases.

Players must roll a D8 every time their character reaches a new Perdition Stage.

Depending on the result of the roll, here is what happens:

- **Skull (1):** The character contracts one of the three Affliction in a very potent form. The Affliction starts directly at Stage 2 instead of Stage 1. If the character is already Afflicted, her Affliction evolves 2 stages further!
- **Blank (2-5):** The character contracts one of the three Afflictions at Stage 1. If the character is already Afflicted, her Affliction evolves to the next Stage.
- **Dot (6-7):** The character doesn't develop an Affliction. And if she is already Afflicted, the disease doesn't evolve to the next Stage.
- **Wheel (8):** The character loses 5 Corruption points. If the character is already Afflicted, her Affliction regresses to its previous Stage. An Affliction can potentially disappear this way.

Once a character contracts an Affliction, you must define which one it is. The best way to do it is to consider the character's personality. You want to create a narrative around this character that respects the player's directions and fun as they play her.

In other words, as a Gamemaster, try to pick an Affliction for the character that the player will enjoy interpreting.

Each Affliction comes with Stages that evolve as the character's Corruption progresses. (See section XX).

The three main **Afflictions** in Retrocity are the following:

The three Afflictions are the following:

- **The Retroprocessus:** the individual is infusing/ blending/merging with an object that is especially significant for her.
- **The Ghosting:** the individual is losing her materiality. She is becoming translucent, actually disappearing.
- **The Hollowing:** the individual's personality is disappearing. The body remains, but the City is taking over the spirit. Hollows, also called Wanderers, are avatars of the City walking the streets!.

Afflictions and their symptoms are described in-depth in the chapter "Afflictions".



# PATH OF BLOOD

## STAGE I

### **Violent thoughts**

You are experiencing recurring violent thoughts and dreams. The thoughts are tense, brutal, unexpected. You feel harassed by your own brain. Some days, you have the urge to repress your thoughts. Some other days, you embrace them.

### **Bloody temper**

You lack patience. You get irritated easily. Jumpy. The first answers to your problems are not as peaceful as they used to be. Sometime you go straight to anger! What you thought was just a phase is now an inherent part of your personality.

### **Passionate**

You feel more driven lately, impulsive even! You are just excited about specific things and you want to fill yourself up with whatever you are into. You used to like it, but now it's an obsession!

STAGE II

STAGE III

STAGE IV

STAGE V

# PATH OF GLORY

## STAGE I

### **Megalomania**

You experience recurring dreams and thoughts of power and glory. You wake up feeling excellent. And your days get only better. You walk around happy to make people's life better by blessing them with your presence.

### **Over-Confidence**

You believe in yourself, and you don't see why you wouldn't. You don't take no for an answer. You can achieve anything. There is not much you wouldn't try. You struggle to accept failure, but you don't fail much anyway.

### **Vanity**

You are obsessed with yourself. Mirrors and reflective surfaces are just eye candy for your eyes. You don't mind interrupting conversations, and when you do you start every sentences with "I" or "My".

STAGE II

STAGE III

STAGE IV

STAGE V



PATH OF

MADNESS

## STAGE I

### **Weird**

You have odd ideas and crazy dreams. Sometime you feel like you see the world in a way that is completely different from other's perceptions. You feel creative and original, but everyone keeps looking at you weird when you give your opinion about things or suggest your ways to solve problems.

### **Phobia**

It didn't use to bother you. You used to feel fearless, but it is changing. Whether you are becoming uncomfortable in the dark, or you can not stand to be near a tall structure, or cracks in the walls scare you because you keep wondering about what is hiding behind ... no matter what it is, you have developed a new phobia and it is getting overwhelming at times.

### **Absence**

You feel disconnected from time to time. Like you stepped aside from the world for a minute. And when you reconnect, you find yourself wondering when your mind went, for how long and what happened during this moment.

STAGE II

STAGE III

STAGE IV

STAGE V

PATH OF

# DARKNESS

## STAGE I

### **Broken compass**

Some people like to refer to something called "moral compass". If there is such a thing, yours might be broken. You understand what society accepts as good or bad, that's not the problem. You just truly don't care about it like you used to.

### **Sadism**

You seem to be taking pleasure in other's pain and suffering. You enjoy the distress in their eyes, you enjoy the tense jaw line when they try to contain it. It took you a while to accept this truth about yourself, but you don't deny it anymore. You stopped trying.

### **Despise**

Some say "I hate people" as they vent about their day at work, or about someone who pissed them off. You don't say it, but you mean it. You don't say it because there is no one with who you want to share your honest feelings anyway. You don't just "hate" them, you truly despise most people. The way they think, the way they present themselves, the way they taint everything with their pathetic existence. And that probably makes you mean. Not that you give a fuck.

### **Fatalism**

Everything is meant to rot and disappear. We are an instant, a burst. Yesterday you were born, tomorrow you will be gone. With everything you built, everyone you knew. And the memories will follow as the people you shared this instant of life will die as well. You find comfort in this. Some would call it depression, but you just feel cold, detached. Ready to disappear.

## STAGE III

## STAGE IV

## STAGE V



EXIT

PATH OF

# JUDGMENT

## STAGE I

### **Control freak**

Things are better when you do it. If you don't who knows how it will turn out! Plus, you double-check, just to make sure. And people also! People should speak when they are supposed to. Randomness and surprises are just bad news.

### **Self-righteous**

Most likely you are right. You may be debating with specialists, but it's just common sense right? Maybe they lack distance on the issue. If anything, their pride gets in the way of understanding the obvious rightness you are demonstrating!

They have been doing it this way for years, so maybe it's time you get involved and show them!

### **Judgmental**

Look at them. They just don't get it. They settle. They swim in mediocrity with no will to improve anything whatsoever. Failure, pathos, and laziness. They say you should try walking in their shoes, but truly your feet deserve better.

STAGE II

STAGE III

STAGE IV

STAGE V

PATH OF

# OBLIVION

## STAGE I

### **Absence of dreams**

You used to remember them, at least sometime. But you can't even remember the last dream you had. It doesn't matter how much you sleep, how deep, you just wake up with nothing, a blank night. And that feels really empty after a while.

### **Bad memory**

For the hell of it you can't remember. I guess if he says you did, you might as well believe him, right? You don't just lose things, you lose moments. Sometime even when you look at photos you can not get back to it. It's as if it was someone else. Experience is based on memory, and yours is getting bad. It feels like wasting entire chunks of life. And what about this house on the country side. You know you lived there but ... was it even a house?

### **Laziness**

Why doing today what you could do tomorrow? You forget, or you get distracted, or you find something more fun to do. It can always wait. Everything can wait ...

### **Cowardice**

You'd rather avoid it. If you look the other way, pretend you haven't seen it, pretend it hasn't been said, it makes things easier right? Plus you never know! Someone could get hurt. You could get hurt. Why would you want that? It should pass at some point. Everything passes.

STAGE II

STAGE III

STAGE IV

STAGE V



PATH OF

# PERVERSION

## STAGE I

### **Recurring obsessional dreams**

You are getting obsessed with something, it even contaminates your dreams. Long pulsating tongues, sharp blades, dirty money ... whatever it is, you can't keep your brain away from it. Then again, why would you?

### **No boundaries**

Oops you did it again. You know you shouldn't, but it's not like it's hurting anyone! You just had to say it. You just wanted to touch it. Why being so serious about everything? People should really follow their instinct a bit more! Embrace their impulses. You sure do!

### **Manipulative**

It doesn't matter what it takes, you will get it. And you might as well let others get their hands dirty. You just make them do it. You will twist things around until you are satisfied. You twist facts, you twist truths, you twist people. Some have called you toxic, but hey ... they just don't know how to appreciate you!

STAGE II

STAGE III

STAGE IV

STAGE V

PATH OF

# SACRIFICE

## STAGE I

### **Selflessness**

You just don't think about yourself first. You always let others go first, have the first bite and the last, talk before you, take the seat. It's to a point where it may become a problem for yourself, but it doesn't matter!

### **Self depreciating**

You don't think much of your person. You know you suck! In conversations, you will be the first to point out your weaknesses and faults. And people who compliment you are obviously just trying to be nice.

### **Idealist**

You have a love for this world, and everyone living around you. It's not perfect out there, but together we can make it better, even a little bit. And so you make big plan and projects, you always push for the good ... in a place that keeps getting worse and worse everyday. Some people say you are funny though.

### **Courageous**

Someone has to do it! You feel like you can! The more you grow, the more confidence you get, and you think you are up to the task. And if that's for the greater good, you won't hesitate!

STAGE II

STAGE III

STAGE IV

STAGE V



# CHARACTER GENERATION

The Character Generation process is made to be simple while allowing players to develop their characters in depth.

## **Option: Create your character as you play!**

A new character can be created in less than five minutes and be playable. A player could sit at the table and start playing while filling up the Character Sheet!

The Character Sheets are made to be self-explanatory. The players can pick it up and simply fill up the blanks. There is no need for a rule book in hands or the assistance of the Gamemaster.

Some areas of the Character Sheets can even be left blank to be completed by the players later in-game, as their characters face various situations and challenges.

*One time, I just told each of the future players on the phone to imagine their character's look and find them a name before showing up for the session.*

*Once everybody had arrived and was sitting at the table, I gave a character Sheet to each of them, and we started playing. When their turn came to impersonate their characters for the first time, I would ask the players, "so, tell me a bit about what we know of Hannah?". Doing so, I was inviting them to be creative and develop their characters while playing. All this only through discussions with me and the other players.*

Of course, this method still follows the Character Generation structure. But, it is just on the go and fun! Give it a try!

When using this method, choosing and writing down the Keywords for their characters follows the same process as the standard method. As we play, the players can decide what their characters are skilled at and what their weaknesses are.

That gives situations where a player could be, "Hey, Hannah has a bit of skill in Computers. She used to spend nights after nights building her machines while at the Academy!". The Gamemaster would then answer, "Sure! Write that down on the Character Sheet! That would be a Keyword +1!".

Once the character reaches the amounts of Keywords

allowed, the character is done!

Some players like to keep some "blank spots" on the Character Sheet to keep room for future Keywords as they are still finding out who their characters are.

## **IN-DEPTH CHARACTERS**

Ideally, characters are born from conversations between the players and the Gamemaster.

Those conversations are important for the player to create a character that fits the lore and the Gamemaster's intentions for the campaign. And they are essential for the Gamemaster to learn a bit more about the character being created and the intentions and motivations of the player.

Together, players and Gamemaster can build a solid alter-ego with a level of depth that will generate quality gameplay and exciting narratives.

## **CHARACTERS IN RETROCITY: COPS**

In Retrocity, you play a particular type of character: a cop.

This implies that all characters will be very similar by nature and numbers because they have gone through the same basic training. This is a great opportunity for the players to focus on an essential aspect of the game: the personality of their alter-egos.

## **EIGHT STEPS**

The Character Generation features the 8 following steps:

1. Concept
2. Profile
3. Inclines
4. Keywords
5. Attachments
6. Details
7. Personal Interview
8. Portrait



## 1- CONCEPT

To start the Character Generation process, the player and the Gamemaster discuss together to create a strong concept for a character who will become the player's alter ego in the City.

All over the Character Sheet, there are spaces that the player can fill up freely, with the assistance of the Gamemaster.

## 2 - PROFILE

The player chooses a profile. Twelve profiles are available as examples, but players should not be afraid to create their own! The list of twelve is not limiting. The profiles are made to give the players a general direction for the role-play of their characters. It is a box that will contain everything they want to put inside. And outside. A ball of clay that they can model as they wish.

Profiles come with Inclines. They are the psychological traits of the character that can trigger the City Dice.

At this step, the player chooses one Incline from the profile of her character. Then, they will have to select a second Incline during the next phase of the Character Generation.

Because two characters built on the same profile can be fundamentally different, a Squad can feature several characters of the same profile.

Here are some examples of Profiles:

- The Entertainer
- The Brute
- The Leader
- The Pessimist
- The Collectivist
- The Individualist
- The Weirdo
- The Analyst
- The Diplomat
- The Opportunist
- The Judge
- The Believer

### THE ENTERTAINER

**Personality:** Entertainers are social animals. They exist through the eyes of others and their days are

full of many interactions. As cops, entertainers are the ones to crack the appropriate (or not) joke at the right moment, to lighten the atmosphere. They are the ones who will decide to take another road just for the sake of distraction. Entertainers are routine breakers. But they can also be obnoxious, whether they are omnipresent or simply refusing to face the seriousness of a situation and dismiss it with jokes. The show that the Entertainer tends to put on 24/7 may very well be some kind of coping mechanism.

**Inclines:** Group interaction, distracting or entertaining an audience, craving attention.

#### What the Squad says about them:

*"Oh yes, I'll show up just because I know he will be here ... I don't want to miss that!"*

*"Shut the fuck up, seriously! The body is not even cold!"*

#### What the boss says about them:

*"Call Mike, we will need a load positive vibes for the meeting."*

*"Is he for real???"*

## THE BRUTE

**Personality:** Brutes are hotheads. They are radical and violent. Always ready to explode. They could reflect and temperate, but most of the time, they don't. Whether they choose to, or simply can not help themselves, their initial reactions to any issue are often violent. They have a physical relationship to the world and the people in it. They are loud, they shake hands too hard, they break things, they drive too fast, and they slam their fists on the table. Pissing them off is a mistake. Brutes often tame their violent tendencies by working out or practicing some violent sport or martial art, which usually keeps them strong and fit, but there are exceptions to that. Brutes can be shrimps and napoleon-syndrome individuals, with their own way to compensate and stay dangerous. Everybody hates brutes until they need them. And when they are needed, nobody does the job better than they do.

**Inclines:** Using force, breaking or destroying things, acting on impulse.

#### What the Squad says about them:

*"Hide your things, here he comes!"*

*"I think I know who we need on that one..."*

*"HELP!!!"*

#### What the boss says about them:

*"Does he even need a gun?"*

*"I wonder how much would crime drop if we had a couple more like her on the streets..."*  
*"Yes you need a warrant for that!!!"*

## THE LEADER

**Personality:** Leaders don't give up. They don't let go. They have a sense of priorities that allow them to make quick decisions and the right ones most of the time. That helps them build a reputation of trustable, reliable, and efficient individuals who will never shy when facing responsibilities. Leaders do not hesitate, get straight to the point, and are excellent at leading a team of men when trouble arises. On the other side, leaders have a hard time with hierarchy (when they are not at the top) and struggle to take orders. Their confidence can make them cocky, and it's better to have only one of those in a squad.

**Inclines:** Leading a group, taking responsibilities for others, making heavy decisions..

### What the Squad says about them:

*"Born to lead, born to bleed..."*  
*"Ask James, you know he will do it!"*  
*"I don't have to take orders from you, you know that right?"*

### What the boss says about them:

*"Why we call him Orpheus? He would lead his own men back from death if we asked him to!"*  
*"John? Who told him to do that???"*

## THE PESSIMIST

**Personality:** Pessimists have seen it all, and they know it's bad. Morning is only the beginning of another row of insignificant events that will obviously lead to something terrible at one point or another. Losing partners, getting cancer, taking a bullet, failing to catch a dangerous killer, no matter what, darkness wins, and they know that. They don't always complain about how fucked up things are, but people around them know what they think even when they are quiet. They rarely smile, and when they do, it usually feels like someone opened a window to let the sunshine inside a barn that has not seen the light for a decade.

**Inclines:** Letting go, giving up, losing, careless.

### What the Squad says about them:

*"Great, I can't wait to work with him again (heavy sarcasm)"*  
*"Did she smile? Someone died?"*

### What the boss says about them:

*"Nah, she is just having a hard day, it will pass!"*  
*"Smile Cynthia!"*

## THE COLLECTIVIST

**Personality:** Collectives work with others. They think "collective." They consider that the best things police can achieve are always accomplished by dedicated teamwork. They know their place, they understand their role, and they are committed to fulfilling it. It takes several pillars to support the temple, and they are one of them. Collectivist individuals are perfect to work with, as they don't ever step on someone's foot. But they tend to be lost when taking the initiative or when they are isolated from the group.

**Inclines:** Interacting, organizing, sharing, assisting.

### What the Squad says about them:

*"She is always there when you need her!"*  
*"You sure you can't do that on your own?"*

### What the boss says about them:

*"You can count on her 100%, she will be there. In fact, she will be even if you don't want her to be."*  
*"With Ron we don't even have to ask."*

## THE INDIVIDUALIST

**Personality:** Individualists are lone wolves. They tend to do most things on their own. And when they don't, they usually wish they did. They have many reasons to be this way. Maybe they consider that the job will be done better if they take care of it themselves, from start to finish. Perhaps they enjoy silence or the sound of their own pace. Being perfectly fine on their own and with themselves comes naturally to individualists, which many people fail to understand. Individualists will do things their way and forget to include their partners in the equation. They will find their way to stay ahead or behind as long as they can get their own space. This behavior is a blessing and a curse for the team, as individualists struggle to work within the group but tend to be quite efficient if they are free to operate as they intend to.

**Inclines:** Acting alone, acting for your own interest.

### What the Squad says about them:

*"Maybe someone need to call her?"*  
*"He left early this morning, he said not to wor-*



ry, he says he has an intuition ..."  
"YOU ARE WELCOME!!!"

**What the boss says about them:**

"Also, when you have the time to g... where the fuck is he?"  
"Just point her in the right direction and let her do her job!"

**THE WEIRDO**

**Personality:** Weirdos have so many faces. So many things make people weird. But the weirdos have enough of that to deserve the title. Something in their behavior, things they do, triggers questioning looks from others at best, or straight-up repulsion sometimes. They can also be attractive for their originality and their different ways of being. They might be socially unable and awkward but excessively skilled at what they do. Or they might be eccentric and obnoxious. They might have some habits that turned into bad reputation, or maybe they are genuinely crazy and barely succeeding at hiding it. Whatever is a bit abnormal within most people, weirdos take it to the next level!

**Inclines:** Doing really unexpected things, acting weird, thinking outside the box, disturbing things and people.

**What the Squad says about them:**

"Don't pay attention, it's just his thing. Look, he is done already."  
"Don't leave me alone with her again. Seriously."  
"Hey, he does his job, and he does it well. And if you ask me, what he does with his eyes is kind of hot!"

**What the boss says about them:**

"Yes you have to work with your partner."  
"If you pay attention, I am sure you can learn things from her."  
"Isn't he hilarious?"

**THE ANALYST**

**Personality:** Analysts read things, and they analyze them. They are thinkers, processors. They feed on pieces of information, reflect on them, compare them, and make conclusions. They do that on the job, whether they investigate a case or read the facial expressions of the suspect they are interrogating. They tend to do that at home too, or even on vacations. This is how their brains are tuned. It doesn't mean they can't take action or patrol the streets, but they tend to overthink things. That makes them sharp investigators, intelligent

needed cops as long as their partners have their back when things muscle-up.

**Inclines:** Facing an intellectual problem, obsessing about something, stopping everything in order to reflect.

**What the Squad says about them:**

"You might want to wait in the car Bob!"  
"Hey, I really need your opinion on that one."  
"Wow, I totally didn't not think of that!"

**What the boss says about them:**

"Ask Pam, she will explain everything. I can't"  
"Please stop starting your sentences by "to put it simply""  
"wut?"

**THE DIPLOMAT**

**Personality:** Diplomats will find a way to make it work. They know how to do that. They discuss, they propose, and they compromise, they come back, they offer, they bargain. And they do all that while making other people comfortable and willing to follow them through the conversational process. Most of the time, diplomats find their way, and when they don't, they have no hesitation in calling an ally. This is also part of their diplomatic process. When their words fail, they know to try a new button to push. Diplomats won't always obtain the best from a situation, but they will actively try, and it always leads somewhere. Most of the time, "somewhere" is a fair compromise, advantaging the work of the police. Sometimes, it can be a total disaster.

**Inclines:** Arguing or negotiating, de-escalating, connecting people or with people.

**What the Squad says about them:**

"Before we go in, maybe we could try to have her talk to him?"  
"Oh yeah, great idea, let's see how those negotiations go, the dude only killed 7 women after all ..."

**What the boss says about them:**

"I think we need Mister Blabla on that one!"  
"Let him talk first, if he is still in there in one hour we will try your method."

**THE OPPORTUNIST**

**Personality:** Opportunists take their chances. If they see a breach, they jump in it. If anything can benefit them, one way or another, they are on it. It doesn't matter if they take it from a warm or a cold body or straight from

REMEMBER  
THIS IS ONLY A  
DRAFT

someone's desk if they have to. If they want it, they will take it. It works on the cases they are working, as well as with their colleagues. When it comes to their career, they will not hesitate to step on someone else's toes. Opportunists can be great to work with: they don't miss a beat and jump on any opportunity within their reach. Their teammates just need to remember to watch their own back because opportunists see weaknesses as invitations!

**Inclines:** Going first, serving your own benefits at the expense of others, claiming ownership, taking advantage of a situation or other people.

**What the Squad says about them:**

*"He just stepped in, for no reason, and asked for this damn case that nobody wanted!"*

*"Here he comes, the future Gamemaster!"*

**What the boss says about them:**

*"She is great! Always here and around when we need her!"*

*"My ass is starting to shine!"*

### 3 - INCLINES

The characters start the game with **2 Inclines**.

These are the character's main tendencies and patterns of behaviors.

One Incline comes from the Profile of the character. The other is to be chosen freely by the player.

**Inclines:**

Adaptable  
Abrasive  
Abrupt  
Adventurous  
Arrogant  
Argumentative  
Aggressive  
Ascetic  
Apathetic  
Assertive  
Blunt  
Brutal  
Careless  
Caring  
Challenging  
Cautious  
Confident  
Contemplative  
Cold  
Cooperative  
Contradictory

Compassionate  
Conformist  
Cruel  
Cowardly  
Delicate  
Dependent  
Dramatic  
Dutiful  
Dominant  
Destructive  
Dismissive  
Defeated  
Dirty  
Dishonest  
Egocentric  
Enthusiastic  
Envious  
Flexible  
Forgiving  
Greedy  
Hesitant  
Honest  
Humble  
Idealistic  
Intrusive  
Incorruptible  
Impatient  
Impulsive  
Irrascible  
Lax  
Loyal  
Libidinous  
Melancholic  
Moody  
Optimistic  
Opportunist  
Obnoxious  
Paranoid  
Possessive  
Provocative  
Realistic  
Romantic  
Reactionary  
Resentful  
Sadistic  
Selfless  
Skeptical  
Stubborn  
Sharing  
Selfish  
Sympathetic  
Submissive  
Uncaring  
Unrealistic

**REMEMBER  
THIS IS ONLY A  
DRAFT**



## 4 - KEYWORDS

Keywords speak about who the characters are in a quantified manner.

They are the skills and proficiencies acquired by the characters during their training and their side activities.

Keywords can be many things. There are no exhaustive lists of Keywords, only lists of examples. The players are encouraged to be creative in describing their characters. They should build them with the freedom they need to create complex and exciting alter egos.

Keywords can be physical, mental, social. They can be weaknesses.

Anything qualifying something the characters know how to do can turn into a Keyword.

On the Character Sheets, the Keywords can be written as single words or sentences. Anything that helps build the identity and personality of the character.

Keywords come with a number assigned to them. This number is the number of dice added to the 2D Base when the character performs an action involving the attributes described by the Keyword.

*Ex: If Dirk has the Keywords "Mountain of Muscles +1" written on his Character Sheet, it means that he would perform physical actions involving strength with 3D instead of 2D (the 2D Base, plus the +1 Keyword).*

In-game, a player picks the most appropriate Keyword for the action her character is trying to perform and adds it to the standard 2D roll.

At the Character Generation, all keywords start with a value of +1, except for the characters' Special training starting at +2 and their Weakness at -1.

A **+1** Keyword signifies that the character is well trained and proficient in the domain affected by it.

A **+2** is rare and means expertise. A character can reach a +2 value after years of focused training.

A **+3** value is synonymous with rare mastery.

- Trained: Keyword +1
- Expert: Keyword +2
- Master: Keyword +3
- Weak: Keyword -1

Some Keywords have negative values. During the Character Generation, the players must choose a Weakness Keyword (-1) for their characters.

A character starts the game with a **total of 5 keywords**:

- Basic Training (+1)
- 1 Special Training (+2)
- 2 Additional Keywords (+1)
- A weakness (-1)

The players simply have to write down their Keywords in each section of the Character Sheet.

Additional lines are available for future Keywords acquired by experience.

In case it is not shiny clear yet: the -1, +1, and +2 values indicated in parenthesis are the number of dice added to the Hand when a player uses the Keyword for a dice roll.

### KEYWORDS IN DETAILS

The Character starts with the following Keywords:

- **Basic Training (+1):** Basic training is a general Keyword including athletics, martial arts, handguns, long guns, driving, laws, etc. Everything that characters who are fresh from the academy should know.
- **Special training (+2):** This is what the characters excel at. Their specialty. What they have been focusing on during their time at the academy. The players must pick one. (See the list of Special Training).
- **Additional Keywords (+1):** It can be anything! It's just something that qualifies the character, something they do well. Something that they have done for a while and became skilled at! It can be a hobby, something they enjoy doing during their time off. Or maybe something they go trained on during or before their time in the police force.

During Character generation, a player can upgrade a Keyword from +1 to +2 instead of getting an additional keyword.

If an Officer has an Additional Keyword that is a continuation from the skills included in Basic Training, it should be noted at +2 instead of +1.

*For example, suppose Marcus wants to take Handguns as an Additional Keyword. In that case, he should write it as "Handgun +2" on his Officer Sheet because his "Handgun" Additional Keyword is an upgrade of the "Hand-*

gun" from *Basic Police Training*.

- **A Weakness (-1):** This is something the characters are terrible at. It can be a handicap, some kind of penalty that can get them in trouble. Be creative. Do not confuse Weaknesses and Inclines. Weaknesses are not personality traits! Significant personality traits should be listed as Inclines instead!

## NON-EXHAUSTIVE LISTS OF KEYWORDS

### Special Trainings:

Driving / Interception procedures  
Close combat / Martial art / Street techniques  
Physical Training / Parkour  
Handguns  
Long guns  
Shotguns  
Strategy / Assault  
Infiltration / Undercover techniques  
Street rules and behaviors  
Interrogation methods  
Investigation techniques  
Psychology, criminology and profiling  
First Responder / First Aid  
Law and legal procedures  
Computer technology and communications  
Networking and social interaction  
Crowd control and mass behaviors

### Additional Keyword:

Lifting  
Mountain of muscles  
Climbing  
Mental maths  
Keeping quiet  
Eye of the tiger  
Great hear  
Never forget a face  
Fast cars  
Great cook  
Unlocking things  
Photography  
Bull stamina  
Chess  
Theatre  
Yoga  
Holo-Fishing  
Rock band  
Drawing  
Reading fiction books  
Etc

### Weakness:

Heavy smoker  
Headaches  
Bad knees  
Shaking hand  
Ugly  
Disliked  
Out of it  
Anxiety  
Depressed  
Broke  
Enemy  
Debts  
Bad reputation  
Etc

## 5 - ATTACHMENTS

The Attachments are individuals, objects, or places, that link the characters to the City, one way or another. They are loaded with memories, affects, and all kinds of psychological implications for the characters.

They can be a family member, a lover, a child, a place where they lived their most beautiful years, or the location of their most intense suffering. They can be things: a lock of hair from someone they miss, a mirror as a token for their vanity, the weapon of a fallen partner.

Attachments can come into play as a support for the characters in a narrative way. During the game, the Gamemaster and the players can discuss how the support from their Attachments manifests itself.

Each Attachment listed on the Character Sheet can also give a +1D Bonus to the characters' actions when they are featured or implied.

As a reminder, the total of Bonuses added to the Hand can never be more than +2D.

For example, a character with an Attachment "Sisterhood of the Blade" can call upon her ex-gang to gather pieces of information from the street about a specific individual.

A character with the "Bike of his grandfather" as an Attachment can make driving tests with a +1D Bonus when ridding it!

Gamemaster, keep in mind that the Attachments are also indications of the Characters' life details and routines. Attachments should be fully integrated into the story arcs of every character and be featured in game. They are hints of potential stories within the story.

As the perdition process slowly takes over the characters'

psyche, the Attachments and the Inclines should assist the Gamemaster in personalizing the various Stigmas and Afflictions affecting the Characters.

For example, a character chasing a piece of jewelry as his "Possession" is at risk of blending with that specific object if she is ill with the Retroprocessus. And the same would go for a character who has listed her dead partner's sidearm.

During the Character Generation, the player must pick a Relationship, a Network, a Possession, and a Place.

## RELATIONSHIPS

This is a person that the character knows well and has some noticeable influence on her life. It can be a relative, a friend, a lover, etc. The Relationship is someone who would come to the help of the character if needs be but is also someone who could ask for the character's help. The players are encouraged to develop their character's Relationship's in depth: who are they, what do they do, what's their link to the character?

### Samples of Relationships:

- A loving spouse
- A benevolent boss
- A cousin that fixes cars
- Children
- An enthusiastic mistress
- A loved mechanical pet
- An ex-partner
- A girlfriend on TV

## NETWORKS

This is the sphere a character evolves in. Her domain! It can be a group of influent friends, a cartel that owes a favor to the character, an area of the City where they grew up, a specific musical "scene," a brotherhood of bikers the character is a member of, etc. It can be anything that can provide support or give the character an edge when their network can be involved.

### Samples of Network:

- A set of criminal informants (CI)
- A cartel from Sector 13
- A bar owner that has "all the info"
- An influent family friend from the Hills
- A parent in the police administration
- A friend into politics
- A bunch of hackers wanted by the police

## POSSESSIONS

Something the character is very attached to. Maybe she always carries it with her. Maybe she just can't wait to get home to find it again! Or maybe she drives it? It can be anything, from a valuable tool to the most useless but emotionally charged piece of jewelry.

### Samples of Possessions:

- A mustang from the 2020's
- A collection of vinyl
- A dead's partner gun
- A necklace from an ex
- Dad's guitar
- A furry bunny costume
- An inherited villa on the Hills
- A photo of a child living away
- A favorite pair of gloves
- A coffee mug
- A deck of cards
- A golden pen

## PLACES

It is the location that is the most significant for the character. It may be a place where she reconnects with herself when her life turns to chaos. It can be a place where something dramatic happened, like the street where her parents got killed. If the character were to haunt a place for the rest of her existence, that would be it.

### Samples of Possessions:

- A street where something awful happened
- A bar where they forget
- A peaceful private artificial garden
- A bunch on a park
- An old house full of memories
- A specific hotel room
- The courtyard of an abandoned school

## 6 - DETAILS

At that step, the player and the Gamemaster can discuss and write down all the remaining details:

### TENACITY

Each character starts the game with 2 Tenacity points.

### SPEED

The Speed value is calculated as follow:

Value of the best used Keyword (speed, reflex of weapon) + 2.

## WOUNDS

Average characters:

- 1 to 3 damages: Scratched
- 4 to 5 damages: Bleeding
- 6 or more: Dying

Characters with Keywords suggesting exceptional resistance/strength/endurance

- 1 to 3 damages: Scratched
- 4 to 6 damages: Bleeding
- 7 or more: Dying

Characters with Keywords suggesting a significant resistance/endurance weakness:

- 1 to 2 damages: Scratched
- 3 to 4 damages: Bleeding
- 5 or more: Dying

## SIDEARM

The player chooses the model of sidearm she carries: Revolver or Semi-Automatic. Look at the combat chapter for the statistics.

## 7 - THE HOPKINS INTERVIEW

While he was at the head of the Police Departments, Chief Hopkins developed a list of questions he used to ask the recruits right after they graduated from the Academy and before their first day on the streets.

The questions were made to learn a bit of personal information about the new officers and a tool to make them reflect and remember the things they value.

Psychologists perceive these questions as some sort of moral contract for the Characters.

Many have criticized and advocated against the relevancy of the Hopkins Interview. But to this day, it is still used by the RPD.

- Full name?
- Birthdate?
- Why did you join the Retrocity Police Department?
- What makes you the right person for the job?

- What is your social-economic background?
- Who to call in case of an accident?
- Married? Do you have children?
- Who are the persons you care about the most?
- What gets on your nerves?
- Anything keeping you awake at night?
- What is your favorite thing to do during your time off?
- What is your favorite food or drink?
- Anything material that you are especially attached to?
- What are your retirement plans?
- What do you want to be done with your body when you die?
- Organ donor?
- What is the best advice you have ever been given?
- What is the best advice you have ever given?
- A favorite song?

## 8 - PORTRAIT

The final step of the Character Generation is pretty simple. The player must provide a photograph of the character!

Gamemaster, I suggest you do as I do: ask your players to look online for random portraits until they find a photograph of their characters. Then they can crop it to the size of an official ID picture, print it, and clip it to their Character sheet!

# CHARACTER'S PROGRESSION

## VALOR POINTS AND CAREER RANKS

Officers gain Valor. Once they have accumulated 10 Valor points, they are ready to ask for a "promotion." If the promotion is accepted, they will be elevated to the next rank in their career.

Ranks in the Watch are as follow:

- Rank 1: Detective
- Rank 2: Sergeant
- Rank 3: Lieutenant I
- Rank 4: Lieutenant II
- Rank 5: Lieutenant III

After Lieutenant III, a detective would be eligible to become Captain, but this obviously is not for her to decide. Here we enter the realm of politics within the Unit.

## RECEIVING VALOR

Each time a Detective and the squad complete a case, they gain a Valor point. But the Gamemaster can give extra Valor points to the detective when she judges it to be appropriate.

Here is a list of actions and their potential Valor gains:

### -2 Valor points:

Suspected corruption, acts of insubordination, terrible mistake in duty, etc.

### -1 Valor Point:

Cowardice, bad behavior, repeated absences, etc.

### +1 Valor point:

Closing a case successfully, saving a life, arresting significant criminal, etc.

### +2 Valor points:

Heroic act, saving human lives, arresting high profile criminals, dismantling a criminal organization, etc.

An officer should receive 1 or 2 Valor points per game session, on average.

## NEW KEYWORDS

When their characters reach a new Rank in their career, the players can upgrade the value of a Keyword or acquire a new one.

A newly acquired Keyword is noted on the Officer Sheet with a Value of +1.

Players can upgrade their officers' keywords as they decide while considering a logical evolution for the character. The progression of skills of an officer should reflect the in-game experiences. For example, an officer should not develop a "Ballistic" or "explosive technologies" Keyword out of the blue just because a player decides to do so.

The upgrade or gain of a Keyword is an excellent opportunity for a conversation between Player and Gamemaster about the character's story and evolution.

## KEYWORD LIMITS

Ranks do limit the Value of Keywords:

- Only at Rank 3 can a character upgrade a Keyword to +3.
- At Rank 5, a character can upgrade a second Keyword at +3.





# RETROCITY

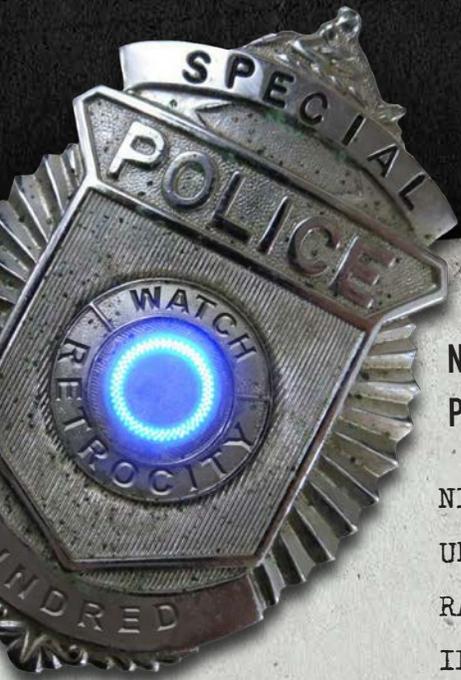
## COMING NEXT

- THE CHARACTER SHEETS YOU NEED!
- A SCENARIO
- AND LATER: THE FULL BOOK! WITH A LOT MORE DETAILS AND THE ATLAS OF RETROCITY

MORE ABOUT RETROCITY

[WWW.RETROCITY.io](http://WWW.RETROCITY.io)

REMEMBER  
THIS IS ONLY A  
DRAFT



**RETROCITY**  
INTO THE LONG NIGHT  
A GAME BY JAMES W. WATSON AND JAMES H. WATSON

NAME: .....

PROFILE: .....

NICKNAME: .....

UNIT: .....

RANK: .....

ID NUMBER: .....



### APPEARANCE

.....  
.....  
.....

### INCLINES

.....  
.....  
.....  
.....  
.....

### KEYWORDS

Basic Training (+1)

Special Trainings

.....  
.....

Additional keywords

.....  
.....  
.....  
.....

Weaknesses (-1)

.....  
.....

### ATTACHMENTS

Relationships .....

.....  
.....

Network .....

.....  
.....

Possessions .....

.....  
.....

Places .....

.....  
.....



PLAYER:  
NAME:  
NICKNAME:  
UNIT:  
RANK:  
ID NUMBER:

PROFILE:

**PERDITION**  
Inclines

KEYWORDS

Basic training (+1)  
Special training (+2)  
Additional Keywords (+1)

Path

Corruption PERDITION  
000000 000000  
000000 000000

Afflictions Stigmas  
.....  
.....  
.....  
.....  
.....  
.....

Weaknesses (-1)

WOUNDS

Scratched 000000  
Stress +1  
Bleeding 0000  
Hand -1D Stress +1  
Dying 0  
Death Roll

PLAYER:  
NAME:  
NICKNAME:  
UNIT:  
RANK:  
ID NUMBER:

PROFILE:

**PERDITION**  
Inclines

KEYWORDS

Basic training (+1)  
Special training (+2)  
Additional Keywords (+1)

Path

Corruption PERDITION  
000000 000000  
000000 000000

Afflictions Stigmas  
.....  
.....  
.....  
.....  
.....  
.....

Weaknesses (-1)

WOUNDS

Scratched 000000  
Stress +1  
Bleeding 0000  
Hand -1D Stress +1  
Dying 0  
Death Roll

0 DRIVER 0  
Shotgun / Assault rifle  
TENACITY 0



# SECTOR 01

# OLD RETROCITY

## INSIDE THE BLACK WALL

A city within the City.  
Inside.

Separated from the other sectors by a gigantic black wall. Unbreakable. A monumental monster of concrete. Vestige of the original Project Retrocity.

The wall is made of massive towers of dark stones, linked together by more blackened sections of concrete. Each tower was built to keep the city from outsiders, and to watch the people on the inside. Giant light projectors ornate the top of the miradors, and they are still functional! In fact, the beams of light can reach such a distance that police still uses them to push the shadows away from the darkest areas of the old city's forgotten neighborhoods.

The nine gates of the old walls are now permanently opened. The heavy and rusted portcullises kept up. I heard that when Project retrocity was built, about a century ago, the only access to the inside was by train. Each gate was also a station where the original inhabitants were being delivered. The old rails are now mostly covered, but some remain visible in the asphalt. Cold and polished pieces of steel that have reflected many faces from the past.

Past the wall, an entire city awaits. With its own structure. Public squares, apartment buildings, sky scrappers and malls. A city within the City. A place that had been locked on itself for so long that its streets still smell like death and oblivion.

When the government reopened the wall, decades ago, the citizens left the old city to relocate in new, more modern, neighborhoods of the current city. The Old Retrocity was already underpopulated because of the experiments and the afflictions, so when the gates finally opened it became a ghost town.

### INCLINES

To refuse to see  
To deny  
To forget  
To remain quiet

## THE SILENT STREETS

Not many cops patrol the old Retrocity. It's not like there is anybody there anyway.

I mean, there are people as well as some kind of police presence in a few neighborhoods, but so many areas are just completely abandoned, and nobody goes there.

It's a dark place. A testimony of all the sick business operated within the walls for decades. Busts of broken androids suspended by chains between the facades of the buildings, the camera in their eyes still operating, skeletons of mechanical animals lying on the asphalt forever. Opened doors of empty buildings. Blackened facades. Curtains flying out of broken windows.

From what I heard, when the Hover Corporation started to intensify the experimentations during the previous century, they hit the population pretty hard. Deaths, disappearances. So much that entire zones simply became empty. Empty-ish I would say. A lot of inhabitants stayed there anyway, because they were sick. At the final stages of their diseases. They merged with the walls, with the doors and the street lights. Their souls are still there. Trapped forever, I guess.

I will never forget the night I followed an individual into the old city. I was parked at the crossroad, waiting for the guy to leave the apartment he just walked in. The window of the interceptor was half opened. To let the cigarette smoke escape while trying at the same time to not let the rain soak my shoulder. I heard a voice, someone calling "hey sir ... sir?". I could see no one around and it took me a minute to realize that the streetlight pole was talking to me. It was a bit crooked, old piece of painted metal with odd shapes like a rib cage and a tortured face. It was asking for a smoke.

I have seen and heard of many cases of Retroprocessus, but I will never forget this one. We chatted a minute under the rain. Me at the window of my car, and him a piece of metal shining under the neon light. He told me his story. How he stayed there after she left him. He looked at her crossing the street to never come back, and he stayed there. He lit a cigarette, his back against the cold pole, and he stayed for a moment. This moment never ended.

Then the guy I was after came out of the apartment. I turned the key and started the car.

And the guy led me straight to another area I suggest you avoid by all means. People who know about this place call it "The Black Heart".

## THE BLACK HEART

I was afraid you would ask.

Where Coliseum Street crosses 39th, at what is said to be the exact center of Old Retrocity, is the Black Heart.

If you search for it, you will find it. Lost in the middle of the abandoned neighborhood. The serpentine streets are all leading to it. Not a soul around. Even the rats ran away from it. If you stop a moment to let the echo of your steps dissipate between the buildings walls, you will feel it. More and more as you get closer.

The slow pulse.

The heartbeat.

If you search for it, you will find it. Some say they followed the whispers. Others speak of the subtle melody that got them there. I parked my car and just followed the pulse.

And there it was standing.

A massive cube of black stone. At least twenty stories tall. I don't know if it's some kind of polished concrete or actual marble, but its surface has a shine that reflects the neon light from the buildings around. It has no doors, no windows, no apparent openings. The cube is warm and a mist surrounds it when it rains, slowly rising to the sky in odd designs and shapes.

For all your questions the answer is the same: I don't know.

Nobody knows.

Nobody knows when it was built, or if it was built.

Nobody remembers what was there before it was.

Nobody knows if it has a purpose.

Citizens avoid the place at all cost. They refuse to mention it in conversations. In fact, the denial is so strong that most people do not even know it is there.

And yet, for some it became an obsession. Some people have seen the Heart in their dreams and can describe it with great accuracy even if they swear that they have never been there.

And among those who have seen it, many have given correlating testimonies about windows appearing on the dark facades, and silhouettes staring at them through the warm glow of light before vanishing as they appeared.

I just don't know.

Don't go there.

I never went back. And if I ever do, it will be to try to get back this part of myself that remained there, trapped forever in the black stone and the mist.



## **WHERE THE LIFE STILL GOES ON!**

And despite all of this, life still goes on in the Old Retrocity. Among the deserted zones left without power, some areas still maintain a pseudo normal activity. Stores, boutiques and various center of activities, still stuck in this vintage style of the previous decades. As if Old Retrocity was still evolving at its own pace, no matter the fact that the wall's gates are now open.

The government and the Corporation are actively trying to re-populate the old city, and it seems like it's beginning to work! The cheap interest rates and competitive mortgages are clearly very appealing for a certain part of Retrocity's population.

So people came back to the (still) active neighborhoods first, and today they are starting to invest in the forgotten neighborhoods and the empty streets. And I don't know what to think about that. There is a darkness there.

## **WHAT IS REALLY GOING ON?**

The facts talk for themselves: there are a lot more cases of sick people within the walls of the old city than anywhere else in Retrocity. And when I say "sick", I mean "afflicted" by one of the three diseases that are officially considered as remnants of the past experimentations.

If you ask me, it is suspicious that even the Hover Corporation decided to relocate their building away from Old Retrocity. They rebuilt the same twin towers outside of the wall, close to the Hills. So now there are four of them, the old twin towers left behind in the old city, and the new ones, built identically, but somewhere else!

## **LANDMARKS AND IMPORTANT PLACES**

- Bar Hooker's where William goes
- The blue hotel
- Androids Graveyard



THE SERPENT'S SKULL

**RETROCITY**

INTO THE LONG NIGHT

## IMPORTANT

This is a scenario for the roleplaying game **RETROCITY: Into the Long Night**, by Bastien Lecouffe Deharme, powered by the Perdiction System.

This document is a **draft**, with many unfinished sections. I am making it available online in order to get feedback from testers and future players!

Expect misspells, frenzisms and other approximations!

But hopefully it is enough for you to take your first steps in Retrocity as a Gamemaster.

Enjoy!

## DISCLAIMER

**RETROCITY** is a terrible place, full of terrible people doing terrible things. The shit going on within the walls of the haunted City has nothing to do with the author's personal views on the world. And the author has other stuff to do than trying to use his games to push his personal opinions on you.

This game is gritty and realistic. And reality is a mean thing. If you are not aware of that, you might want to turn around.

There is a good amount of chances that this game is not for you.  
Be aware.





# THE SERPENT'S SKULL

A One-Shot scenario for **RETROCITY** - *Into the Long Night*

## A STORY OF LOST LOVE

Years ago, **Selim Adras** started working as a hitman for **Mussafar Al Sarben, the Serpent**, leader of the criminal organization called by the same title. Selim was a trusted member and a deadly shooter. His proficiency made him rise close to Mussafar. To a point where he was even hired for the Serpent's personal protection.

While occupying this position, Selim fell in love with **Mara Jasmine Al Sarben**, the daughter of the Serpent.

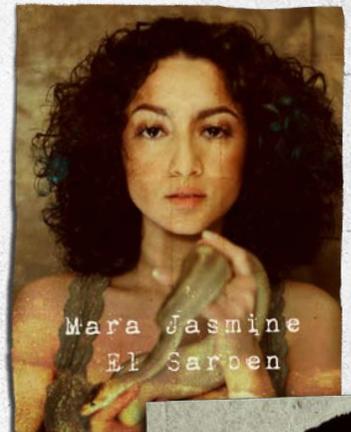
The problem is that Mara was promised to an individual called **Taylor Marshall**, as a token of favor toward a nice business collaboration between the Serpent and the Sons of the Storm, a group of "proud to be white" individuals, businessmen during the day, and bikers at night. Taylor Marshall is a middle aged dangerous man who is claiming a pseudo viking heritage. He is an important member of the Sons of the Storm and was deeply fascinated by Mara from the first day he met her.

But a couple weeks ago, **Mara got killed** in a car accident while being driven to a secret rendez-vous with Selim. Malik Sawar, the driver, survived and is still hospitalized.

The Serpent could not accept to just bury his daughter. He did what the Serpent does best: he created a prosthesis made of black steel, with some of the bones of his daughter. Her **skull** has been turned into a piece of art.

Two days ago, the skull (obvious centerpiece of the Serpent's art collection) has been stolen!

The thief, Selim himself, could not accept the death of his lover and hates the Serpent for giving Mara to another man.



## THE CURRENT SITUATION

So basically we have:

- A **dead woman**.
- A man, **Selim Adras**, who stole a skull because he is in love and cannot accept for his lover to end up in the collection of a father who was going to force her to marry another man.
- A powerful father, **Mussafar El Sarben**, who is going to do whatever it takes to get the skull of his daughter back.
- A third man, **Taylor Marshall**, kicked out of his brotherhood for being "in love with a muslim" and "losing his mind", who wants to make Selim pay. The way he sees it: his future wife died because she was going to meet with that man, and he lost everything after that. Brotherhood and future wife.

## THE UNFOLDING

First, the Serpent sends two of his own men to get Selim. Selim being used to the Serpent's methods (he was one of the best hitman after all!) kills the two men instead and leave their corpses in his apartment. He escapes while the neighbors call the police, mentioning 3 gunshots.

After he lost two of his best men, the Serpent contacts Taylor Marshall and offers him money and favors if he brings back the skull of Mara, with a bonus check if he brings Selim alive.

So, to redo his reputation and avenge the woman he was obsessed with, Taylor Marshall picks up his long rifle and go after Selim, paid by the Serpent. Taylor Marshall is a lost man, with putrid racial ideology, getting paid by an Asian/Arab organization.

To top everything, Selim has been developing such an obsession with the skull of his loved one, that he has started an accelerated Retroprocessus. The mechanical skull is now part of his own face!

The officers will be dragged into a manhunt involving a pseudo-viking hunting a professional hitman who is retroprocessing with the skull of his dead love ...

By retroprocessing with the skull, the personality of Mara resurfaces as well. Selim is now both himself and Mara. And both want revenge for her death! Ultimately, they will go after the Serpent!

Bullets will fly.

# WHAT THE OFFICERS CAN DO

**Called on the scene with the two Serpents left dead, at Selim residence (Central Park, S13).**

**Selim Adras' apartment** is located on 26671 Russel Ave. S13 (at the junction of Defense and Central Park (S12 and S13))  
It has 3 rooms (Bedroom + bathroom, kitchen/dining room, and a living area). It is on the top floor of a 2 stories building, and is accessible by an outside staircase.

When the Officers arrive on the scene, there are already cops and an ambulance parked on the parking lot. Nobody touched anything, they were waiting for the Officers to arrive.

There is one body on the side of the front door, with a bullet in the head, and another one is at the entrance of the bedroom. There is a bullet in the wall, the only shot that the men from the Serpent have been able to shoot.

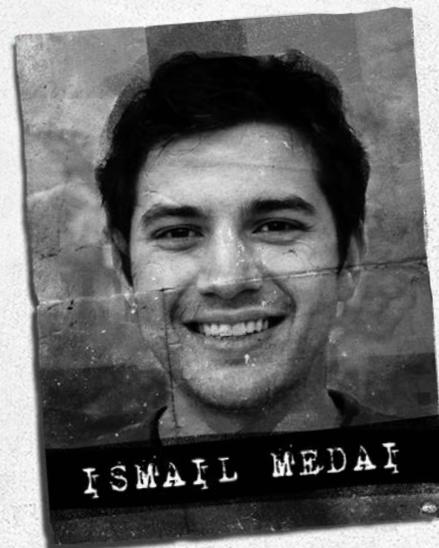
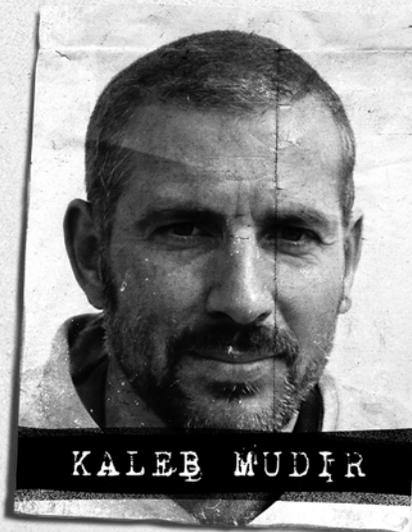
The two dead men are **Kaleb Mudir** and **Ismail Medai**. Both members of the Serpent, as their tattoo on the left arm and chest shows. The Officers can find out about the Serpent pretty easily by doing basic researches.

**Kaleb Mudir** (38) is well know by the police, he has spent 4 years in jail for repeated acts of violence, including threat, assault and domestic violence.

**Ismail Medai** (23) has a clean record, other than cigaret theft from the age of 14.

The accuracy of the shots makes clear that the shooter is a trained marksman,

**Witnesses outside all tell the same story:** two gun shots at close intervals, and then a third one. Shortly after, Selim left his apartment in a hurry, ran to his car and took off. Records from video cameras on the parking lot shows the two men coming to the door, Kalèb coming first, then exchange of gunshots, Ismail deciding to step in and getting shot near the entrance door. A minute later, Selim leaves his apartment and jumps in his **black sport car**. The plate, **AXC 348945 R13** is also on the tape.





## Visiting The Serpent Headquarters (South Central, S15)

The Serpent is a powerful organization that makes its money on metal production and recycling. At least officially. In the back, it is well known that the Serpent is involved in drug business and human trafficking. **The Serpent**, the head of the organization is a powerful heavy weighted man called **Mussafar El Sarben**.

The headquarters are in a very secured building in the shape of an arc, situated in the Sector 15, South Central. The Serpent resides at the top of the structure, hundreds of yards high, overlooking the city.

The inside of the building is all golden lights and shadows, with mechanical arabesques made of metal on the walls. Pools of water and fountains with mosaics of blue tiles mixed with metal. Gynoids are walking around naked, mix of flesh and metal, some of them dancing on stages. They are "presentation models" made to show the work the Serpent is doing on prothesis.

Mussafar is a very fat man, covered in jewelry, gold and expensive fabric. He moves around on a levitating seat.

## Tamir Mussafar mentions the following to the Officers:

- He is upset that the **centerpiece of his collection is missing**. The piece has been stolen a few days ago (2 or 3 depending when the Officers visit him), but the situation is under control. Indeed, some glass is shattered on the floor with a nice display stand, empty, standing in the middle of it. Tamir is reluctant to say that the piece is the skull of his daughter.

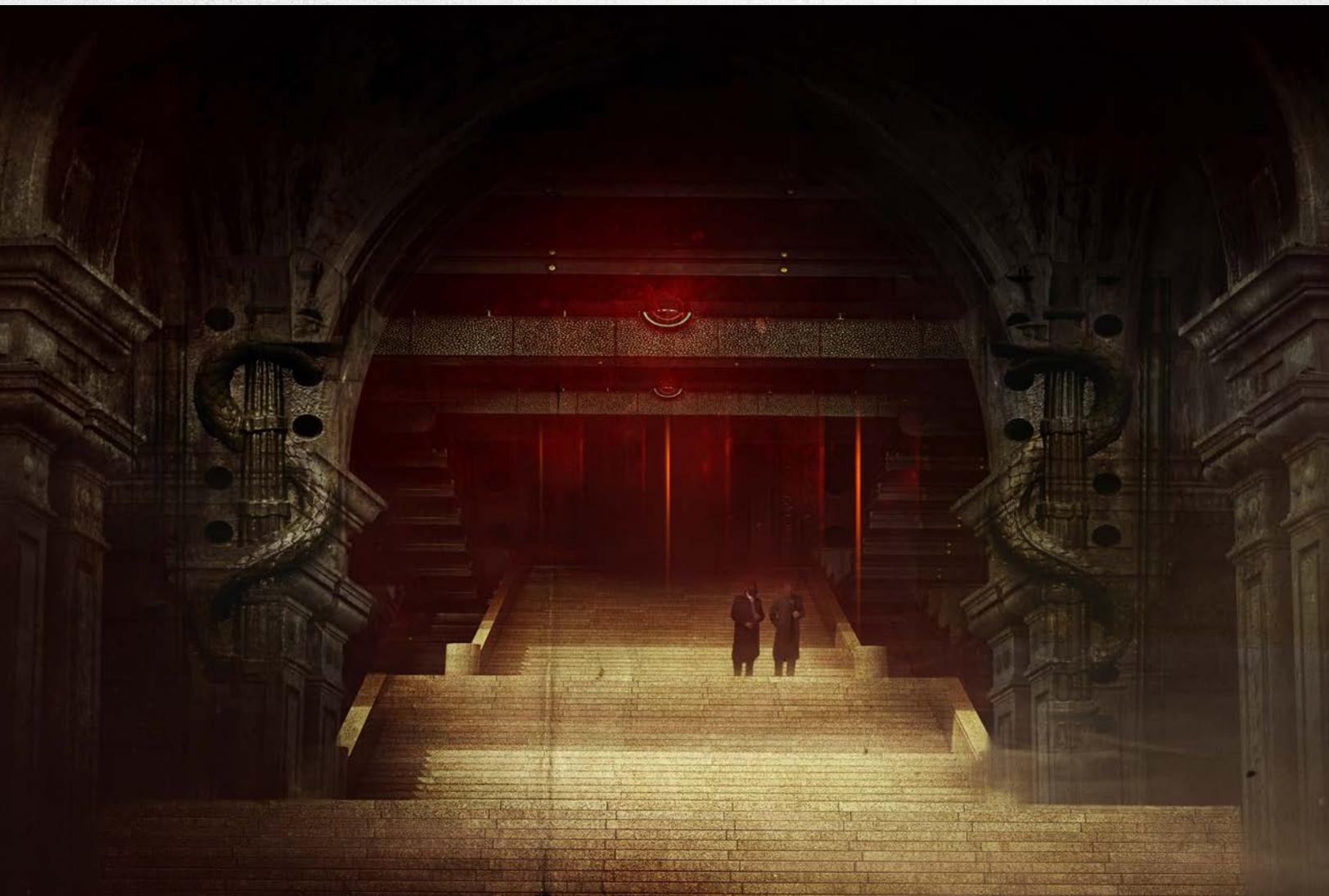
- He is **sad to hear about the death** of his two men. They were good men and they were young! He hopes the police catches the murderer.

- If the Officers ask: yes, he recently lost the love of his life, **his daughter Mara**.

- If the Officers are insistant, he will fake tears and admit that the **stolen piece was the skull** of his **recently deceased daughter**.

- Mara's mother is unknown. Tamis pretends he adopted his daughter. Technically he did, but he took the child from a woman he was trafficking around.

Players who dig into this deeper should be able to realize that the theft must have been **an inside job**. Nobody from the outside could go through the security check of the building.



## Talking to Mara's best friend

One of the Officer gets a phone call from **Clarice "Melody" Childs**, presenting herself as the **best friend of Mara**. She mentions Mara's name with confidence, as **she assumes that the Officers are after investigating Mara's death**.

Melody will insist on meeting at the "**Morning Star**", a goth night club. She somehow found out that the Officers are investigating the death of the two serpents. And she assumes that the entire thing is about the death of Mara. She knows how much Mara loved Selim. And she will talk to the Officers. She may be the first person to mention Mara and her death to the Officers.

She tells them that Mara has been assassinated by her future husband, Taylor "Wolf" Marshall, a violent man who couldn't stand her love affair with Selim. She claims he sabotaged the breaks on the car. **(False: the Officers can have a mechanic look at the car.)**



## Meeting with Mara's driver at the hospital (Miracles, S11)

Forty three years old **Malik Sawar**, Mara's driver, survived the accident. He overlooked traffic at an intersection and engaged the car on the main road as a car was coming at full speed. **He will admit his fault**. Malik loved Mara and will never pardon himself. He can also certify that he was driving her to a place where she used to go often at night: The address is **26671 Russel Ave. S13**, Selim's apartment.

Malik will commit suicide shortly after leaving the hospital. He may jump from a bridge, shoot himself, or if you want to make it even more complicated for the Officers, he may throw himself into one of the boiling metal pools of the Serpent's metal factories. Then the players will probably wonder if it is suicide or punishment because he spoke to the Officers.

## Visiting the Sons of the Storm (South Central, S15)

**The Sons of the Storm** all meet at a "club" called "**The Hangar**", which is a kind of big size hangar at the edge of the abandoned zones of South Central (S15).

The bikers meet on the large parking lot in front of the building. There is always between 10 and 30 people showing off their ride there. Inside the hangar is a mix of very cosy and comfortable lounge areas, decorated with all kind of **suprematist symbols from the old America**, occupied by a lot of individuals wearing leather and spikes.

A bar on the opposite wall of the entrance is featuring a large collection of strong alcohol.

Anyone the Officers question will tell them that **Taylor was a disappointment**, and that he let his "heart soften his pride". "Or maybe it was just his cock". They can **provide his address** in the Hills to the Officers, not knowing that Taylor just moved out.

He currently lives in an abandoned apartment of Sector 01, but nobody can know this.

## Taylor Marshall's previous domicile (The Hills, S06)

If the Officers visit **Taylor Marshall's previous address**, they find a big house that he couldn't afford anymore. A nice lovely proper family, the Wagners, bought the house and have nothing to do with any of this.

Seeing the Watch at their door can lead to some fun interactions. The kid wants to be a police officer. Some players may find it great, some could just have a taste of tragedy and naive dreams.

## How to find Selim? (The Village, S19)

He left his apartment, leaving two dead bodies behind him. He took his car. Officers can put a **search warrant on his car plate**. Or they can order a search by **publishing his photo**. At some point he will be located at the "**Red Castle**" motel in The Village (S19).

When the players arrive, it's another **shooting scene**.

This time, it just happened! There has been a gunshot, coming from the other side of the street. There is blood on the floor of Selim's room (**Selim is hurt**, he took a bullet in the guts). The blood leads to the bathroom, where **Selim escaped** using the window. As the player arrive in the back, they see that **Selim's car is gone**. As they are facing the empty spot on the parking lot, a bike passes by at high speed! It's **Taylor who is now after Selim!**

Pursuit! Following the biker will lead to the junkyard where Selim left his car, going on foot, and where everything will end. But let's not jump too far ahead yet.

If the players check the building in front of the hotel, they will find a **50bmg shell** on the roof.

## How to realize that Taylor Marshall is after Selim?

(... and make sure the officers don't miss the manhunt)

—> When they find Selim, they will find him too late, and Taylor is after him.

—> Mara's best friend has given infos to the Officers about Mara's future husband, and his brotherhood. She mentioned Taylor was a very violent man (and obviously a real asshole).



## HOW FAR WILL THIS GO?

Selim killed his two aggressors in self defense. He is guilty of the skull robbery. His face is now the black skull he stole.

He will shoot at the cops if he fears he is being hunted. He knows that in all this, he is the "good guy", but he is also sure that he is the only one thinking so! On the other hand, Taylor Marshall, the mad man, is a killing machine with nothing to lose.

# KEY SCENES

## INTRO

The Officers are about to receive a phone call telling them to **go to 26671 Russel Ave. 513** (at the junction of Defense and Central Park, Selim's apartment).

### Shots have been fired.

But to make sure the event interrupts a routine, let's find out what each Officer is doing at **12:30 on that rare sunny day in Retrocity**. It is also an opportunity to let each player talk and think a little bit about their characters while presenting them a bit further to the rest of the group.

Ask them the question "Who is ...?" And the first of them raising their hand is the one currently doing whatever the question describes. Once someone raised their hand, give them the rest of the details.

Who is ...

- ... **at their desk**, skipping lunch, finishing to type a report? Details: it's a report about a previous case: a street fight that ended up in stabbing.
- ... **ordering a sandwich** at the Flat Fingers food trailer? Detail: Marco, the owner and sandwich artist has a mechanical arm and a hand replaced by a toaster. He uses it to toast sandwiches as he small talks with the Officers from the Nest right across the street!
- ... **at the gym**, punching the bag? Detail: If the Officer could write a name on that bag, who would it be?
- ... **running** as fast as they can? Detail: The Officer is on a foot pursuit, after a man who stole the purse of an older woman. The thief just entered a clothing store.
- ... **eating a salad for lunch**, sitting in their car? Detail: Someone is sitting on the Officer's side, who is it?
- ... **eating on a bench** in a park and sharing some food with the ducks? A family member is sitting with the Officer, who is it?

## Officers are called on a double murder scene

Make sure the scene contrasts strongly with the nice lunch time some of the Officers were having. At the scene, the **violence is overwhelming**. The two dead men have been killed with a magnum caliber, and blood has splattered all over. They were young.

The apartment in itself is quite minimalist. Not much decoration, just the bare minimum. Selim has a **photo of Mara** on the side of the bed.

In the pantry, there are a few clothes and an **expensive red dress** that is still wrapped in plastic. Selim had bought it for Mara and was going to surprise her with it on the night she died. When the officers arrive at the scene, none of these elements should "speak" to them, but they will make sense as they progress in the story.



## Visiting The Serpent (South Central S15)

Build the mood! Play your best dark and mystic music.

The Officers should feel in another world. Metallic arabesques and sculptures of human figures all over the building. The organization has an outrageous reserve of money, and it shows. Shiny black floor, perfect balance of **golden light and deep shadows**.

**Artificial black snakes with golden eyes** are hanging from the sculptures in the various galleries the Officers walk through.

As they walk across the main gallery to reach the space where **Mussafar** meets them, they can see the **broken glass of the pedestal** that was displaying the skull that is now gone.

**The Serpent** is an Arab/Asian organization taking its roots in the previous centuries. Even if Mussafar and his father before him are responsible for a heavy modernization of its activities, the Serpent remains an old school criminal organization based on old traditions and a certain kind of honor.

Even if it is clear that anyone attempting to hurt the Serpent wouldn't make it out of the building alive, a couple of **bodyguards follow Mussafar** everywhere he goes. Their faces are **covered with a black veil**, but the light from their **red eyes** are shining from behind.

Other than Mussafar Al Sarben himself, everyone in the building is wearing a black veil hiding their faces. Only the Serpent himself can show his face.

### THE SERPENT?

Yes, the character of Mussafar the Serpent is completely inspired by a mix between the Baron Vladimir Harkonnen and Thulsa Doom from Conan the Barbarian.

### OST

"The Blasted Pain" by Lustmord



## MARA BEST FRIEND / MEET THE OFFICERS AT THE MORNING STAR (THE CANAL, S18)

The Officers meet her at the **Morning Star**, in the **red light district** of the City, known as The Canal.

Cigaret smoke, glamour singer in a black and blue dress. She will identify the Officers and step off the stage at the end or song to go talk to them at the bar. The bartender is very protective of her.

Her name is **Clarice "Melody" Childs**. She somehow found out that the Officers are investigating the death of the two serpents. And **she assumes that the entire thing is about the death of Mara**. She knows how much Mara loved Selim. And she will talk to the Officers about all this.

Because of her assumptions, she speaks freely about Mara's death, Selim and Taylor, and will probably reveal a lot to the Officers that they didn't know already.

OST

"Meanings" by  
Froe Char

"Dark Fortress" by Para-  
dox Obscur



## THE RED CASTLE MOTEL (THE VILLAGE, S19)

At some point, the Officers will get a call from Lucy (Dispatch) to let them know that **Selim has been located** at the **Red Castle**.

He might have been identified by the clerk (if there is a warrant) or maybe by his car plate, if the Officers placed a search on it.

When the Officer arrive to the Red Castle Motel, in The Village (S19), they quickly realize that **something just happened!** People are running away from the motel building, a woman almost hits the Officer's car in complete panic. Someone has **shot a heavy gun from the roof** of the building on the other street, straight **through the window on one the motel's room**.

As the Officers knock at the door of **Selim's** room, he is **leaving through the bathroom back window**, leaving some fresh blood behind him. He took a bullet through his belly, and there is an impact and blood spatters on the wall. A few seconds later, he is taking off with his car. *(No matter what, don't let the Officers catch him, or you would miss the grand final!)*

At the same moment, **Taylor Marshall** is jumping on his bike.

As the Officers run to the back of the building, after Selim, they can see Taylor Marshall passing by at full speed on his bike. He is **grabbing a shotgun** from the side holster. He has his long riffle on his back. He means business.

## THE PURSUIT

If the Officer do not get their asses in their interceptor and chase the two men, they need to reconsider their career! Both men are terribly dangerous and **are exchanging fire on the 8 line freeway** that traces through the Sector 19 and over Sector 25, The Hole.

The idea is to get the Officers to follow both men to the place where the final is to take place.

To do so, make sure to **not let them catch up completely with Selim and Taylor!** Explain to them that both vehicles are extremely fast and that the men they are after have a serious advance on them.

Make the players roll driving dice, but their Successes count toward "not losing Selim and Taylor" instead of catching up with them.

If the Officers open fire at any of the men, they will return fire.

**Turn the music up, press on the players, make it high-speed and dangerous. Make it badass!**

OST

"Selected Faces" by Gesaffelstein

"Burn" by The Soft Moon

## ONCE YOU FEEL THAT THE PLAYERS HAVE HAD ENOUGH, GO FOR THAT SCENE:

**Taylor shoots** one of Selim's tire. The car makes a violent move to the left that Selim tries to control by turning the wheel the other way ... a split second later, **the car flies over the edge** of the speedway.

**Taylor Marshall** doesn't stop, he takes the next exit! He plans to find Selim's car.

No matter what the Officers decide to do, finding **Selim's car** is pretty easy. Especially after it blows off in a massive cloud of black smoke and fire.

The empty carcass of the car is burning in the middle of a junkyard, right under the massive speedway structure .

Taylor Marshall's bike is left on the side a few yards away. **The two men are now playing cat and mouse in a gigantic junkyard.**

## SELIM AND THE SKULL

By retroprocessing with the skull, Selim has turned into an entity evolving somewhere between the world of the living and the one of the dead.

His voice alternates between his and Mara's. His mind is now a mix of himself and a memory of Mara. Or maybe Mara is truly present somewhere in there.

Most likely the Officers will understand that Selim and Mara are the victims of this entire story. Selim is dangerous and doesn't plan to let the police, or anyone, get near him. He cannot afford to be arrested as he plans to fulfill his "final mission", which is getting rid of Mussafar Tamir and the Serpent as a whole. If somehow the Officers manage to gain his trust, or neutralize him, dialogue is possible.

When you get there, play the scene with the **double personality oddity**. Make it a memorable scene for the characters.

Selim says he will go after the Serpent. Mara says she will go after her father. And there is no way to stop them from doing that, other than killing them.

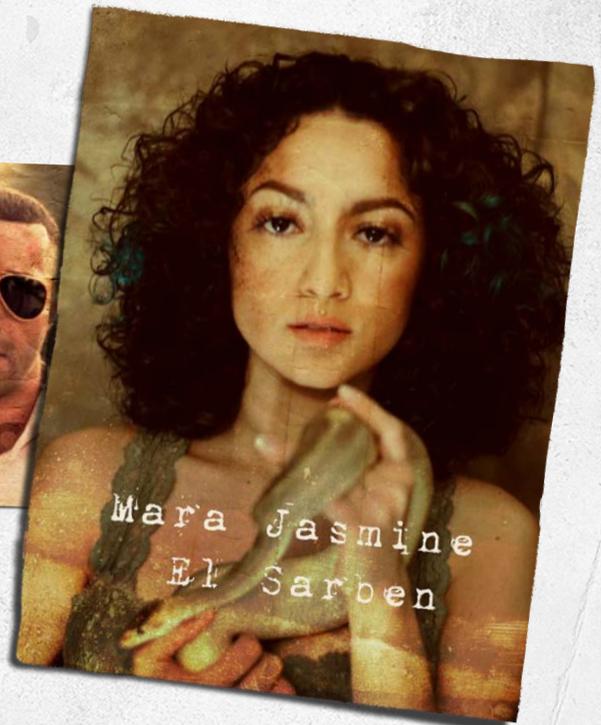
Shooting Selim's face has no effect on him, as the bullets simply ricochet against the steel-infused bones of the skull. The only way to kill Selim, the revenge-death-machine, is to shoot him straight in the heart, where him and his love ultimately reside together.

Shooting the heart inflicts -2D penalty to the shooter, but succeeding to shoot it adds 2 damages.

If Selim is shot anywhere else, he will react as a normal individual suffering from gunshot wounds. He just won't die.

### RETROPROCESSUS

This is one of the main Afflictions. Retro Citizens who develop a special attachment to an object can end up blending, "fusionning" with them.



# FINAL / THE OLD JUNKYARD

## Sector 25, the Hole

It is late at night, there is fog everywhere and cars piled up on the top of another all around the characters.

The junkyard is closed at night and the guard, in his little box at the entrance, has been knocked down by Taylor Marshall. Further in the distance, right below the pillars supporting the speedway, Selim's car is burning.

The junkyard, accumulation of metal and rust, is a perfect setting for a **shoot out full of suspense**. Places to hide, places to take cover, "mountains" of cars on the top of one another, unexpected sounds, and shadows all over.

Selim stepped deeper in the area, and Taylor is walking quietly with his long range rifle equipped with a laser red dot. He also has a semi-auto .45 pistol on his hip. He dropped the shotgun on the highway.

Somehow, none of the two men want to deal with the police, they are both here to finish whatever they have started. That means they **won't hesitate to open fire** on the officers.

Gamemaster, keep in mind that this scene is probably the first time the Officers get to see **Selim's new face, merged with the skull**. Do not fail at describing the unsettling horror of the visual.

Describe the fog, the lack of visibility, the danger of making yourself a target by turning on a flashlight. The silence. The rusted sound of grinding metal. And sometime the distant steps from one of the two men.

**Build the tension**. And then let some bullet fly!

OST

"Er Eb Es" by  
Lustmord

## HERE ARE A FEW WAYS THINGS CAN TURN OUT:

- There is the hydraulic press used to crush vehicles! Selim could be standing on the edge, lifting Taylor by the arm pits while Taylor empties a magazine of 45 toward his face, with no results whatsoever. Selim dumps him in the press and is about to press the red button!
- Or maybe somehow Taylor is now directing his attention on the officers, and they are the ones tracking him down until he falls in the hydraulic press ... the players could just press a button! Or be more professional (my players weren't!)
- There is a crane used to lift up cars and dump them in the press. Taylor could post himself in the cabin and snipe from there. An officer could shoot back, and make him fall in the press ... you know the drill. (That's my personal favorite: nothing better than an Officer informing the other that he has a red dot on his head)
- Taylor Marshall could have called on some member of his ex brotherhood! One of them owes him a favor and he could bring a small group of 6+ bikers to come and help him! The idea of 6 riders driving through the junkyard with their front lights in the fog is pretty cinematographic!
- The officers under fire, from Taylor or Selim, could be having to retreat in a building/garage, ambushed.
- Maybe one of the Officer can be thrown down the hydraulic press, with the silhouette of Taylor Marshall overlooking with the moon in his back, ready to press the red button!

Ultimately, Taylor Marshall should turn into the real danger and therefore the prior threat for the officers to eliminate.

## HOW IT ENDS?

Selim Adras is hard to kill, but he can be heavily wounded. He might get shot and left for dead, or he might escape.

In any case, do not pass on the opportunity to offer a strong role-play scene between the Officers and Selim, where they can witness the double personality interacting behind the reprocessed skull! The character of Selim/Mara is a walking tragedy, and this should be used narratively in the final!

Let your players make final decisions!

Will they let them go free?

If not, Selim/Mara will fight to escape. They have nothing left to lose, and a vengeance to attend!

If they have a chance to escape, they will take it, and will not insist on fighting the officers.

If the Officers let Selim/Mara go, or if they escape, Selim/Mara will go after the Serpent himself! They will probably end up killing him and Selim/Mara will take the head of the organization.

Depending on how the players handled the session, Selim/Mara can become a great ally or a dangerous enemy of the Officers for the upcoming games!

