



DISCOVERY TRAVELOQUE

STARTER KIT

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The book you are currently holding is an introduction to the ECRYME roleplaying game. Initially a highly successful French game, it is being adapted to English in an enriched and reworked version. The book you are reading now contains everything you need to get introduced to the universe and play your first game.

⚙️ The first part of this document will introduce you to the world of ECRYME, a dystopia where the industrial revolution has been tinged with both oneirism and horror.

⚙️ The second part is dedicated to the basic rules of ECRYME. These rules are meant to be flexible and realistic (that is, lethal), while putting the emphasis on the characters' emotional state.



⚙️ Last but not least, the third part contains an introductory adventure to give you a first taste of the game. Its length is estimated to be one hour, and it includes advice on how to master the game and use the rules, as well as pre-generated characters written specifically for this scenario.

Regardless of whether you are new to roleplaying games or a veteran player, acquainted with the previous edition or simply curious about this new one, we hope you will experience long and captivating adventures on the Lattice!

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WHERE ECRYME IS UNVEILED

Our world is covered with ecryme, an acid sea turning even the slightest misstep into a death sentence. People have had to adapt to this omnipresent danger. It has become part of our daily lives and we have accepted it. We do not even think about it anymore. Life is hard enough without making more enemies. The diseases brought by the overcrowding, the hunger, the inhumane labor conditions, the robbers' ghilds lurking in the shadows, the traverser terrorists trying to cut us from the technological advancements of the Lodges... and above all else, the lack of resources.

These things kill more than the ecryme itself.

The metropolites have to lie to us, as it's the only way we can bear with it all.

There are some renegade thinkers who complain. They believe we see the world through a distorting glass, like through a porthole, or that the truth is hidden from us by the thick smoke of the factories.

They mock our bourgeois sense of morality. The truth... Well, my truth at least, is that I am thankful our government is protecting us from fully realizing what a sad, decrepit world we live in.

ECRYME is a uchronia, an alternate version of history that resembles our 19th century. In this world, a corrosive liquid called ecryme has flooded the world, nearly wiping mankind out save for a few preserved islands.

This new edition of the roleplaying game follows in the footsteps of its predecessor, while enriching its world with material from

the subsequent novels. Its setting can be described as steampunk, but it is also post-apocalyptic: it depicts a world suffocated by a cataclysm, where vital resources are cruelly lacking. ECRYME is also a game of initiation, investigation and adventure built upon the concepts of exploration, wonder, and enchantment. The characters will experience a quest that will lead them to the discovery of the Lattice's mysteries, as well as themselves.



CITIES AND TRAVERSES

Thick and slimy to the point of near-stillness, the ecryme is a poison capable of eroding and dissolving anything, with the notable exceptions of stone and, to a lesser extent, metal. This property has forced the survivors to seek refuge within the walls of gigantic industrial cities. Each of these cities has developed its own cultural identity based on its geographical location and the resources at its disposal. Examples include Aeolus, the city of winds, harboring the world's largest shipyards; Venise, the cultural capital of the world ruled by a decadent aristocracy; or Methalum, a factory-city of outrageous proportions...

These metropolises are linked together by the traverses, immense viaducts snaking majestically across hundreds of miles. The traverses are so vast, some have established whole communities on them, far from the cities' influence. While their motivations differ (rejection of modern life, religious quest, evasion or rapine), all of them have developed a harder, more instinctive way of life through their more direct contact with the ecryme. The more rationalistic city dwellers see

the "traversers" as a superstitious, backward lot.

This labyrinthine network is known as the Lattice, which is also the name given to the world of ECRYME as a whole. The Lattice is flecked with way stations, burgs, monasteries, castles; they are traversed in all directions by trains and dirigible airships. Controlling the traverses is a major issue for the city powers. More than once, blood was spilled as squadrons of hussars, icarians and stiltwalkers slaughtered each other for a few acres of stone.

A WORLD SO FAMILIAR AND YET SO DIFFERENT

Despite the industrial revolution that swept through the Lattice, most people view progress with suspicion. For the average person, technological advancement is strongly associated with the danger posed by the ecryme. The most widespread explanation regarding the appearance of the acid sea—a theory propagated by the Lodges—is that it was the involuntary result of a technology gone awry in the times of the Antecryme. To prevent a similar catastrophe from occurring, the sciences are now under the strict control of the Lodges. This prevents any notable evolution, and consolidates the Lodges' stranglehold on technical knowledge.

Industry has adapted to the ecryme. Since trees are scarce, paper has become a precious resource. Books have become extremely rare. Instead, texts are recorded on phonographic discs. Newspapers are printed on metal sheets and displayed on public plazas, where they are read aloud by criers. A fully oral culture has developed, where storytellers and troubadours have become the norm.

The resources are controlled and circulated by large trade consortiums known as konzerns. They are ruled with an iron fist by the merchant nobility, a caste combining the codes and the protocol of the old order with rampaging mercantilism. Its members only respect performance, and they answer to titles such as knight of wealth, baron of railroads, and viscount of profit.

Across the cities, the forms of government range from monarchy to oligarchy, but all have been infected by another power: bureaucracy. Nowadays, the states only function thanks to their ministries and their armies of civil servants and officials. The legal systems have become so complex they are impenetrable to laymen.

Legal battles are now waged by Lodges of judi-duelists. On the opposite end of the social spectrum, the criminals have also adapted to survive. In the skid rows, the ghilds have become increasingly numerous, becoming specialized to the point where their difference from the Lodges is becoming very thin.

From the heights of government to the dampness of the streets, stances have toughened on questions of society, especially as far as the redistribution of wealth is concerned. Discontent is growing among the working class, longing for an improvement of its living and labor conditions. With or without the unions' involvements, revolutionary outbursts occur regularly, putting the fragile balance of the cities to the test.

On the traverses, between the train stations, the way stations, and the old stone citadels, the traverse lords watch the cities' unrest with disdainful eyes. The last remnants of the feudalism of times long gone, they nonetheless see

themselves as the keepers of the proper order of the world. While this world may have gone mad, they dream of its reconquest. For the time being however, all they can do is turn their merciless wrath towards their own people, already plagued by dearth and consanguinity.

Despite their differences, the cities and traverses share the same legends. These tales mention the existence of people with prodigious powers, known as the cephalus. Some believe the cephalus are warlocks who signed pacts with the demons of the ecryme in exchange for their powers; others see them as an allegory for human evolution. As far as the governments are concerned, they are nothing more than a myth dating back to the Middlecryme. Myths are hard to kill however, as demonstrated by the lasting belief in Bohème, a city said to be untouched by the ecryme.

NATIONS OF THE LATTICE

When some advance their regiments, **Antipolia** advances its pawns. Its ministries patiently assimilate regions, first commercially, then politically. Currently, the omnipresent Antipolian bureaucracy appears lethargic. Behind the scenes, it is wondering about its relationship with its old and powerful ally, the Lanskian Empire.

Surrounded by mist, the kingdom of **Gloriana** is connected to Antipolia by a single traverse. This isolation has kept it out of reach and relatively spared from the wars that have ravaged the rest of the world. Gloriana is fully controlled by the konzerns and their representative, the Iron Queen. The merchant nobles have turned it into the Lattice's wealthiest realm.

Long and narrow **Istania** is the Lattice's southernmost region. In the shadows of its palaces and souks, the Seraglio Brotherhood holds its council. This organization gathers the rulers of this mighty empire, which has managed to reconcile the traditions of the past with modern life. A fleet of armored airships and a long line of semaphores are tasked with the defense of the insanely vast traverse that forms the nation's backbone.

Aeroam is the largest caravan of airships traveling the skies of the Lattice. Considered to be one of mankind's most ambitious endeavors, this

flying city sometimes makes halts to resupply. It allows the scientists and artists that come aboard to escape the shackles of the Lodges, cementing its reputation as a symbol of freedom. Originally, Aeroam was only traveling between its home port of Aeolus and Pentapolia. It has since included the other nations in its itinerary, which has created some tensions.

The very definition of imperialism, **Lansk** is a vast nation where all power is concentrated in the hands of its Czar. The successful encirclement of the Marches has rendered its military both powerful and paranoid. The Ministry of War has worn its own population out through long and terrible conflicts of attrition against the Mongols, but also against other nations such as Pentapolia, from which it took Methalum.

The **Marches** are independent territories under the complete control of the Mongol clans. Despite their lack of a central government, they manage to band together every now and then to wage war on Lansk. This has been going on for several generations. The only time they agreed to a truce with the czar allowed for the Lanskian Ministry of War to run wild with its own ambitions, leading to the Acrymony Wars.

Northania is best known for its inhabitants' endless search for perfection. Because of the ice





covering the ecryme for the better part of the year, the Northanians move around in sleds. They remained neutral during the Acrymony Wars, and enriched themselves by selling their services. Northania is ruled by the mercenary mother-companies and the mysterious white ladies, priestesses of the Winterance Cult.

Formed hastily in reaction to Lansk and Antipolia's invasion, **Pentapolia** is slowly healing from the wounds it received during the Acrymony Wars. This confederation of five cities takes its strength from its technological and scientific advancement compared to the rest of the Lattice. This advantage is alleviated by the isolationism of its cities, on the wane but still arrogant.

The **Traverse Principalities of Olmune** consist of numerous stone traverses where life seems stuck in the ways of the Middlecryme. The princes—great traverse lords—share rulership of this strange, archaic region with the Cult of the Aragon, which preaches the rejection of all

technology. As if to compensate for their technological backwardness, the inhabitants are renowned for the great quality of their craftsmanship.

The **Rhodesian Provinces** are the Lattice's smallest realm. It is constituted of volcanic islands populated by mercenaries and pirates. The Provinces maintain trade relationships with Istanian, a land from which they seceded a long time ago, after a bloody civil war. Partly isolated from the rest of the Lattice, the Rhodesians are its poorest people. As a result, they have elevated recycling to the rank of art.

The neutral city of **Venice** is the world's largest junction, bigger even than some metropolises. Built upon immense and ancient traverses, Venise has become famous for two things: diplomacy and art. The influence of the city of embassies reaches far and wide, not only for its creations but also for the many backroom deals that take place within its walls.

A TENTATIVE CHRONOLOGY OF THE CROSSWEB

ANTECRYME

Legendary time period that occurred before the emergence of the ecryme.

YEAR 0: SUPPOSED FIRST APPEARANCE OF THE ECRYME.

1ST TO 7TH CENTURY: THE MIDDLECRYME

Age of obscurantism, where all scientific knowledge is banned. The Middlecryme ends with the building of the first traverses and the restoration of knowledge by the original Craft Lodges.

9TH TO 11TH CENTURY: THE INDUSTRIAL REVOLUTION

Appearance of factories, trains, automobiles and the telegraph. City dwellers drive the lords of the Middlecryme out, forcing them to relocate on the traverses. Rise of bureaucracy, the kontrols take control of the means of productions while the Lodges establish a monopoly on knowledge.

12TH CENTURY TO TODAY: MODERN TIMES

☼ The Acrymony Wars (1102-1107)

The traverses of what is now Pentapolia connect with the traverses of Antipolia and Lansk.

The Acrymony Wars set the Lattice on fire, leading to the formation of the current nations. In 1107, peace is signed. Calendars and coinage are standardized to facilitate commerce.

☼ Expansion of the Lattice (1120)

Near Candbury, a group of workers discover a traverse leading to Gloriana. Diplomatic and economical exchanges begin.

☼ The Lanskian revolution (1128-1129)

A civil war erupts in Lansk. The other realms fear a global escalation. Despite the official and unofficial stances of the cities, the conflict never spreads beyond the Marches and ends with the defeat of the insurgents.

☼ Present day (1131)

The realms play a subtle game of power. Like the Lodges and kontrols, their feuds have become conflicts of commerce and influence. They can evolve into skirmishes or assassinations, but never into open warfare that would cause major losses to all involved.



WHERE THE RULES ARE DISSECTED

Ecryme's game system contains very little randomness to reflect the hostile living conditions of the Crossweb. It has been designed to ensure a specialist is always better at what they do than a lucky novice.

CHARACTERS

⚙️ TRAITS

Characters are determined by Traits. Traits are left to the players to define, and may therefore cover many domains: physical, intellectual, social, and moral. They can be simple epithets: tall or short, strong or weak, rich or poor, merciful or ruthless, and so on. Some Traits can be more specific and will require several words to be expressed: friends with the Winds' Lodge, collector of porcelain dolls, disturbing eyes, disfigured by the ecryme, member of a Lodge...

⚙️ SPLEEN AND IDEAL

These two particular Traits are set apart from the others, and are unique to player characters and important protagonists of a given ballad (the name given to an ECRYME adventure). They are the Spleen and the Ideal, world views or personal rules summed up in one sentence each. They may allow the characters to triumph over difficult trials, or cause them to sink into the abysses of despair after facing their shortcomings.

⚙️ SKILLS

There are 15 different Skills, split into three Fields: Physical, Mental, and Social. Once they reach level 5, they are completed by **Specializations** (left to the players to define, just like Traits). The value of a skill ranges between 0 for a neophyte and 10 for a leading authority, with 3 being average.

Skills imply knowledge of how to do things as well as how to *undo* them. Brawling is used to both attack and defend, Traumatology can be used to

cure or sicken, Anthro-mechanology for repair and sabotage of machinery... Similarly, Skills imply the possession of the theoretical knowledge as well as the capacity to perceive and judge its applications. For instance, a mechanic is more likely to notice a locomotive is poorly maintained.

PHYSICAL

- **Athletics** covers all physical efforts.
- **Driving** encompasses all means of locomotion.
- **Fencing** is used whenever combat involves bladed weapons.
- **Brawling** includes all manners of bare-handed combat.
- **Shooting** allows the use of ranged weapons.

MENTAL

- **Anthro-mechanology** applies to the study of mechanical systems and energetics.
- **Ecrymology** focuses on the ecryme and its ecology.
- **Traumatology** brings together all medical studies.
- **Traversology** is the study of the traverses and their construction.
- **Urbanotechnology** does the same for cities.

SOCIAL

- **Quibbling** attempts to convince an interlocutor through a contest of wills.
- **Creativity** allows the production of works of artistic and aesthetic value.
- **Loquacity** includes all attempts to seduce, charm or smooth-talk.
- **Guile** is both the ability to conceal one's movements and commit a crime.
- **Performance** is the art of putting on a show to capture an audience's attention.

Supporting characters are mainly described by giving values directly to the three Fields, with some additional Traits, Skills or Specializations to flesh them out. Here are two examples:

⚙️ A thug: Physical 4 (Fencing 5, Brawling 7), Mental 2, Social 3

⚙️ A public entertainer: Physical 4, Mental 4, Social 4 (Performance 6/Illusions 8).

The Storyteller can avoid rolling the dice for such characters by simply adding +7 during Confrontations.

RESOLVING ACTIONS

Any obstacle against which success or failure is not obvious requires rolling two six-sided dice representing sense and sensibility. The sum of these dice, the Skill used and, if applicable, Traits and Specializations is then compared to a Difficulty ranging from 8 to 16. If the sum is superior or equal to the Difficulty, then the action ends in success. If not, it's a failure.

Traits and Specializations add bonuses to the Skill. A Specialization is always a bonus of +2, whereas the Traits' bonuses vary depending on their level. Moreover, in some cases, the effects of a Trait can be positive or negative. For instance, a tall character will have a +1 bonus for intimidation, but a -1 malus for hiding.

When a character's Ideal applies, they can roll an extra die. However, they can only keep the highest result. If a character's Spleen applies, they also roll an extra die but keep only the lowest result.

RESOLUTION AND DIFFICULTY

Margin = Skill + 2d6 + Trait(s)
+ Specialization(s) - Difficulty

Skill + Specialization ≥ Margin

Margin > 0: success

Margin < 0: failure

Margin = 0: status quo, success but...,
failure but...

Adjective	Frequency	Difficulty
Challenging	Infrequent	8
Hard	Uncommon	10
Very hard	Rare	12
Extremely hard	Very rare	14
Incredible	Exceptional	16

MODIFIERS

Some factors (required tools or equipment, teamwork, weather conditions, lighting...) can have an effect on the Difficulty. If they complicate things, then 2 points are added to the Difficulty. If on the contrary they make performing the action simpler, 2 points are removed from the Difficulty. In the case of teamwork, every additional participant lowers the Difficulty by 2.

MARGINS

The Margin is the difference between the result of the roll (Trait + Skill + Specialization + 2d6) and the Difficulty. A strictly positive Margin is a success, whereas a strictly negative Margin is a failure. If the Margin equals 0, then the Storyteller may decide the action did not take place at all or that it had both positive and negative consequences. The action is therefore "a success, but..." or "a failure, but..." For instance, the character managed to pick a lock but the noise attracted a guard.

The higher the Margin, the greater the success. The success Margin (strictly superior to 0) is however limited by the level of Skill (+ Specialization). Because of that, a lucky character will never be as successful as a competent character. This rule is especially important for Confrontations, as it gives a clear advantage to experienced characters.

For every 2 points of Margin, a descriptive label is added to the action, which will become "faster", "quieter", etc.

CONFRONTATIONS

In most cases, simple oppositions are resolved by comparing each character's Margin, the highest Margin being the winner. It's important to remember that modifiers based on the conditions in which the action was performed apply, and that Margins are limited by the level of Skill (+ Specialization).

Some crucial scenes require a strategic approach to create a feeling of tension: combat, verbal jousting, seduction games, diplomatic parlays...

Such Confrontations marry the will to take risks and the will to triumph (to act and to plan). The player will therefore have to differentiate two scores, Achievement and Conservation.

IMPACT TABLE

Margin	Impact description	Malus	Amount of withstandable impacts
1-2	Superficial	None	4
3-4	Light	None	3
5-6	Serious	-2 to rolls	2
7-8	Dire	-4 to rolls / end of confrontation	-

To represent this distinction, the player will roll four dice instead of just two. After rolling the dice, they pick two dice to measure their efforts in Achievement, while the two other dice will measure Conservation. The player then calculates the results just like for any standard test (Trait + Skill + Specialization + 2d6) then compares their scores with their opponent's (Achievement against Conservation and vice-versa). The difference between the results is the Margin (as always limited to the sum of Skill + Specialization).

Only positive Margins are taken into account:

⚙️ **Achievement Margins** have direct consequences on the Impact. Depending on the type of Confrontation, Impacts can be physical (damage), social (loss of reputation, unpopularity, discredit) or mental (discouragement, despair...). The level of impact increases every 2 points as described in the Impact table.

⚙️ Some factors can affect the Impact.

Impact = strictly positive Margin + modifier/Effect.

For instance, weapons affect physical Impacts. They are however less important than the person wielding them. Weapons don't change the Margin's limits, and an experienced assassin will be deadlier with a mere dagger than a novice wielding an axe.

Effect +0: Bare hands, Improvised weapon.

Effect +1: Baton, Cestus, Club, Foil, Razor, Slingshot, Staff.

Effect +2: Bow, Chain, Dagger, Knife, Poniard.

Effect +3: Crossbow, Hatchet, Mace, Pike, Pistol, Rapier, Sword.

Effect +4: Axe, Flail, Halberd, Musket.

⚙️ **Conservation Margins** grant a bonus in the next turn. By being cautious and analyzing the situation carefully, the belligerent is able to better plan their next move. This bonus is then split between Achievement and Conservation, depending on the player's choice.

EXAMPLE: DUELING

Wielding a foil (Effect +1), Eugene (Fencing 4) is trying to kill his opponent. As a judi-duelist, he's a veteran swordsman.

⚙️ **Step 1:** Eugene's player rolls his four dice: 6, 5, 3 and 1. Eugene was protecting himself rather than trying to deal the death blow. His Achievement score is therefore 8 (4+3+1) while his Conservation score is 15 (4+6+5).

⚙️ **Step 2:** His opponent has Physical 3, therefore his scores are 10 and 10 (3+7). The Achievement Margin is null (8-10 = -2). Eugene didn't manage to touch his opponent.

The Conservation Margin is 4 (15-10 = 5, but the Margin is limited by Eugene's Skill level).

⚙️ **Step 3:** The two adversaries weigh each other up, feint but don't land any strikes.

In the next turn, Eugene will benefit from a +4 bonus, and his opponent from a +2 bonus.

RECOVERY FROM IMPACTS

Each type of Impact heals independently, which means the character recovers simultaneously from superficial, light, serious and dire Impacts. For instance, a character's bruises will heal while they're in a coma. Impacts disappear with time, divided into units (days, weeks, months, years) and/or external interventions (reducing the unit of time to the next shorter unit).

Type of Impact	Malus	Recovery time without intervention	Recovery time with intervention	Difficulty of intervention
Superficial	-	1 day	1 hour	10
Light	-	1 week	1 day	12
Serious	-2	1 month - risk of after-effects	1 week	14
Dire	-4	1 year - permanent after-effects	1 month - risk of consequences	16



SCENARIO: NEXT!

For their own reasons, the characters are looking to return to a city of your choice. Unfortunately, the stretch of traverse where they find themselves is cut off, under the orders of a metropolite, because four members of the anti-city organisation the Black Lily are hiding amongst the travellers. He gives the crowd an hour to hand the terrorists over to him. The characters will have much to do in order to avoid a bloodbath.

WHERE THE BLACK LILY ENTERS THE SCENE (STORYLINE)

The day before the arrival of the characters in the village of Adret, a Black Lily terrorist is arrested there and tortured by the metropolite Karajan. He resists all day, before admitting that four other members are supposed to meet him to collect as much intelligence as possible. The man does not know them, nor does he know whether they are travelling together, but he does know that they will pass through Adret's sorting center the following day. The metropolite decides to act immediately by encircling the area. He is prepared to sacrifice all travellers in order to ensure the security of his city, and gives them an ultimatum. If the Black Lily terrorists are not handed over, he will sacrifice four people every hour by plunging them into the ecryme. These inhumane measures provoke a wave of panic and divide the travellers: some are outraged, others wish to work together, and the rest stay back, waiting to choose a side. The characters, like all the other travellers, are held hostage, but to motivate them even further, their companions are amongst the first who shall be executed.

As for the members of the Black Lily, they have infiltrated an itinerant Hippocratic caravan, after having suffered an attack by a group of thieves that cost their leader Edmond his life. Travelling under an alias, the three survivors are pretending to be a family. The eldest, Lukas Nerini, is posing as an acrobatic worker looking to return to the town, accompanied by an 18-year-old girl named Lidia, and her 9-year-old brother Lazarus. The caravan's members know that there were initially four of them and find their family

ties peculiar, but they will not make the connection straight away. The Black Lily agents have not taken any special equipment with them, as their aim is simply to return to the city. However, each of them carries a small dagger and a vial of poison, in order to take their own life in the event of capture. Following the metropolite's speech, Lidia and Lazarus panicked and hid amongst the crowd in order not to be found. Not having warned the other members of the caravan, some begin to worry and try to look for them. Only Lukas manages to maintain his cover.

Finally, Albius Vorodine, Baron of Adret, greatly disapproves of the metropolite's reaction, which he judges to be excessive. Aware of what is at stake, he does not intervene, but it would only take the revolt to grow in size or the situation to turn into a bloodbath for him to act.

PEOPLE IN THE WRONG PLACE AT THE WRONG TIME

ALBIUS VORODINE, BARON OF ADRET

Traits: Imposing +2, One-eyed -1

Physical 3 (Sword 5), Mental 2 (Adret 6), Social 3

Appearance: Well into his forties and of large stature, Albius has a weathered face, marked by a long scar that slashes through his right eye. He cuts his blond hair very short, for comfort and hygiene. His trimmed beard partly hides his scar and is the only vanity he allows himself.

Clothing: Albius brings together the old fashioned and the modern with relative taste. Over the top of his smart striped trousers, he wears riding boots strapped under metal shin pads. Whilst his torso is protected by a hussar armour, he never removes his long leather coat with its turned-up collar, nor his worn out bicorn hat. To

protect himself from the fumes of the ecryme, he always has his old gas mask on hand.

How to play him: Vorodine uses refined language, but resorts to insult at the slightest frustration. Although aware of the benefits he gains from submitting to the city, he envies his ancestors' freedom. As the story unfolds, he will do anything to stand out from the metropolite's actions and show himself to be more approachable than him. His goal is to become more popular, whilst remaining discreet enough to avoid drawing attention from the Propaganda. A revolt would prompt him to regain his independence.

KARAJAN THE METROPOLITE

Traits: Composure +1, Lack of empathy +1
Physical 1 (Shooting 4), Mental 4, Social 4 (Interrogation 7, Intimidation 6)

Appearance: Very tall and thin, Karajan is in his thirties. He has extremely delicate, almost feline features, and pale skin.

Clothing: His determined look is emphasised by the fitted leather coat that he wears over a tailored three-piece suit, boots, and top hat. He is never seen without his wolf's-head brooch, a symbol of his profession, nor his pistol, whose grip protrudes out of his coat.

How to play him: Karajan calculates each one of his movements and words with an icy demeanour. His eyes do not give away any emotion. He speaks with a loud voice, without giving the impression that he is raising it. He speaks fluently, but he leaves a pause between each word so that those he is speaking to understand their significance. He is a remarkable and unscrupulous detective. He is here to complete his mission and won't leave until he has done so. Approaching him must require true courage.

LUKAS NERINI

Traits: Fast +1, Member of the Black Lily +1
Physical 3, Mental 3, Social 3

Appearance: Approaching his thirties, Lukas is a small, tough guy with gnarled muscles. His hair is cut short and he sports a black moustache. He has voluntarily dirtied his face to avoid being recognised.

Clothing: His cover is perfectly cultivated. He wears a flat cap pulled down over his head and welding goggles. His filthy vest, basic shoulder bag gas mask, gloves, canvas trousers, and large boots complete the picture. He has even gone into detail by buying rope and climbing material.

How to play him: Lukas is not a fanatic. He is

a man who acts through sincere conviction. He will not commit any reckless acts but is prepared to sacrifice himself rather than talking or handing over his companions. Preventing him from taking his own life requires an *Athletics* dice roll of diff. 12, or winning a social confrontation that causes him at least one serious impact. This last option causes him to hand over his two companions if they haven't already been exposed.

LIDIA AND LAZARUS

Traits: Young +1, Fanatical +1
Physical 2, Mental 2, Social 3

Appearance: The girl and her younger brother are physically very similar. Blond with blue eyes, their faces are strangely marked by life on the traverses, with an innocent demeanour that only disappears when they decide to act.

Clothing: They try to pass for children of acrobatic workers with ropes, hooks, and simple shoulder bag gas masks. Lazarus could almost pass for a small chimney sweep.

How to play them: Lidia and Lazarus do not burden themselves with moral reservations as Lukas might, and they prove hard to capture. They are motivated by their fierce hatred of city dwellers. Their father, a member of the Black Lily, was plunged into the ecryme by soldiers. They thus consider the current situation as a recurrence of the city dwellers' cruelty.

AMARELLA, THE ITINERANT DOCTOR

Traits: Erratic +1, Audacious +1
Physical 1, Mental 3 (Surgery 5, Diagnosis 6), Social 2

Appearance: Everything about Amarella would make one think she neglects her appearance. In her late fifties, her black hair with grey streaks hangs in thick, greasy braids. However, her steely blue eyes do not lie. They reflect the inner energy that motivates her.

Clothing: Underneath an old, thick, felt coat, Amarella wears a white doctor's gown with a high collar. Although her belongings all seem worn out, she takes great care of her goggles, which allow her to examine her patients' wounds.

How to play her: Amarella received serious training in a Hippocratic Lodge in Theoric but managed to keep her curious mind and erratic nature. Her restlessness naturally led her to a life roaming the lattice alongside her colleagues, in order to bring the benefits of surgery to traversers. Although she is jovial by nature, this caravan is her whole life, and she considers its

members to be her very own family. When working, she changes completely and becomes serious, or even commanding. Every once in a while, the caravan returns to a city for a few days to rest and stock up on essentials.

SUPPORTING CHARACTERS

⚙️Degreasers working for the metropolite

Physical 6, Mental 2, Social 1

⚙️City-dwelling stiltwalkers

Physical 5, Mental 2, Social 3

⚙️Militiamen from Adret

Physical 4, Mental 2, Social 2

⚙️Rhodesian mercenaries

Physical 5, Mental 2, Social 2

⚙️Typical traveler

Physical 2, Mental 2, Social 2

SETTING THE SCENE

Roughly a day's walk from the city, the village of Adret is the city authorities' primary sorting center for isolating the sick and the least discrete of political agitators. Once an independent stitch estate, it fell into the hands of the Ministries after the Acrymony Wars. Baron Albius Vorodine plays the role of civil servant, though he refuses to admit it officially. He nonetheless maintains his prerogatives in terms of lower justice (interpersonal local conflicts) and collects a modest duty tax on goods.

ADRET

Home to around two hundred people, the village is spread over three kilometers of a stretch of the First Weft traverse. Made entirely of stone, the houses are small one-story structures with flat roofs. They rise up near the parapets to make a wider passage for travelers. Submitting to the city allowed for the arrival of the telegraph and the construction of a landing tower capable of holding two or three medium-sized airships. These ships mainly ensure the provision of goods to the village, under the surveillance of the Ministry of Subsistence.

Adret profits from this necessary stop, which forces travelers to buy local commodities. The sorting center is located after the village crossing. Some city dwellers have not hesitated to move to the lord's estate to benefit from this financial windfall. Even worse, travelers who have been turned away by authorities pile up in the village, forming a band of paupers. The discontent of a

portion of local inhabitants grows constantly, as they disapprove of the intrusiveness of a city they view as decadent. Their arguments rile up Baron Vorodine, who dreams more and more of driving the Ministries out of his lands.

The village has a square castle in its center, a vestige of its feudal past. Five stories tall, it is home to the Vorodine family, who live in relative comfort with electricity generated by a windmill at the castle's summit. A more modern annex was built to house city representatives passing through. The annex is directly linked to the castle by a metal gate which can close rapidly if need be.

Around a hundred meters from the village, going in the direction of the city, stands an immense fortified hostel. With three stories holding rooms, dormitories, and stables, the hostel can house up to two hundred people. It also has its own independent source of electricity.

THE TERMINAL

Those passing through Adret quickly notice a gigantic sorting zone known as the terminal, put in place by the city. This part of the traverse stretches over two kilometers, is slightly over one hundred meters wide, and hangs almost two meters above the ecryme. One exits Adret by passing through a huge barbican, decorated with friezes glorifying the city. The officials at the barbican can isolate the village by lowering two heavy portcullises.

From the barbican, city-dwelling stiltwalkers guide travelers into different lines depending on their social class. The lines are marked out by barbed wire, and are watched over by the baron's men, who patrol the parapets of the traverse while stiltwalkers form circles in the ecryme.

These lines lead to a group of a dozen tarpaulin tents, where members of the Hippocratic Lodge examine travelers. Due to budget constraints, the checks remain superficial. Those showing obvious signs of illness are turned away, back onto the traverse. The rest must do an interview with a public official, who asks them their reason for coming into town, how long they intend to stay, etc.

Locals are exempt and can leave the terminal directly by crossing one of six drawbridges. These bridges are four meters long and hang over a collapsed section of the traverse. Travelers going in the other direction, from the city, benefit from a special corridor that allows them to pass through without any checks.

LOCAL AUTHORITY

To enforce law and order, Baron Vorodine has received permission to keep the seigniorial militia: a dozen men armed with muskets maintained by the city. Also placed under Albius' authority are the twenty stiltwalkers who support them. On their uniforms, they all wear the coat-of-arms of the nation the City is part of, as well as the emblem of Adret (a howler breathing fire). A third of the personnel deals with traffic at the terminal, whilst another third patrols up and down the streets of Adret. The soldiers all stay in a guard house joined to the terminal's exit.

THE HEART OF THE MATTER

The queues leading up to the tents are immense and make the terminal look like an anthill. However, there is a heavy silence, interrupted at regular intervals by public officials calling the next in line to step forward. The characters finally reach the control center at nightfall. One by one, they undergo a medical examination. They must then be questioned by a public official before hoping to be allowed to continue their journey.

They are suddenly interrupted by the sound of the drawbridges closing. A metropolite, accompanied by Baron Vorodine and five degreasers march into the tent. He approaches one of the officials and whispers a few words in his ear. The official nods, stands up, and closes the tent, causing a few groans from the crowd. The degreasers send the characters back towards the mass of travelers. This routine continues until all the tents are closed. Some make the most of the anonymity of the crowd to complain loudly. Anger gives way to silence when the barbican's heavy portcullises lower in turn. The last ones in try to flee the terminal but are pushed back by the guards.

The metropolite climbs onto the parapet and assesses the crowd for a few moments, enough time for all eyes to turn to him. The authority he exudes and the fear he instills imposes silence onto the crowd of around five hundred people. He then speaks:

My name is Karajan and I am a metropolite from the Ministry of Propaganda's Committee of Investigation and Conjecture. We have just been informed that four terrorists from the Black Lily, an anti-city organization that does not hesitate to kill our officials, are currently located in this courtyard. The Ministry has granted



me full powers to find them. Your lives are thus in my hands. I will give the conspirators an hour to hand themselves in. In return, I promise them a fair trial. If they do not comply, I will have four people picked at random and thrown into the ecryme. And I will start over again every hour. I thus encourage you, ladies and gentlemen, for your own sake, to help me expose them. I want them alive. See you in an hour.

Once his speech is over he looks briefly at the mesmerized crowd before returning back into the barbican amongst cries of outrage. The degreasers then make their way into the crowd and seize some people at random (the character's loved ones). They are brought to the guard house. Terrified, people make way for the degreasers.



Down below, the stiltwalkers patrol in the ecryme with weapons in hand.

It is in these terrible circumstances that the characters meet. Storytellers, take out your most beautiful pocket watch and tell them that they have an hour to save their loved ones by exposing the terrorists.

HOW DIFFERENT GROUPS FORM

The metropolite's announcement sends a wave of shock throughout the crowd. Some try to reason or even bargain with him — in vain!

After a few moments of disbelief, factions begin to form.

THE GUARDS

The Adret militiamen nervously try to contain the crowd from the parapets. It is nonetheless possible to move them by explaining to them that a loved one has been taken hostage (*Loquacity* diff. 14). If you succeed, they will go directly to Baron Vorodine who will listen to them attentively. The latter says that he is saddened by what is happening to them. Although he doesn't have any idea who the terrorists are, he knows that they deliberately try to pass themselves off as humble people or workers.

If things take a turn for the worse, he promises the characters that their loved ones will receive a quick and painless death.

Their strengths: The guards are armed and supported by the stiltwalkers.

Their weaknesses: Like Baron Vorodine, the guards are prepared to betray the metropolite if the situation turns into a bloodbath.

Key characters:

☼ Carrick is a degreaser who stays behind to ensure that the guards remain loyal. He will not hesitate to open fire on the crowd if he begins to lose control of the situation.

☼ Aquilina, one of the guards, takes pity on the travelers. She will not hesitate to help anyone trying to find the culprits or calm tensions.

THE COLLABORATORS

Facing these harsh punishments, many travelers try to search for Black Lily members, turning the already tense situation into a true witch hunt. Although initially quite moderate, they quickly become out of control.

Their strengths: The collaborators have the guards on their side and there are more and more of them as time goes on.

Their weaknesses: If the number of them increases they risk losing their cohesion and giving way to hysteria, accusing each other without any solid proof.

Key characters:

☼ Silas Marsby, a Glorianese Knight of Wealth, was heading into town to negotiate the opening of a new City of Trade, a free trade zone controlled by Gloriana. Fearing disgrace should he fail, he attempts to buy his way through by bribing guards.

☼ Viola Jaspers is a scientific apprentice working for a Clockmaking Lodge. She has to take a very important exam in a few hours and regularly looks at her watch. This is an excellent way to remind the characters how much time is left.

Arguments (in case of a social confrontation):

☼ 'The terrorists made their choice and have to face the consequences.'

☼ 'Better them than us!'

☼ 'Sometimes things are beyond our control and we just have to trust the Ministries.'

☼ 'I understand that you disapprove of this awful ultimatum, but who are you to put other people's lives in danger?'

☼ 'Better four people dying than hundreds.'

☼ 'You're defending them awfully sternly! Mightn't you be one of them?'

☼ 'If saving them is so important to you, give yourself in to the authorities in their place!'

THE DISSIDENTS

Those accusing the metropolite of brutality are very few at the beginning. However, there are many talented speakers in their ranks who will try to convince the crowd.

Their strengths: If they manage to convince the guards, they will trigger a revolt.

Their weaknesses: Lukas is amongst them. If he is found out they will lose all their credibility. Also, some of them will become paranoid and attempt to uncover other terrorists who may have infiltrated the group.

Key characters:

☼ Sacha Madrigal is an educated trade unionist who was hired by the workers of a city factory to represent them in wage negotiations. Wound up by the metropolite's decision, he will resort to passionate speeches.

☼ Vitali Mendez is leading a group of workers returning from three months of work on the traverses. They feel that the poor are being sacrificed once again. Their discontent increases when they meet Sacha Madrigal.

☼ Amarella (see *People in the Wrong Place at the Wrong Time*) is firmly opposed to all forms of tyranny. Progressive and libertarian, she finds that this way of ruling is intolerable, even though she is also against terrorism.

Arguments (in case of a social confrontation):

☼ 'This type of blackmail is totally inhumane and unbecoming of a true metropolite. This lunatic is an imposter who wants to drag us into his madness!'

☼ 'It's a bluff, no one will be executed if we stick together!'

☼ 'Do we really know that there are four terrorists among us, or is it another one of the Propaganda's lies?'

☼ 'If we give in, we're no better than them, are we?'

☼ 'Why him and not someone else?'

☼ 'The Black Lily may have murderers in their ranks, but the city dwellers and the Acrymony Wars have made a lot more.'

☼ 'They're just children!' (If Lazarus is discovered).

THE UNDECIDED

Initially, the undecided feel they aren't affected. For the most part, they imagine that the metropolite won't go ahead with his threat or that the Black Lily members will end up giving themselves in. As time goes on, they join whichever side they consider to be the lesser of two evils.

Key characters:

☼ Doctor Mirabilis is an itinerant merchant who sells miracle cures all year long. He is trying to do more business.

☼ Guizou is a young thief who steals from people he considers to be the most naïve or vulnerable. He will try his luck with one of the characters at an inconvenient time.

☼ Mirpo is an old Venetian vitrienne maker who was heading to the city to sell his latest creations. He was beaten and robbed. Having found his stained-glass windows shattered, he tries to stick them back together again in the middle of the unrest, driven mad by his sorrow.

☼ Nessa is an arpent who was heading back to the local church of her religion after her most recent pilgrimage. She negotiates to try and see the hostages and offer them spiritual support. Refused by the guards, she tries to gather her fellow believers to support her in her demand.

THE SITUATION BREAKS DOWN

Here is the series of events that build up in intensity to reach a crescendo:

DISCONTENT SETTLES IN (T0)

After the metropolite's departure, the crowd does not hold back their criticism of the Propaganda. One of the more aggressive individuals is put back in his place by a soldier who spots him. This skirmish provokes the creation of the different groups. The collaborators talk amongst themselves, each of them denouncing the culprits. They are encouraged to look for culprits amongst the group of dissidents, which forms next to the portcullises.

FALSE ACCUSATIONS (T+10)

The collaborators and the dissidents fire accusations at one another. The characters witness a scene in which a man is accused of being a spy working for the Propaganda. He is in fact a

second-class employee working for the Ministry of Subsistence. If the characters intervene, order will be restored. If they do not, the man will manage to prove his good intentions on his own initiative.

ALTERCATIONS (T+15)

Despite some calling for everyone to calm down, people start accusing each other of being the culprits and come to blows with each other. The situation breaks down to the point that soldiers begin firing into the air to break up the fights.

THE SOUND OF GUNFIRE (T+20)

Three adolescents who tried to climb the parapet and put on their stilts to escape via the ecryme are shot. Their bodies fall into the acidic ocean, where they slowly sink under the surface, producing ominous fumes. One of the people present sees this and panics. What if that was them?

SLAUGHTER (T+30)

A scream rings out throughout the crowd. Some poor fellow has been stabbed. The attacker is stopped, holding the bloody knife in his hand. He protests, shouting that the man he stabbed was a terrorist. Some suggest handing the body and the killer over to the militiamen, to pretend that there are only two terrorists left to find.

It's you! (T+40)

Some travelers have noticed the characters coming and going and believe that they are the culprits. A conscientious citizen asks them to explain their behavior. A woman immediately accuses them, the tension mounts, and a group forms around them. Only a social confrontation will allow the tension to ease. A serious impact suffices.

ANGER ERUPTS (T+50)

Flared up by Sacha Madrigal, a portion of the crowd gathers around the barbican and tries to lift the portcullis. A guard opens fire and hits a traveler. A riot breaks out, necessitating the intervention of all the armed men present (about thirty). The characters have less than five minutes to salvage the situation by restoring calm (social confrontation with dire impact) or by rallying the horrified guards from Adret to join the riot.

THE SEARCH WINDOW BEGINS TO SHRINK

THE BLACK LILY'S CARAVAN

To find the members of the Black Lily, the characters have to follow the Hippocratic caravan's trail. This isn't very difficult despite how dense the crowd is.

☼An *Urbanotechnology* dice throw diff. 8 allows you to hear rumors about a Hippocratic caravan that is looking for some of its missing members. A margin of 2 lets you know that the missing members are a boy and a young woman.

☼A *Guile* dice throw diff. 10 allows you to find several small groups of traversers wearing make-shift clothes (members of the caravan) who are clearly looking for something. When asked, they reveal who they are. Around twenty caravanners have gathered their belongings together near a parapet. They are suspicious of anyone who approaches them too directly about the two missing members. Overcoming their mistrust requires a *Quibbling* dice throw to intimidate them, or a *Loquacity* throw to get them to lower their guard - diff. 10. If successful, the characters will be taken to see the head of the caravan, Amarella. She describes Lidia and Lazarus in detail. The players' success margins affect the quality of her responses:

☼Margin of 2: Lukas, their father, is in charge of keeping the caravan safe, a responsibility that he carries out well. He was scandalized by the metropolite's decision and is currently trying to find a solution.

☼Margin of 4: His children mingled very little with others, and didn't talk much with their father.

☼Margin of 6: As she understood, they had been attacked by thieves and one of their friends had died.

If the characters are polite and honest during this conversation, Amarella offers them one of the members of the caravan to help them search.

Lukas, accompanied by the educated trade unionist Sacha Madrigal, is speaking to the crowd. Protected by a group of four Rhodesian mercenaries, he refuses to give himself in, accusing the characters of being "on the payroll of the metropolite butchers." If the characters manage to prove he is guilty, or make his allies doubt him, one of them could accept to hand him in. To do

this one must win an oral Confrontation with the terrorist. Failing this, a physical confrontation will break out between the rioters and the mercenaries.

FINDING LIDIA AND LAZARUS

With the help of caravanners and by asking the right people, the characters will find the three fugitives. (*Quibbling*, *Loquacity* or *Guile* diff. 12).

☼Lidia: A beggar has seen a young girl matching her description covering herself with feces. Pretending to be blind, she will try to gain pity from witnesses by presenting the characters as people trying to hurt her. If things go wrong, she will try to escape and buy time so she can commit suicide.

☼Lazarus: He has hidden himself in a barrel of howler meat. A small child saw him and told some of his friends that he knows something important. Finding him could take time. The person who opens the barrel must succeed in an *Athletics* dice throw diff. 10 or will otherwise receive a gash, the seriousness of which should be determined by the negative margin (Effect +2). In order to overpower Lazarus and prevent him from killing himself, you must succeed in an *Athletics* dice throw diff. 8.

☼Lukas is harder to seize—in exchange for a few howlers he has bought the silence and protection of a group of Rhodesian mercenaries escorting Sacha Madrigal, whom he is accompanying.



FINDING A SOLUTION

Once the fugitives are captured, they beg the characters not to hand them over. Lukas seems the most cooperative of the three. They weren't planning any attacks, they were just gathering intelligence. Isn't that what all the cities do amongst each other, without the characters ever feeling concerned by it? They are fighting to retain their way of life. Are they really any worse than anyone else here? As the characters have seen, this place is teeming with immoral people. Why don't they accuse four criminals or murderers instead of their trio?

In desperation, they offer to pool together their last savings to buy the characters' complicity. In total they have 10 liges, a sizable amount.

You can decide to take on a social Confrontation to settle the situation. This Confrontation can only finish with a Dire impact. However, you may also let the characters decide what to do without the structure of the rules.

A LOOMING CHOICE

One hour later, Karajan comes back and asks if the Black Lily scoundrels have given themselves up or if any good-hearted people have managed to catch them.

☼ If the characters hand in the three fugitives, they will be immediately taken to the guard house under the crowd's boos, without it being clear whether they are addressing the guards or the Black Lily. In total desperation, Lazarus accuses one of the characters of also being a member of the organization. Will the group defend their accused comrade or abandon him? Those who are not victims of the boy's slanderous claim will be able to rejoin their loved ones and carry on their life after having explained to the metropolite why there are only three terrorists. The checks recommence and the lines reform.

☼ If the characters accuse four other people, these individuals are taken away just as in the previous scenario, as they proclaim their innocence. The difference derives from the fact the characters have gained favor with the Black Lily. This could be a source of new (mis)adventures for them in the future.

☼ In both cases, the characters are identified by the Propaganda. This is a double-edged sword which could bring them benefits as well as trouble.

CAMPAIGNS

If you are playing this adventure as part of a campaign, it could be interesting if one of the members of the Dark Lily survives.

☼ If they are arrested, they will escape and try to seek revenge against the characters. This could be a violent, head-on attack, or a carefully thought out plan.

☼ On the other hand, if the characters have helped him, he will contact them in some way and drag them into the movement's activities.

As for their true mission, this is left to your discretion. It could be a list of contacts to find, symbolic sites to target for attack, etc. Whatever your choice, remember that the Black Lily will continue to make a name for itself in official ECRYME publications.

IF YOU ENJOYED THIS ADVENTURE, YOU CAN FIND CONTINUATIONS
OF IT IN THE SCENARIOS OF FUTURE ECRYME BOOKS!

VALÉRIE GARANINE, CORRUPT JUDI-DUELIST

WHO ARE YOU?

You are an efficient yet immoral judi-duelist from Methalum. You have an immoderate taste for money and never turn down a (dis)honest proposal. You are assisted in your work by Edgar, your clerk. He is a small, silent man, but is devilishly efficient, which explains your attachment to him. Your bond is undeniable.

WHO ARE YOU TRAVELING WITH?

You and Edgar have followed a Methalumese marketil noblewoman and her servant, whose konzern was in dispute with a stitch lord regarding the passage of a train. You had to finalize the agreement so that it would be in line with city-people's and traversers' rights. The negotiations were rough, but ended up succeeding. On the way back, a day's walk from Methalum, your group passes through Adret. In the village there is a checkpoint run by city authorities, which is charged with filtering out sick people and political agitators. You spend the night there before heading to the sorting center. Your citizenship status will allow you to pass through unhindered.

WHAT DO YOU LOOK LIKE?

At 28 years of age, you are slim and take care of yourself. You always wear your official attire with pride, a tight-fitting suit, so as not to restrict your movement. You are always seen with your pistol and foil. You have a pleasant appearance but always with a stern gaze. At your side, Edgar pales in comparison. With his bowler hat, he looks like a low-level civil servant. He often plays along with this impression to make your enemies underestimate you...

WHAT ARE YOU LIKE IN A GROUP?

You are the spokesperson, the one who shines bright, even if that means outshining the others. Only people who surprise you with the speed of their decisions and actions interest you. If they have a sharp mind, they interest you even more. You detest mediocre people whose spotless honesty gets mixed up with stupidity.

WHAT HAVE YOU NOTICED IN ADRET?

☞ You overheard a conversation between some guards. One of them was saying that a metropolite was going to come and that he was as pitiless as he was incorruptible.

☞ You spoke briefly with a Strider nun called Nessa. She told you that the Baron of Santeul, a powerful stitch lord, had promised a reward to whoever brings back his daughter, who was kidnapped by a mercenary.



WHAT CAN YOU DO?

✧ TRAITS ✧

Piercing gaze +2
Fast +1
Corrupt -1

Ideal:

"I always put profit before everything else."

Spleen:

"Failure terrifies me."

✧ SKILLS ✧

Physical:

Athletics 4
Driving 1
Fencing 5
Brawling 3
Shooting 4

Mental:

Anthropo-mechanology 1
Ecrymology 0
Traumatology 0
Traversology 0
Urbanotechnology 5 (Law +2)

Social:

Quibbling 4
Creativity 0
Loquacity 2
Guile 0
Performance 1



CORPORAL SACHA MANDERS, ICARIAN DESERTER

WHO ARE YOU?

You are a Pentapolian icarian originally from the city of Aeolus, who killed his superior in a duel two weeks ago following a love affair. Knowing that you risked being court martialed, you decided to desert and flee to Methalum, a city that is part of the neighboring Lanskan Empire, where you have contacts amongst mercenary groups.

WHO ARE YOU TRAVELING WITH?

You have convinced your best friend, the hussar Karl Dreher, to accompany you. Younger and more impressionable than you are, Karl is a small, likeable fellow. He is like a younger brother to you, and you are very protective of him. A day's walk from your destination, you pass through Adret, a village with a checkpoint run by city authorities charged with filtering out sick people and political agitators. You spent the night there before heading to the sorting center.

WHAT DO YOU LOOK LIKE?

With heavy features and a stocky frame, you are 25 years old, but seem older. Your face has been weathered by the acidic winds that allowed you to fly. In order to not be recognized, you are wearing worker's clothing, but you have kept your uniform, glider, and black-powder pistol in your backpack, as has Karl.

WHAT ARE YOU LIKE IN A GROUP?

You are a free spirit who doesn't enjoy rigid structures much and does not appreciate forced choices. You do not enjoy the company of people who think too much or who are too authoritarian.

WHAT HAVE YOU NOTICED IN ADRET?

⚙️ You overheard some caravanners talking. A man dressed like a traverser worker was thanking an elderly woman for taking in his family.

⚙️ You heard a man who made a strong impression on you. He's most likely a trade unionist as he was making some very committed statements about work and society. What he said touched you profoundly.



WHAT CAN YOU DO?

⚙️ TRAITS ⚙️

Agile +2

Ideal:

"I never abandon people who are important to me."

Spleen:

"I can't stand it when people disregard my opinions."

⚙️ SKILLS ⚙️

Physical:

Athletics 4
Driving 5 (Glider +2)
Fencing 1
Brawling 3
Shooting 4

Mental:

Anthropo-mechanology 1
Ecrymology 0
Traumatology 0
Traversology 2
Urbanotechnology 2

Social:

Quibbling 2
Creativity 0
Loquacity 1
Guile 1
Performance 3



ALEXANE MERESSON, BARONESS OF THE RAILROADS

WHO ARE YOU?

Appointed to a minor position less than two years ago by the leaders of your konzern, you took control of the modest division of Railroads and Construction. As part of the marketil nobility, your job consists of coordinating and supervising the construction of new railroads. You recently had to deal with a dispute with a stitch lord. To come to an agreement, you had to meet him in person.

WHO ARE YOU TRAVELING WITH?

You are never apart from your servant Anna, an old woman who was your governess when you were a child, and who is like a mother to you. You are traveling with a judi-duelist and her clerk. They had to finalize the agreement and sort out the legalities. Despite the rough negotiations, things went well. On the way back, a day's walk from Methalum, your group passes through Adret. In the village there is a checkpoint run by city authorities, which is charged with filtering out sick people and political agitators. You spend the night there before heading to the sorting center. Your citizenship status will allow you to pass through unhindered.

WHAT DO YOU LOOK LIKE?

You are in your late twenties, but you already give off an air of calm authority. Everything you wear is a reminder of the traditions of your order, mixing wealth and feudalism. The clothes you wear are luxuriously ostentatious and colorful, as you must show your status. At your side, old Anna seems very modest in her outdated robes.

WHAT ARE YOU LIKE IN A GROUP?

You like to impose yourself as a leader, as you are a pragmatic person. You can't stand hesitation or procrastination, but you respect people who take the initiative. Like cogs in a machine, the structure of a group has to be clearly established and respected.

WHAT HAVE YOU NOTICED IN ADRET?

☼ The local stitch lord came around several times in the last few hours and seemed terribly nervous, as did his men. However, they are all tough fellows.

☼ From afar you notice a fellow noble, most likely from Gloriana given his old-fashioned manners and how impeccably he is dressed. You would like to know what he is doing in these parts.



WHAT CAN YOU DO?

☼ TRAITS ☼

Cunning +1
Attentive +1
Confident +1
Looks down on the lower classes -1

Ideal:

"I will seize every opportunity that allows me to climb higher."

Spleen:

"I can't stand being accused or undermined."

☼ SKILLS ☼

Physical:

Athletics 1 Driving 3
Fencing 2 Brawling 0
Shooting 2

Mental:

Anthropo-mechanology 0
Ecrymology 0
Traumatology 2
Traversology 3
Urbanotechnology 4

Social:

Quibbling 5 (Haggling +2, Threatening +2)
Creativity 0
Loquacity 2 Guile 1
Performance 3



LUCIEN MERENSKI, LOVESTRUCK TRAVERSER MERCENARY

WHO ARE YOU?

You are an itinerant mercenary who offers his services to stitch lords, without any attachments to anyone. But everything has an end, and you have changed drastically. One moon ago, passing through a stitch estate, you fell hopelessly in love with the local baron's daughter, Anne of Santeul. This girl felt the same way about you. Faced with the impossibility of being together publicly, you have chosen to flee to the closest city, Methalum, and from there reach other traverses, far away from her father. A day's walk from the city, your group passes through Adret. In the village there is a checkpoint run by city authorities, which is charged with filtering out sick people and political agitators. You spend the night there before heading to the sorting center, hoping to pass through unhindered.

WHO ARE YOU TRAVELING WITH?

Anne is a young, clumsy girl, but is terribly endearing. She is blessed with a bright mind, although she can sometimes be naïve, as she has never experienced the outside world. Since meeting her she is the apple of your eye.

WHAT DO YOU LOOK LIKE?

You are a force of nature, toughened by life on the traverses. Paradoxically, you have delicate features, but you hide them under a thick beard. You are dressed in a mismatched way: military boots, a hunter's coat, a pilot's scarf, a soldier's helmet, a musket with a shoulder strap... You have dressed Anne in the same way so that she won't be recognized, but the poor girl is having a hard time getting used to the outfit.

WHAT ARE YOU LIKE IN A GROUP?

You are a mediator. Conflicts on the traverses have taught you that one can never be strong when alone. Repulsed by violence, you now try to find peaceful solutions to crises. But if things go wrong, you follow a very precise code of conduct to avoid harming innocent people.

WHAT HAVE YOU NOTICED IN ADRET?

☞ You had a drink with some itinerant workers coming back into town after a series of renovations on the traverse. You made a good connection with their leader, Vitali Mendez. Could he help you go into hiding or even be forgotten?

☞ You noticed a young girl and a boy who looked remarkably similar to one another. They spent most of their time together, as if no one was looking after them.



WHAT CAN YOU DO?

⚙️ TRAITS ⚙️

Strong +1
Pacifist +1

Ideal:

"I never hurt women or children."

Spleen:

"I can't stand division or ego battles."

⚙️ SKILLS ⚙️

Physical:

Athletics 5
Driving 1
Fencing 3
Brawling 4
Shooting 3

Mental:

Anthropo-mechanology 0
Ecrymology 2
Traumatology 0
Traversology 4
Urbanotechnology 0

Social:

Quibbling 1
Creativity 0
Loquacity 3
Guile 4
Performance 0



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You might have survived the first scenario, but you have only scratched the surface of the world of ECRYME. Its power struggles go deeper than you could imagine, and the terrifying secrets of the deadly ecryme sea are yet to be discovered!

The full version of ECRYME in English will consist of:

- The Player's Guide, where the lore of the world will be described along with the rules of the game
- The Conductor's Manual, where the secrets of the game are revealed to the Conductor. Two full scenarios will also be included.

Open Sesame Games will launch a Kickstarter campaign in 2023.

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