

Le Bette

Sin is Transmutable

“Sin is transmutable.”

The Priest anchored the phrase into his congregation, who were ringed about him in folding plastic chairs. They echoed the phrase back, as they had come to do each time The Priest uttered it.

“Sin is transmutable,” they say, some with the fiery passion of faith, others without a shadow of conviction. The prayer meetings were part of the bargain. Participation was rewarded with warm soup, sometimes a bed but always a respite from the cold and dark outside. In a district such as this, that is enough to bring out the poor and forgotten.

Before his excommunication his congregation was large and held some affluence. To them he spoke of the ways to salvation, but many of that flock perhaps could afford their own personal blessings. Now his preaching reached the ears of those that needed it most, he felt. It was the Church’s fault for not recognizing the truth in his words.

Or maybe they did see and it was his words they feared. A fear that spurred them to steal his flock and drive him to other pastures. Whatever the case, The Priest had found new souls in need of saving and some in need of much, much more.

“Le Bette” he called it. She knew it as ‘her Beast within’.

When Bethany first met The Priest she was in need of more than just saving. She was at a precipice of her own design. Like many prostitutes she was saturated by a world of drugs and sex. Pimps, Dealers and Johns sought to control her actions, even her thoughts, but it was only her and The Priest that knew what truly inhabited her body and tortured her spirit.

Before he had come she had no defense against The Beast that consumed her. It warped her reality and twisted her desires. Gone were her days of innocence. She worked the streets at night hoping to quell her possessor with the many transgressed who exploited her body. She did as they asked, let them rape the last of her free will, force their masochistic ways upon her, but it only made her body sore. Drugs numbed her, but resistance fell too. Even sleep did not dull The Beast. Instead her head was filled with thoughts of voyeurism. Her mind dwelled on deviancy. It still craved satisfaction. Nothing could satiate.

Then came a chance meeting.

While supporting a friend's attempt to mend her sinful lifestyle, Bethany attended one of The Priest's sermons. She listened to him preach of absolution, atonement, and the exorcising of demons, and his words gave her hope. For the first time Bethany believed she could free herself from this craving in her soul.

The Priest told her he knew her kind. He told her she could be released from her burden, that she could find peace. He told her how to be released from the weight of her sin.

Bethany listened. The Priest was her saviour and she did as she was told. She started down her road to redemption. A road that took her directly to Jamie.

Table of Contents

Part One

- Using the Design
- Background
- Story Arc
- The Cops
- Making the Plunge
- The Priest and the Whore

Part Two

- Jessie
- Foreign Work Assistance
- The Flat
- Bound2F*CK
- Red Light
- Elysium and '1021'
- After Hours Orgy
- Hotel Paradise
- Atonement

Part Three

Part One

Part One

Using the Design

“**Le Bette**” is a game module designed for the modern dual-world presented in *Kult*. Through the course of the module the players will delve deep into a world of sex and drugs in an attempt to locate Jamie Keening, and save him from himself.

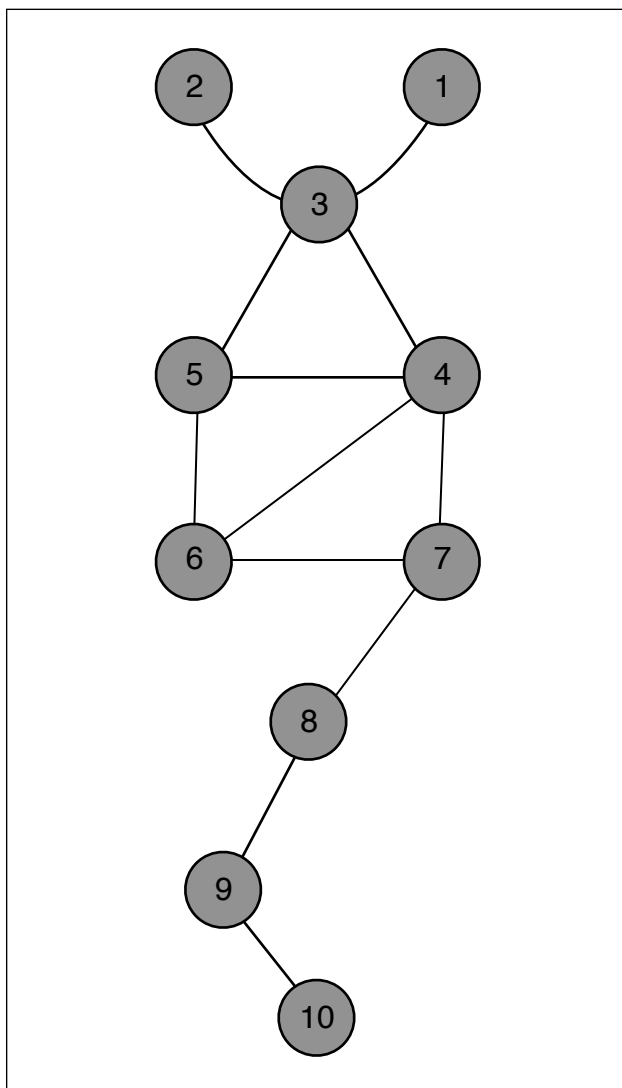
The module is designed to be a stand alone game or added to an existing campaign. Several hooks are provided to allow Storytellers multiple methods to introduce characters to the plot. Once involved, the characters find themselves trying to determine why Jamie Keening, a previously capable legal assistant, had a sudden fall from grace. A fall that cost him his job, his friends and perhaps his sanity.

The module is broken into three Parts:

Part One breaks-down the background of the story as well as it's arc to conclusion. It presents Storytellers with several plot devices and provides hooks to allow the Storyteller multiple avenues to bring characters into the plot, with each providing a slightly altered motivation.

Part Two describes the modules story arc content in a Scene by Scene breakdown. The design is offered in a decision tree format. Each scene will link to one of the nodes presented in the tree. This section describes in detail the story arc's information from beginning to end and is accompanied by a suggested story route.

Part Three concludes the module with an aftermath assessment and provides additional storytelling suggestions.



(/: Design note: ‘Le Bette’ is an adult game intended for an adult audience. While it does delve deep into the underground society of pornography and drugs it by no means encourages them, nor does the material require the Storyteller to engage the characters in any deviant act directly. It is suggested that if the Storyteller is likely to be offended, or knows that characters may be, then this module should be given a miss in favor of more suitable material.

Storytellers should read through the design thoroughly before playing it. Characters can take multiple paths through the story arc and Storytellers need to be prepared beforehand to accommodate their progression. Each Scene is broken down to allow for greater ease in understanding the core information contained within it. The Storyteller can choose to provide the characters this information directly of they may instead use the contents of the design to create their own plots. Each Scene provides concluding Leads that detail the characters plausible outcome upon the conclusion of the Scene as well as provide a link to move the characters on to the next related Scene. See the accompanying graphic for more detail. :/)

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|----------------------------|-----------------------|
| 1. Jessie | 6. Elysium and ‘1021’ |
| 2. Foreign Work Assistance | 7. After Hours Orgy |
| 3. The Flat | 8. Paradise Hotel |
| 4. Bound2F*CK | 9. Bethany |
| 5. Red Light | 10. Atonement |

Background

Jamie Keening had been through a lot lately.

Only a month before it looked as though Jamie had carved himself out a comfortable slice of idilic life. He was holding a good job, one that helped him extend his Foreign Worker's permit for another three years. He was in love and engaged. The invitations had gone out and the wedding was only weeks away. It was all wine and roses.

Then, without warning to those around him, Jamie changed. And it was far from subtle.

Jamie stopped coming home at night. At first it was just one night and he allayed Jessie's worries with apologies and promises, but when it happened again, this time for the entire weekend, her worry turned to anger. Jamie explained the first time that he was 'just out walking' but Jessie didn't wholly believe him. When he finally returned home after his weekend absence he reeked of booze and looked to have spent the last 48 hours awake. He even had a few bruises. She accused him of fighting, cheating, and using drugs, but despite her inquisitions and accusations, Jamie never spoke about where he had been.

That Monday, when Jamie returned to work, his colleagues perceived a change in his demeanor. The Office Manager, Mr. Rasmussen, gave Jamie the day off to recover from his 'illness', but Jamie only took that time to return to his new stomping grounds.

Jamie had been spending is time in the Red Light district amidst the vagrants and hustlers. Jessie's hysterics had not been rooted in paranoia. Jamie had, in short order, taken up drinking and drugs, he had become addicted to sex, and he had received his fair share of beatings, though Jessie would be horrified to know how.

Jamie's fall from grace was by his own hands.

Soon after Jamie and Jessie met there was a single act of indiscretion, but it was not Jamie's. Instead, Jessie had spent the night with another traveller she had met in a pub. They were both new in town, she had explained. Jessie told Jamie immediately after and the two worked through the hardship and continued their relationship. Neither spoke of it again and as time passed the wound seemed to heal.

But it had not healed fully for Jamie and as the pressures of his wedding approached he began to dwell on it more and more. He knew he had deep love for Jessie and he was comfortable with that. He knew they would be happy together. He thought hard upon their relationship but as the wedding neared Jamie had a momentary laps in reason. Jamie's friends would not arrive in town until the day before the purposed wedding, so he decided to throw his own private bachelor party.

On the first evening Jamie went missing he had made his way down into the Red Light with the intention of celebrating his 'last days of freedom'. He could not have realized how true that would be. He first trolled the street intent on starting the evening with a least one paid girl by is side. He had never visited a prostitute before but a few of his friends had and they'd been keen to explain to Jamie how these things were done.

After a period of searching for just the right girl Jamie realized that what he was looking for was no regular street walker. His job afforded him a suitable income and Jamie had stuffed his pockets with enough cash to do things the way he wanted them to be done.

Jamie Keening

Born: Portland, Oregon
Age: 24
Hrtg: Anglo-Saxon
Appr: Thin, just under six feet he has green eyes and chestnut hair with bangs pulled to one side.
Dispo: Prone to selfishness he has given in to lust. The Beast now grips him totally.
Ad/Dis: Imbued by the Beast of Lust, Addicted to Meth, Secret desire to reform

**Challenge
PLOT**

Jamie Keening's Decent

- ❖ Wedding Invitations are sent. All appears well with Jamie and Jessie.
- ❖ Jamie, dwelling on Jessie's previous indiscretion, decides to 'sow his oats' and visits the Red Light. He is nervous about it but takes the plunge. Jamie meets Trish, an escort, who takes him to a fetish party. Jamie does his first dose of meth.
- ❖ Jamie becomes a member of "Bound2F*CK"
- ❖ Jamie, with invitation from Trish, attends the weekend's 'Dungeon Party'. He is introduced and enslaved to Bethany who, seeing his innocent nature, decides he is a perfect victim for for The Priest to use in his atonements.
- ❖ Bethany 'imbues' Jamie with the essence of 'the Beast'
- ❖ Jamie wakes up the following Sunday afternoon in a hotel. His reality begins to crack. He turns to binges of Meth to avoid total acceptance of the truth.
- ❖ Jamie returns home, and despite his unexplained absence, confronts Jessie regarding her infidelity. The discussion explodes and Jessie is forced to leave. Jamie assaults Jessie
- ❖ Jamie starts to display indications of sexual addiction. He begins harassing female colleagues at work and his evenings are spent surfing the internet for pornography and buying pornographic material as well as making nightly trips to the Red Light looking for Bethany or Trish. He can locate neither.
- ❖ Jamie begins using drugs consistently, sex and pornography consume his time, he stops sleeping
- ❖ Jamie assaults Andrea Watts, a co-worker, who reports the incident to both Mr. Rasmussen and the police.
- ❖ Jessie returns to the flat to find Jamie with Katie, Sammy and Rena and it sparks a confrontation
- ❖ The police begin looking for Jamie. Jamie leaves his flat and never returns. Jamie spends his days in the Red Light flopping at hotels or in alley ways. His life now consumed with Meth and Sex.
- ❖ The module begins
- ❖ Jamie makes contact with Trish and Sasha who deliver him to Bethany
- ❖ Bethany delivers Jamie to The Priest
- ❖ The Priest enslaves Jamie who is now one of the dungeons inhabitants.
- ❖ Jamie's beast is all consuming

At a club called '1021' Jamie met Trish. She was an escort working the crowd that evening. '1021' was a known spot for the local fetish community and while the activities in the club were fairly tame it was also one of two known places to be if you wanted to get into the after-party. These after-hour events were for the much more hardcore fetishist. These parties catered to the bondage lovers and those who enjoyed sado-masochistic sex-play, which Jamie, up to this time, was not familiar with.

It didn't matter. Trish had spotted Jamie for the 'whale' he was and quickly seducing both his money and his mind. Throughout the evening Trish accompanied Jamie as he tried his first dose of methamphetamines, as he engaged in public voyeurism and even later attended the invite-only after-party thanks to Trish's contacts (and Jamie's liberal spending). Trish was after more than money though. She was more then just a prostitute.

Lust is a sin with many faces and it can destroy a man in great speed. Like any sin in this world it can manifest inside of almost anyone, like it had in Trish. It twists the thoughts and minds of its victims dictating their actions and perceptions. Its consuming nature destroys reason and moral fortitude. It can even drive its victims to perform acts of unspeakable cruelty. Lust is a deadly sin and beneath the veil that sin is a demon.

The Priest calls it 'Le Bette' or 'The Beast' and with his help Trish has found away to exorcise her lust-gripped soul. The Priest calls this 'atonement.' He says that sin can be transmuted. It can be given away. The burden can be expelled by the body thus freeing the soul of it's weight letting it drift into the heavens.

Transmute sin to ascend into the Truth.

For Trish to free herself of the burden of the Beast she would need to find another that would trade innocence for lust. Someone that would willingly give her a part of their soul in exchange for a part of her own. To Trish, Jamie fit the bill.

Intoxicated and adventurous, Jamie attended the after party and it was unlike anything he had ever attended before. Several dozen adults in various states of fetish dress, and undress, engaged in carnal pleasures for all to see. There were PVC-clad dominatrix forcing pain upon bound submissive. Deviant sexual acts, often engaged in by multiple people, litter the sight of the guests. The air was thick with sweat. Liquor and drugs were openly consumed on mass. The placed pulsated in gnostic focus. Jamie felt thrilled and sick and Trish pounced upon this weakness to fulfill her own desires.

Background

Trish forced him to comply to her wishes. She filled her thoughts with insatiable lust and set them upon the innocent groom-to-be. She clawed at his flesh, pulled his body into hers. He reeled under the intense pleasure. His heart pounded and his Will dissolved into the moment and at the apex of their embrace Trish pressed her vengeful lust hard upon Jamie who in turn was forced free of a portion of his own innocence.

When the evening had ended Jamie was left spent and confused. He blamed the drugs for hazing his mind and obscuring the details of his encounter.

He returned home to Jessie in this state. She did her best to resolve the situation with him but Jamie's confusion was deep and his mind stayed affixed to the flashes of memory he had of the evening.

His concentration waned on all thoughts not reminiscent of his erotic encounter.

From the night with Trish he had come to learn that the fetish community she belonged to often associated through a local based website known as Bound2F*CK". A quick search put Jamie onto it. He had hoped that by doing this he could meet Trish once more and she could help explain why his demeanor had taken such a rapid change. Trish agreed to a meet with him but not casually. If Jamie really wanted to see her again he would attend the weekends 'Dungeon Party' something that required him to become a member of her elite community. Jamie, acting unusually impulsive as he was now apt to do, agreed and registered himself with the "Bound2F*CK" and, when the weekend came, attended the invite-only affair.

Unlike the wild evening with Trish previously, the 'Dungeon Party' was an orgy of flesh that lasted for days. With no natural light to permeate the location time began to blur aided again by meth and drink, with which Jamie was becoming all too familiar. Trish did make good on her promise and attend the affair, though to Jamie's dissatisfaction Trish shared her attention with many lovers, never giving Jamie a chance to re-live the erotic session they had together before. The lust in Jamie was consuming and despite Trish's distant manner, he found partners with which he could share his carnal desires. He fell into a trance of stalking and taking partners throughout the evening and into the morning. He left each spent and satisfied but himself never reached the peak of frenzy he was searching for until he met Bethany on the second evening.

She was a friend of Trish, that much Jamie could tell. She was tall and slender with thick black hair that fell to her shoulders. She came in wearing a coat but when she reached the bar she removed it to reveal a tight fitting suit of leather and buckles. Jamie was entranced immediately but it took him some time before he could gain her attention. When he did however Bethany seemed to already know him. She spoke to him about waiting to meet him. How Trish had told her of their night together. She told him she looked forward to her turn with him. Her words caused Jamie's blood to pump faster. Even faster than the drugs which coursed furiously through his system.

Jamie was seduced. Bethany's lustful nature devoured him.

Jamie knows little of what transpired between them. He woke up sore and bruised in a dingy hotel room not far from where the party took place. His mind was a blank slate. Only chaotic snippets of memory from the days before came to the surface. He remembered attending the party and meeting Bethany but little else. He was exhausted and made his way home.

Jessie was waiting for him. She had been phoning the hospitals and the police looking for any clue to his whereabouts. She, like Jamie, had barely slept. Jessie confronted Jamie about his disappearance but in the onslaught of questions Jamie became confused and irate. Instead of providing answers he lashed out at Jessie, accused her of lying, cheating, whatever his strung-out and sleep deprived rationale could think of. Jessie, confused by this new turn, revealed to Jamie her desire to halt the wedding plans until they had things patched up between them, but this only enraged Jamie further.

and he began throwing items, including some furniture, around the flat. He ordered Jessie out. She left out of fear for her safety.

Left alone, Jamie continued to become more embroiled in his addictions to drugs, sex and pornography. When he did manage to make it into the office he leered at and harassed his fellow workers, something he recognizes but is unable to stop himself from doing. With no wedding now in his future he began spending the money put aside for the event on Meth and self-satisfaction, sometimes buying a half-dozen adult magazines in an evening or bringing one or more working girls back to his flat after wandering the Red Light in the vain attempt to locate Bethany once more.

For his employer the situation finally comes to a head when Jamie forced himself on Andrea Watts, a female co-worker at his office, while she was alone in the bathroom. The incident was reported to both the company's executives and the police. Jamie however, left the office and never returned before he could be questioned and the matter remains open and unresolved.

That evening Jessie returned to the flat to pick-up the last of her things. Instead of finding the place empty as she hoped she would she instead found Jamie engaged in entertaining several guests. Jessie, surveying the scene, made the assumption that the three guest (two girls and a male) were prostitutes and that they appeared to be using drugs. Before he suspicions could be confirmed Jamie assaulted her. He tosses her from the apartment and even went so far as to throw her prized Garden Gnome at her. It luckily misses her but smashed against the sidewalk. Jessie fled the scene hoping to avoid additional harm. She did not, unlike Jamie is inclined to think, report the incident to the police.

The following morning when the police called they did so in hopes of questioning Jamie regarding his assault of Ms. Watts. Jamie, fearing possible arrest, gathered a few things from the flat and left. He headed to the Red Light in the hopes of hiding away from those that are looking for him.

(/: Design note: At this point the module begins. The following describes the story arc presented within Part Two of this document. :/)

With Jamie Keening now missing there is not much for his friends and family to do to help him. His employer is unable to settle the unresolved harassment case without questioning him and the police, who consider a company suit to be low down on their priority list, are spending little of their current resource in locating Jamie.

But with people looking for Jamie it seems odd that no-one has found him yet. The reason he has stayed so elusive however is because most remain somewhat unaware of Jamie's recent secret life. Without knowledge of his recent activities or his recent associates, it is a case with no trail.

The Legal Link

The presented story arc doesn't play favorably for characters involved in law enforcement. Two reason for this are present. First off, the players will find themselves sliding into an underworld and the limitation put on them as police may cause unmanageable friction for the Storyteller. Second, during the story-line the characters may

come under the scrutiny of local officials. If the characters have any significant ties to the local department these events effect are diminished.

However, characters in a legal practice, particularly corporate law, such as insurance investigators, legal advisors or representation are naturally suited for this adventure hook.

- * *Characters are called in to provide legal advice to Mr. Rasmussen pending the completed investigation into Jamie Keening's harassment case. They are paid by Corporate office to see that this case is concluded swiftly. Characters should enter the story arc via Scene 2: Foreign Work Assistance and have access to Rasmussen and the details of the harassment suit.*
- * *Characters are private investigators either employed by Corporate interests or Jamie's ex-fiance to locate him. If representing Corporate inserts then the characters should enter the story arc via Scene 2: Foreign Work Assistance and have access to Mr. Rasmussen (who will also have a legal advisor present). The characters enter the story arc via Scene 1: Jessie if they are instead under her employment.*

Whether the characters investigating the odd case of Jamie Keening are lawyers, co-workers, friends or family, there are a few places where the characters can begin to pick-up Jamie's trail.

Characters will likely start by either questioning Jamie's former employer, his former fiancée, or they may start by investigating Jamie's now abandoned flat. This module provides Storyteller with the option of starting at any one of these three locations and move forward from there but no matter where it begins there are a few things that will be established with the characters early on.

(/: Design note: The design provides several hooks for Storyteller to use to bring characters into the story arc in the most suitable fashion. See the various hooks provided in this section for suggested methods. Each hook will determine not only the starting point but also the characters motivations. Each hook will also provide advantages and disadvantages when moving through each Scenes. :/)

Characters who speak with Jamie's former employer, Mr. Carl Rasmussen, at the Foreign Work Assistance offices in the financial district will have the possible opportunity to learn first hand about the details of Jamie's termination. While this provides no solid indication on where Jamie might be it does provide background information into Jamie's sudden change of demeanor which foreshadows the characters own possible battle with 'the Beast'.

Speaking with Jamie's former fiancée, Jessie, also provides characters with useful background information but in Jessie's case she is also able to offer support to some characters if she feels comfortable with them.

The real leads though are generated by investigating the flat itself. Here, because of his quick evacuation, Jamie's current lifestyle is laid out. The flat is a mess of pornography and drug paraphernalia that all point to Jamie battling personal addiction. In addition, there are indications that Jamie has been

spending his time amongst the hookers and hobos of the Red Light and the characters may be able to track Jamie's activities via a local webcam site. This site provides the first major clue into Jamie's 'disappearance.'

The characters who search for Jamie will have to follow the trail into the seedy underworld of fetish sex and drugs in the Red Light. They must gain trust with the local community and be careful how they investigate Jamie if they hope to locate him. During their pursuit they are likely to find themselves ever more entangled in the web of seduction, lies and uncertainty and they will be forced to make a decision to either protect themselves from being ensnared or trust in their own mental fortitude as the delve deep into the deviant underworld.

Friends of the Groom

Through this hook characters can enter the story arc via Scene 1: Jessie. Jessie, Jamie's ex-fiance, is extremely worried about Jamie and what he may be doing. As such Jessie has considered her many options. She is not above contacting any of the following people in her quest to 'save Jamie from himself.'

❖ The characters can enter the story as old friends of Jamie who have arrived recently in the city for the now cancelled wedding. Despite being called off the characters could have come to town either to support Jamie or just have 'used the tickets anyway.' After being promised a ride from the station or airport the characters are left stranded but are approached by Jessie. She had known though Jamie that he was to meet them here and she is hoping to catch a glimpse of him. Jamie of course, does not show.

❖ Jess, though not a firm believer in the paranormal, is not above going to see a psychic about Jamie. So concerned is she that she is prepared to put disbelief aside hoping this long shot will pay off.

Inquisitor

Through this hook characters enter the story arc as inquisitor or metaphysical investigators. The characters are called into action to either locate and retrieve Jamie or to handle him or The Priest. The following hooks start the characters with Jamie's address (the characters enter the story arc via Scene 3: The Flat). The characters are:

- ❖ Church inquisitors who received word from their sources that The Priest has become interested in Jamie Keening. They are to locate this Keening and follow him to The Priest. They are tasked in eliminating The Priest
- ❖ They are disciples of the Lore of Passion and have heard of a priest who can help them transmute their sin thus restoring them to favor. While they do not know how to contact him directly they have seen, heard or otherwise know of Jamie Keening

Story Arc

As the characters progress they attract attention from both sides of the law and for better or for worse will have to confront their own secret desires. Some may choose to embrace their new relations while others may continue the hunt to conclusion without distraction. Either way the 'Le Bette' design accommodates room for both.

As the mystery of Jamie Keening unravels characters will learn of the exclusive parties, the links to organized crime and finally of 'the Sacred Whores,' a group of hookers, escorts and gigolos, that are directly linked to Jamie's vanishing.

The story arc nears its conclusion with the lust that the characters have been exposed to becoming embodied in an excommunicated priest bent by moral degeneracy. It is this priest that not only knows of Jamie's whereabouts but holds him enslaved in his own private dungeon keeping him captive like an animal or as The Priest explains 'Le Bette.'

Jamie has become a tool of atonement and it is up to the characters to decide if and how they should set him free.

(/: Design Note: This design note address several issues regarding the game play experience and offers advice to Storytellers who wish to use 'Le Bette' either presented as is or in fragments.

It is assumed that the design takes place in a city that is foreign to the characters. For the author the backdrop was inspired by several cities including London, New York, Amsterdam and Vancouver. Storytellers are free to set the events in whatever location is most appropriate for the characters. The city should contain an active 'Red Light' district or other district where the trade of drugs and sex is seen and expected. Whether these types of transactions are considered legal, de-criminalized, or even illegal is entirely left to the Storyteller's discretion. In the accompanying material it was assumed that both were illicit activities.

To accommodate various character qualities the puppets contained within the document are not given 'stats'. Instead each puppet is provided with a description of their physical characteristics, disposition, any known advantages or disadvantages and a challenge rating. By using a challenge rating the Storyteller is free to augment the stats prior or during the story arc to best suit both the Storyteller's needs and the characters' experience.

The story of "Le Bette" focuses heavily on the themes of lust (and the control it has on its victims), addiction and the process of recovery and atonement. Kult, being a game of polarities and the battle between the Truth and the Lie, is a perfect medium by which to explore these themes. As the story advances Storytellers are encouraged to pay particular attention to the reactions of their characters especially when it comes to their involvement in the fetish community. As the story climaxes the characters will encounter and excommunicated priest, known only as The Priest, who, upon meeting the characters, will react to them according to their acceptance or rejection of their own inner desires of lust and their need or willingness to atone for their actions.

Storyteller are also encouraged to add or subtract from the module as they see fit. :/)

The Cops

(/Design Note: The Cops are primarily a resource for Storytellers. While the characters may instigate contact with them, which the module supports, their primary role is to act as a usable plot device to keep the characters moving forward through the story arc (as seen in the decision tree). A Storyteller can use this resource to help characters get back on track if they require it though this should be considered a last alternative only used if the characters appear to need a helping hand. How they can bridge the plot gaps is provided below.)

There is a fine line in this world between humanity and malevolence. It's a fragile border at best and those that dedicate their life to its defense often find themselves questioning their success, just as Sergeant Dewain does.

A veteran of the force the Sergeant has seen more of the streets in his twelve year career than most people see in a lifetime, and it shows. His once piercing blue eyes are now sunken, as if to hide from the realities he faces each day. As a cop, he finds little in this city to alleviate his feelings that society has taken its final turn down a dark street with a dead end.

Constable Iverson is a rookie. Fresh meat for the streets as his partner says. No honors awarded by the academy can shield him now. His only protection is found in his department's standard issue body armor.

Sgt Dewain and Constable Iverson are the investigating officers in charge of the Jamie Keening File though they are not as motivated as some would hope to solve this crime. Since the victim is unhurt and because the altercation was isolated, compiled by this case being only one of many cases both Dewain and Iverson have open under their supervision, thorough investigation of this is not considered a high priority, at this time.

In fact, both investigating officers have come to assume (due to Keening's disappearance) that it is likely he may have left the country. With the nature and the location of the supposed assault being as they are the police have little grounds to investigate beyond questioning the accuser, the boss of the company, and Jamie (who at this point they have not managed to interview). The police have no warrant to search the apartment. The only thing they can do is try to locate Jamie through his spending and phone records and this proves only that Mr. Keening has called a great deal of phone sex lines over the past week or so and that his credit card was used to purchase membership to a few webcam sites (all containing adult content).

This is hardly enough to warrant the full scale manhunt which Jessie has appealed for.

What the Dewain and Iverson do know is:

- * Jamie Keening has been accused of sexual assault by a co-worker at the FWA offices.
- * The accusers name is Andrea Watts.
- * Neither FWA or the police have been, up to this time, able to interview Jamie regarding the allegations.
- * Jamie made several calls from his flat in the days leading up to the assault, many to phone-sex lines.
- * Jamie used his credit card to purchase on-line memberships to adult websites.
- * Neighbors say Jamie has not been home in several days.
- * The last confirmed sighting of Jamie was by Jessie when she visited the flat to collect some belongings.
- * Jamie has not used his phone, bank card, or credit cards in the last few days.
- * The police questioned the working girls of the Red Light but produced no leads.

If the Storyteller requires it then Cops can be used as a device to get characters who have become lost in the story arc's progression back on track. Below is a list of Scene in the decision tree. Each is accompanied by a brief description on what information the Cops could provide to the characters in order to move them to that Scene. **This is not mandatory and should only be done if the characters lose their way in the adventure and require a guiding hand.**

Foreign Work Assistance

The cops can provide the characters with information regarding the harassment suit and even set-up an interview with Rasmussen

The Flat

The location of Jamie's flat can be provided. The cops do not have authorization to enter however as the incident under investigation took place at the FWA offices.

Bound2F*CK

The cops have investigated Jamie's financial records which indicated he paid membership dues to a website called "Bound2F*CK". The website members have access to private parties. The members of this site are extremely wary of law enforcement and the police are not authorized to misrepresent themselves. Therefore they can only provide the characters with this lead website's name.

Red Light

Through interviews with Jessie and neighbors the police have been made aware of Jamie's recent liaisons with local prostitutes. The police have questioned some of these women but it produced no usable lead. The Cops can direct the characters to the Red Light but they will be then be left to generate leads beyond this for themselves.

Bethany *if absolutely needed*

The police can make the characters aware of the Bethany. They can explain that their questioning of prostitutes did turn up her name as one of the women Jamie was said to be looking for. This lead should only be used if absolutely needed as it does put the characters far into the plot.

Paradise *if absolutely needed*

As above this lead can be used to get hopelessly lost characters back into the swing of things. If the Storyteller chooses the Cops may be aware of other cases similar to Jamie's and may have a task force looking for several "missing" individuals. The Cops could provide the characters with some additional details regarding the district and even name Bethany as one of their suspects. They can provide the characters with Bethany's address and the characters can take it up from there.

Another possible way the Storyteller can use the Cops device is through an adversarial role.

As the characters progress through the story arc they will find themselves crossing over the border of polite society into the seedy underbelly of the city. As they do this the characters will associate with prostitution and be in the presence of, or participate in, drug use and other criminal acts. Such things often draw police attention and the Storyteller, depending on the characters' actions and roles, may use the Cops as an antagonistic device to keep the characters on their toes.

The Storytellers could increase the focus of the Cops onto the characters as the story arc progresses giving the characters the additional challenge of succeeding in their quest while avoiding any legal ramifications that might arise from it. The two investigators presented, Sergeant Dewain and Constable Iverson, are not prone to explode into violence to solve a crime or subdue a suspected criminal. However, they will use force if the situation calls for it and will be quick to escalate the priority of the investigation if the characters antagonize them in some way.

Sergeant Dewain

Veteran Detective

Born: Amsterdam, Netherlands

Age: 49

Hrtg: Dutch

Appr: Blue blazer across his broad shoulders and dark slacks affordable to a cop are preferred. Chestnut hair has begun to show signs of greying.

Dispo: Trying his best to guard and ever blurring thin blue line.

Ad/Dis: Armed, Good Cop, World Weary

Challenge

Hard / Veteran of the Force

Constable Iverson

the New Partner

Born: Edem, Netherlands

Age: 28

Hrtg: Dutch

Appr: Combed hair, fresh-from-training physique, a charming smile and stylish suits and ties limited only by a rookie salary.

Dispo: Living the dream of being an officer of the law. Displays a sense of entitlement

Ad/Dis: Armed, Idealist, New to the Streets

Challenge

Medium / Trained Cop

Making the Plunge

Similar to the Mental Balance rating as presented in Kult characters maneuvering through the story arc presented in 'Le Bette' will be subject to their own battle of Will.

As the characters experience the story arc they will be subjected to a world of loose inhibitions, carnal desire and unchecked lust that manifests in public and private sex acts as well as drug and alcohol abuse. Storytellers will be challenged to managed their characters decent in to this subculture and to help with that the following "Plunge" system has been designed. In using the system presented the Storyteller can monitor their characters as they battle Le Bette, the Beast of Sinful Lust.

Each character, just as in the Mental Balance, should begin with a rating rating between +15 and -15. This should be predetermined and recorded prior to the characters' introduction to the design. Similar to Mental Balance this shows the characters resistance or acceptance to the desire of Le Bette. A Plunge rating indicates the character measure of control over lust, love and greed. It should be noted that Mental Balance and Plunge are independent of each other. It is possible for a character to have a negative Mental Balance and a positive Plunge, or vice versa. During play the Storyteller secretly modifies the characters' Plunge score as they interact with various dynamics of the story arc.

Le Bette is a deamon of influence and its power to corrupt and seize the soul is a battle of Will. As the characters are exposed to its influence they may suffer a taint that passes onto them. The characters may also imbue more of the essence of this beast into them by acting in its favor. For instance, the characters might witness what appears to be a sexual molestation. If the characters react to as though it where a violent assault the character would score a positive adjustment to their Plunge. If, on the other hand, the characters view the event as an erotic display of passion and were aroused by the sight then a negative adjustment would be given to their Plunge. As the score decreases Le Bette becomes more manifest in the characters and their actions and continued descent would indicate that soon it will win the psychological war and the character will become enslaved to its will instead.

As seen with Jamie Keening, the focus of the included design, Le Bette sometimes strikes very quickly much to the amazement of its victim. Within days Jamie himself was total overcome with its power and in the coarse of 'Le Bette' characters could fall total victims as well. This device is part of the core for the character's personal experience inside the design and Storytellers should be vigilant to expose the characters to the ratings effects. Modification to the scores should be done as frequently as warranted.

Many puppets presented in 'Le Bette' will react to characters according to their Plunge rating. Many will directly affect it as well. Many examples of its effect in play will be noted in the Storyteller column featured in Part Two. For reference the following guideline can be used.

<p>(-5) People call you crass</p> <p>(-15) You speak without thinking</p> <p>(-20) You're unnecessarily vulgar</p> <p>(-30) Always act on impulse</p> <p>(-55) Perception of time is warped</p> <p>(-75) Addiction to sexual conquest</p> <p>(-100) Becomes a Beast as seen in Atonement</p>	<p>(+10) You can pretend you care</p> <p>(+25) You choose when to be offended</p> <p>(+50) You are free from addiction</p>	<p>Modifiers</p> <p>+/- 2 The characters resist/succumb to flirtation</p> <p>+/- 5 The character seeks-out/avoids sexual encounters</p> <p>+/- 10 Engages/Avoids sexual fulfillment</p> <p>+/- 20 Forceful fulfils/avoids sexual fulfillment</p> <p>+/- 20 Seduced by/ Resists Trish, Sammy or Rena</p> <p>+/- Engages/Resists performing sexual acts by direction</p> <p>- 40 Is seduced by Bethany</p> <p>At -40 the character is targeted by Trish, Sammy or Rena</p> <p>At -60 the character is targeted by Bethany</p>
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The Priest and the Whore

The 'Sacred Whores', as The Priest calls them, refers to a collection of prostitutes and gigolos who have allied themselves with The Priest. They act like his agents and help him achieve his goals by finding semi-willing victims for his dungeon.

The Priest's 'Sacred Whores' number less than a dozen, the vast majority are female (only two are male), and spend most of their time prostituting in the Red Light keeping a special eye out for those of a certain criteria. When they locate a person of interest they use their trained seduction to lure the victim to The Priest, who makes the final decision on their potential worth.

The most notable of the 'Sacred Whores' are Sammy, Rena, Trish, Brianna, and Bethany.

The Priest himself, once a Catholic minister, is obsessed with the process of spiritual atonement and has dedicated most of the later years of his life to this cause. His held view, one that eventually led to his excommunication, believed that true atonement only came when the weight of one's sin is transmuted. He preached atonement through trading the sinful part of the soul for another's of opposite virtue and through years of study developed this spiritual philosophy's into a manifested metaphysical reality. Those that follow his 'path to Heaven' do so not by prayer but by practice and the 'Sacred Whores' are proof that his words hold weight. Now, at the virtually abandoned, condemned and aptly named Paradise Hotel, he tends his flock.

Every evening a midnight mass is held in the common room on the main floor and draws in many of the transients, pimps and prostitutes from the surrounding streets. Not all come to hear The Priest speak of their salvation. Many attend because The Priest is known to provide warm food, sometimes blankets, clothing and beds to those who show great need. The mass he delivers is often fiery. The Priest's oration often moves those who listen to call out in praise of him (something he encourages). He is a demagogue who speaks to them of the encroaching hell in their district. He points to the many sins seen in this Red Light such as the drugs, prostitution, muggings and crime; but no matter how grim the picture he paints he is always careful to tell them there is a way to atonement. His sermons have made him several loyal servants. They all help him with his many duties and chores.

Each may have come to him from an individual path but they all hold a similar curse. They all are subject to the horrors of lustful addiction. They all hold great sin and they all wish to atone for their actions. When The Priest believes they are ready he shows them their path to atonement. Until then, they must play host to this 'Bette'.

The Priest calls it 'le Bette' and many of those that hear him speak of it often believe it's nothing more than a metaphor. Some, however, know his words hold a real truth. They know that when The Priest speaks of "le Bette" he does not speak of some abstract principle but rather a tangible nemesis and through his guidance they may come to control, and in the case of Bethany, defeat it. The Priest provides them with the method and in gratitude they have offered their services in return.

The work is far from complete in the eyes of The Priest. Though success has been reached with some, many of his minions have yet to go through the process and some who tried did not survive. Even with these drawbacks The Priest still feels called to try and help the many in need and he has set-up his practice of spiritual cleansing in the heart of a district he feels requires him the most, the Red Light.

In the common room of the hotel the nightly sermons are given. Most who attend are oblivious to the torture that goes on below them. In the substructure of the building there is sin greater than any The Priest speaks of in the surrounding neighborhood. Here, away from the prying eyes of many, included some of his own servants, is a dungeon of transgression. Made from years of study and understanding of the Lore of Passion and its effects on man. The Priest uses this place in hopes of eradicating sins held on his congregation. With an extreme method he battles the beast of Passion, 'le Bette'. But before he can defeat this daemon he must manifest its presence into this realm.

When The Priest came to the Red Light it was with good intentions in the face of his fall-out with his previous church and appointment. He too struggled personally with the Beast of Lust and it had conquered his reason and took control of his actions. During one such bout of possession The Priest sexually assaulted many of those who had trusted themselves to his care. The Church was unwavering. It had been looking for reason to discharge him already and so in its desire to separate itself from what it saw as The Priest self-damnation and intense public pressure they quickly excommunicated him.

Tossed to the side by his former Brotherhood in Faith The Priest entered into the Red Light to create a new path not only for himself but for the others he now saw a certain kinship with. Word of his presence spread quickly in the district which lacked spiritual guidance. At first only some came but as his sermons continued his flock grew.

Hookers were a common site at the late night masses and one evening Bethany was counted in attendance. The Priest had developed a sense to recognize those under the control of Le Bette and when he laid eyes on Bethany he saw she was deep under its control but he also saw something else. Though Le Bette gripped Bethany tightly she also displayed a unique will and desire to confront this deadly sin. The Priest felt obligated to help her focus her efforts. The two grew close and The Priest guided Bethany to her salvation but it came at a price.

Bethany, like the other atoned whores, couldn't just simply be released from the bonds of Le Bette. Sin is not something that can be casually cast aside. Sin, The Priest had come to understand, needed to be transmuted and to do this the sinner would need to find someone willing to take the sin upon themselves. Someone who was not only filled with virtue but also desired to release that virtue to another. It didn't take long before The Priest saw Bethany's way to salvation and used her unique social ties to realize his mission.

Bethany was already an established whore. She worked for a local escort agency and did modeling. She was featured a few times as fetish doll on the Red Light flyers and she was a staple performance girl on the fetish show circuit. Her services were in high demand and this constant rhythm of depravity was lulling her Will into sedation. In such a condition Le Bette took root in her. At first the beast seemed to enhance her performance. When she performed on stage Le Bette burned hot inside her and the audience obviously felt this heat. When she fucked she left her mate penniless and spent in a haze of bliss. It was very good for business. She didn't feel anything though. Her memory of anything other than her work began to fade.

Spellbound by the beast, Bethany began to lose herself in its power. In the absence of her once held stage fright Bethany began to perform wildly. Her shows became spectacles. Her crowds changed. They lost their socialite demeanor. Her customers changed too. Back alley blow jobs and parking lot sticks for less than the price of cover were common. Sometime she even forgot to get the money upfront. Strangely though while Le Bette thrived from her controlling her actions in these perverse displays she felt nothing. No lust or desire, no disgust, not even remorse which she longed to feel most of all. Le Bette sedated her soul and all the while controlled her action forcing her to fulfill the degeneracy of others. When she resisted its influence she became paralyzed with a panic rooted deep in her soul.

When she was ready The Priest guided her through the atonement. It left her on the verge of death and for weeks she took ill both physically and mentally. She felt now but her feelings were of despair and sorrow. Her body needed to mend the many bruises and wounds she had received. She could remember it all and she knew why she had done it. She had atoned and when she fully healed she appreciated what the Priest had done.

Now Bethany helps The Priest atone others. All his Sacred Whores do and each does it in their own special way and when The Priest is ready he will call them next to atonement.

Part Two

Storyteller Notes

(This column contains story arc example based on the material presented in the accompanying design. The story arc assumes a three character approach using the 'Friend of the Groom' hook.)

* The characters arrive at the airport expecting to be picked up by Jamie who agreed to meet them when their flight landed.

* After waiting awhile in the arrival hall one of the characters is spotted by Jessie. She approaches the characters and asks hopefully if they have seen Jamie.

* After explaining to Jessie that Jamie didn't show her demeanor changes. She is distressed.

* Over a cup of coffee in the airports food courts Jessie explains to the characters that Jamie has gone missing. She says that this is nothing new and that recently Jamie has taken t performing these little disappearing acts (which, she explains, is one of the reasons for their failed wedding).

* Jessie begs the characters to locate Jamie but when they ask her how she can help she shrugs and says, "I don't know."

Jamie was the type of guy you could count on for a ride. He may not have always been the life of the party but he did know how to have a little fun.

He flew home with her only once. It was Christmas and Jamie really had fun showing her off. She seemed nice, a lot prettier than I think many of us expected. He was convinced that Jessie was the perfect girl and no one really argued. Who could? They said they were happy.

The invitations were received in March and the wedding set for September. Most of us had our flights and vacation booked in anticipation. They called off the wedding eleven days in advance.

What the hell? We have the tickets. We're going.

Many friends of Jamie Keening's are concerned about his recent fall from grace. Those that know about it at least. Most back home know nothing more than his wedding to Jessie Barker had been cancelled. Cancelled with only eleven days notice and for some invited guests that simply wasn't enough. Wedding or no wedding, some friends were coming to town.

(/: Design Note: There are several ways the Storytellers can introduce characters to this Scene which is one of three "Openings" for the design (see

the hooks the Story Arch section in Part One). The Scene breaks down the characters interaction with Jessie Barker, the ex-fiance, and can take place at one of several locations. Possible location are listed under 'Set for the Meet.' The primary purpose of the Scene is to provide a launch point for characters to begin their arc, provide background information on Jamie's sudden switch in demeanor as well as provide, through Jessie's assistance, practical aid to characters she believes hold Jamie's best interest at heart. :/)

Set for the Meet

airport or train station
coffee shops
public plazas or parks
police station
uncrowded and subdued pubs

When the characters meet Jessie it is immediately obvious that she is highly distraught over the recent events that have transpired in her life. Though she is pleased to see Jamie's out-of-town friends, who she believes can assist in her in locating Jamie, she is not comfortable meeting with any of Jamie's associates from the Foreign Work Assistance offices. Jessie is aware of the pending harassment suit but not aware of its details other than that it involves an incident between Jamie and a co-worker named Andrea.

If the Storyteller is using this Scene as the Opening Scene for the story arc then it is recommended that the characters are associated with Jamie socially and may have just arrived in town to help him celebrate his wedding (something that has now been called off). In this case Jessie would likely meet the characters at either a train station or airport but because of her strong desire to find Jamie, this scene could take place at any reasonable location where it is likely she could meet and speak with the characters. Jessie will not meet at Jamie's former workplace though she will, if pressed, meet with office representatives in a very neutral and public location. This is not to say she is uncooperative in the harassment investigation. The fact is that Jessie willingly talks to the police and urges them to help her find Jamie. She is just very untrusting of Jamie's former employer and perhaps embarrassed to face the female accuser, Andrea.

Whatever the location, when the characters meet Jessie she is obviously emotional and as the conversation progresses she'll break into tears which she wipes away from her eyes with the cuffs of her knitted, tan cardigan. Even with her distraught nature Jessie provides patient and caring characters with the some valuable information. Jessie will only volunteer this to those she or Jamie consider close friends or family. Storytellers are encourage to highlight Jessie obvious standing love for Jamie even while she describes his poor treatment of her. It should be apparent that Jessie does, even after all that has transpired, still hold love for Jamie though she has no illusion that it will take some time before the two could heal from this turmoil. She also knows the wedding, if even possible, is now a far off thought.

During this Scene its assumed the characters will take the opportunity to question Jessie.

Jessie

* One of the characters, know to have a sympathetic ear, begins question Jessie about everything she has explained. It seems odd that after all this time Jamie would take to such behavior particularly drugs which he wasn't known to do in the past.

* During the characters question it becomes apparent that whatever happened to Jamie it sure happened fast.

* The characters offer to help Jessie in anyway they can.

* Jessie suggest that while they are in town they stay at their old flat. Since she has moved in with friends the flat is empty. Besides, she hopes that Jamie will return soon and with the characters there they might be able to talk to Jamie, figure out what's going on, when he does.

* With the other option being renting a costly hotel room the characters agree to take Jessie up on her offer and she provides them with a key to the Flat.

"I think they were hookers, you know?" She took a moment and focused on the mug of coffee that sat in front of her. I could tell she was re-playing the events in her head. "I think they were all high. It was like he was someone else. I shouldn't have gone over"

heard people inside but knocked anyway. She says Jamie flung open the door and when he saw her there he was immediately outraged. There were other people she didn't know in the apartment. Two girls and a guy. He began yelling at her and calling her names. Telling the people in the apartment that she was 'just some stuck-up bitch' he use to live with. She says he was totally unreasonable and that he didn't seem like himself. She left, but when she got out front of the building he came to the window above. She describes him throwing the Gnome at her and how it missed and smashed on the sidewalk.

* ***If asked about why the wedding was called off*** she hesitates before answering. When she does, she tells characters the wedding was called off because of many small issues that they (Jamie and Jessie) had and didn't feel they could overcome. As the wedding approached these 'issues' came to a boil. They tried to work it out but couldn't. She states that it was Jamie who called it off. She wishes things could have been different but understand that it has all come to and end. ***If pressured further*** she goes on to describe that shortly after they met she had a one-night stand with a guy from a local pub. She was new to the city and had just met Jamie. As she recounts this event she becomes very emotional and hides her eyes from the characters. She acknowledges there can be no excuse but is clear to point out that she was upfront with Jamie following the incident and he said he had forgiven her. They never talked about it again until, she explains, he just "brought it up." He used it as an excuse to break-up with her.

* ***If they ask about the harassment suite or if Jamie is in trouble with the law*** Jessie will try to avoid the question entirely. To anyone, including the company and the police she will say only that there is "some investigation pending" and that it "doesn't sound like something Jamie would do." Both of these statements are true. Jessie knows little about the events at the office. She avoid this question because she does not want to acknowledge Jamie's involvement in them.

* ***If asked about Jamie s sexual or drug activity*** Jessie is very reluctant to answer. Only if the characters have gained trust with her will she answer. Otherwise she will only say that Jamie was a "normal guy" and "never did any of that stuff" that she knows about. This is not entirely accurate. Jamie may have never done any of this stuff when the two of them were together but since the separation she believes that Jamie might be doing drugs and seeing hookers. Both of these revelations are hurtful to Jessie who is torn between embarrassment and self-blame. She doesn't know anything about who he has been seeing, what kind of drugs, or where he may be getting them.

* ***Jessie can provide the characters with*** a key to the flat. She will do this only if the characters are some of Jamie's out-of-town friends and need a place to stay, or they otherwise convince her that access to the flat will help them locate Jamie.

* ***if asked about her last meeting with Jamie*** she will describe in detail how she went to the flat a few evenings ago. How she had called many times before coming but it always went to voicemail. The flat still held some of her things and she wanted to pick them up. She describes these 'things' as being clothes and a Garden Gnome she was emotionally attached to having taken it from her Mom's front yard before leaving Australia. When she got to the apartment she

"If we could have worked things out then maybe none of this would have happened."

"Maybe." I said in reply. It wasn't the reassurance she was looking for but until I had a chance to talk to Jamie how would I know what really happened?

Jessie Barker
the ex-fiance

Born: Melbourne, Australia
Age: 23
Hrtg: Australian
Appr: A short bob-cut dyed pink highlights her green eyes and slightly freckled tan complexion.
Dispo: Lately her thoughts have been consumed by her quest to locate and help Jamie whom she still loves deeply. A pacifist.
Ad/Dis: Loyal, Outgoing, Independent, Artistically inclined

Challenge
Easy / Friendly

Jessie

* ***Jessie can provide the characters***

with the four-digit Voicemail code for the phone in Jamie's flat though, again, she will only do this for out-of-town guests that she knows will be staying at the flat or someone, such as the police, who she believes is looking for Jamie and holds his best interests at heart. If forced by others to provide the code she'll instead escort them to the flat and enter the code herself. This action should be considered rare and only used if needed.

Jessie's concern for Jamie is very real and though she can't really offer much money she is prepared to help those with genuine concern for Jamie in anyway she can.

Leads

This Scene provides both a starting point for the module and information regarding Jamie which the Storyteller can use to hook characters into the plot. The characters may:

- * choose to go to Jamie's flat either in hopes of finding him there or as Jessie has indicated they can use it as a place to stay – advance to Scene 3: The Flat
- * visit Jamie's former employer and inquire about him there – advance to Scene 2: Foreign Work Assistance
- * check with the police – see Part One: Cops

Foreign Work Assistance

For most people, the only reason to visit the Hallis building is for the small belt of trees in front which shades the benches rooted into the cobble-stone plaza. The areas appeal draws many of the workers who toil in the surrounding office towers looming much higher than the red-bricked, five story Hallis. They come to enjoy the day's good weather, commune with co-workers, smoke and take lunch. Others, mainly foreigners, however come to visit Foreign Work Assistance offices (FWA) looking for legal aid and counseling in hopes they can secure a Work Visa or extend their existing one.

Though in no means is the building in disrepair it does show its age. It was constructed nearly a century and a half ago and, at that time, housed the city's trade and accounting offices for good coming and going by land or by sea. Old photographs from that time are displayed in simple black frames on the walls of the ground floor foyer. With no elevator, visitors to the FWA offices (or other offices located throughout the building) must ascend the central stone staircase. It is wide and switches back on itself with each floor as it climbs. The lack of carpet causes the footsteps of the ascender to echo.

On the third floor, beyond its own security door which is embossed with simple black block letters reading 'Foreign Work Assistance Group,' is the small beige reception area. The receptionist, a young woman with blond hair and an South African accent, greets visitors with the question, "Do you have an appointment?" and the black door beside her blocks visitors from exploring the office without an escort.

Located just at the edge of the financial district on Ring Road #7 the FWA is open from 8 am – 4:30 pm Monday through Friday and appointments are recommended for those wish to talk directly with one of its many employed advisors.

This was once Jamie Keening's place of business but due to recent circumstances he has since been 'let go.'

* The characters do their best to reassure Jessie that everything will be alright. Jessie gives the characters her contact number and they promise to call her if they turn up anything.

* Two of the characters head off to the flat. Another, who had visited Jamie in the city a year ago, decides to head downtown to his office. Jamie use to enjoy his work and the character hopes they can talk to some of his co-workers and find out more about what's going on.

* The character arrives at the offices just after noon. Many workers sit beneath the shade of trees in front of the building enjoying cigarettes and eating lunch.

* The characters enters the building and passes by the security desk which pays him no attention

The exact reason for Jamie's termination seems to be an object of much gossip in the office. Only a few know the truth but, due to a confidentiality agreement signed with the office's boss Rasmussen, they are unable to confirm any details. This has only fueled the rumors which in turn has blurred fact and fiction.

(/: Design Note: This Scene is meant to either introduce the characters to the story arc (see the hook 'Legal Aid') or to offer the characters a chance to investigate Jamie's professional life – in particular the harassment law suit that lead to his employment termination, which may be hard to accomplish. It should be noted that although the Police are involved in the investigation, an offense such as 'harassment' is low on the department's investigative priorities and as such the legal pursuit of the suit largely left to the FWA offices themselves. :/)

Due to the nature of the law suit the parties involved are bound by a strict non-disclosure agreement. Both the victim and the boss, Mr. Rasmussen, are not authorized to speak with anyone other than their own legal aids or investigating officers which makes any unofficial inquiry into the situation very difficult. Further, characters that have no "official business" with the company will no be aloud beyond the reception area and even those that do have authority will have to be accompanied by an escort.

Characters may be able to gain some information from co-workers but this is not the best means of establishing the truth as many rumors have begun circulating the office since Jamie was fired. The rumors may or may not even be accurate making the establishment of facts difficult and if the characters do pursue Jamie's co-workers for information this will have to be done outside of the office, perhaps in the plaza or other reasonable location. Some office workers will naturally be suspicious of strangers asking such questions. If the characters are involved in a role that provides them with access to Mr. Rasmussen or the accuser Andrea Watts then the task of gathering accurate information will be much easier. Both individuals are cooperating fully with both their corporate representatives as well as the police (though in the case of Ms. Watts legal aid is present).

The information that can be gleaned through questioning is available follows and is separated into "Co-workers", "Rasmussen" and "Watts". This information can be provided to the characters as the Storyteller sees fit. For the "Co-workers" each piece of gossip is additionally labeled with how common, uncommon or rare the rumor is amongst the employees as well as whether it is true of false.

Andrea Watts

❖ "He followed me into the bathroom and wouldn't leave. I tried to push him out but he pushed me against the wall and ripped my blouse. Luckily another friend of mine heard us, I guess, and when she entered Jamie let go of me and just took off. He looked really scary though. I remember his eyes. They were just so scary. He looked crazy. Some people told me they think he might have been doing drugs."
❖ "No one has seen him since."
❖ "He never even paid attention to me before. I heard he had a fiancée and everything. Up until that day we barely spoke to one another."
❖ "I told Mr. Rasmussen right away and he talked to Head Office I guess."
❖ "I've already spoken to the cops."
❖ "Other girls have been telling me how he's been staring at them and making them uncomfortable. He's said a few rude things to some of the other girls in the office."

Andrea Watts the Accuser

Born: Chicago, USA
Age: 26
Hrtg: Franco-American
Appr: Long-curly sandy hair that descends down to the shoulder blades of her light figure. Her skin is smooth and moisturized
Dispo: Somewhat self absorbed she tries to draw the conversation to herself. Flirtatious.
Ad/Dis: Attractive, Smells of sweet lotions, Fashion conscious, Slight addicted to trash magazines
Challenge
Medium / Protected by Corporate

* Reaching the FWA offices the character casually asks the attending receptionist if they can see Jamie Keening. The receptionist seems confused by the request and after a short pause says; "I'm sorry. Mr. Keening is no longer with this office. Can a provide another advisor for you?"

* The character declines the offer and leaves the offices

Carl Rasmussen

*“Andrea came to me after she was assaulted in the bathroom by Jamie. She said he pushed her up against a wall and tried to tear her blouse off. We haven’t been able to confirm this with Jamie. He hasn’t come back to the office.”

*“We gave Ms. Watts the day off of work and have offered to provide her with counseling if she would like.”

*“We take this matter very seriously. We want to make sure we have a safe environment here for all our employees. Things like this are just so hard to understand sometimes.”

*“Jamie was a good worker. Not fantastic but certainly he did nothing over the 16 months that he was here that indicated to us he was capable of this alleged behavior.”

*“I know he was planning to get married. He had booked some time off for the honeymoon. From what I understand however the wedding has been cancelled. I’m not to sure if thats related directly to this incident however.”

*“We have tried many times to get a hold of Jamie on his home number. We’ve left a few messages but now his Voice Mail appears to be full and we can’t get through to him.”

*“Jamie has only been terminated because of his long absence. We would like to discuss this harassment claim with him directly but can’t seem to make contact with him.”

Carl Rasmussen

Boss

Born: Utrecht, Netherlands

Age: 47

Hrtg: Dutch

Appr: Dressed in simple suits his dark brown hair is showing signs of greying. His aged face shows a life of corporate politics.

Dispo: Once driven to succeed he now accepts his role with FWA. Divorced with a son.

Ad/Dis: Protected by Lawyers, Boss of the Office, Stubborn

Challenge

Medium / Middle-Management

* The character leaves the building.

* Outside the character spots one of Jamie’s previous co-workers. The character approaches the co-worker and asks if they’ve seen Jamie lately.

* The co-worker tells the character that Jamie got fired because of an incident with a female colleague. The co-worker explains that Jamie was acting weird lately and thinks it has something to do with the wedding being cancelled.

* The co-worker also mention that its possible the cops are looking for Jamie as well.

* The co-worker can’t provide too many details about the incident other then to say that people in the office said Jamie had raped Andrea, something the co-worker just doesn’t believe.

Co-Workers

*“I heard Jamie got fired because of something between him and Andrea Watts.” (common/true)

*“Someone said he raped her or something.” (uncommon/false)

*“Apparently he and his fiancée called off the wedding because he was in love with Andrea.” (uncommon/false)

*“It was so weird. Jamie was always a good guy – a good worker. I never thought he would do anything like this.” (common/true)

*“Someone said he had fallen into that whole ‘drug scene.’” (rare/true)

*“Andrea’s lying! There just no way Jamie would do something like this.” (uncommon/false)

*“The cops are looking for him, I think.” (uncommon/true)

*“I know it sounds weird – but I think I saw him on a webcam or something – at some sort of weird ‘sex club’.” (rare/true)

*“I’m not to sure about all of this. Maybe he was just confused. Andrea does make a big deal out of things sometime.” (common/false)

*“Whatever, right? I was looking forward to going to the wedding.” (common/true)

*“Sounds to me like this whole thing has been blown way out of proportions. Rasmussen was probably just looking for an excuse to fire him.” (common/false)

*“He’s been really weird lately – starring at me and stuff. What happen to Andrea was horrible. I’m glad it wasn’t me” (uncommon/true/females co-workers only)

*“He told me he wanted to chain me up and do all these perverted things to me. At first I thought he was joking but I think he was serious. I never told Rasmussen. Jamie’s got enough problems now.” (rare/true/female co-workers only)

*“Yeah... to bad about Jamie and Jess, huh? She’s a good girl. I wonder what went wrong.” (uncommon/true/can provide Jessie’s contact information if requested)

*“Andrea’s slept with half the guys in the office. I can’t believe that slut would frame Jamie like this!” (rare/false/male co-workers only)

Foreign Work Assistance

* With the lunch break over Jamie's co-worker returns to the office. The character decides that no more information can be gained by standing around here and decides to return to the flat.

Martin Morty
Aging Security Guard

Born: Den Haag, Netherlands
Age: 61
Hrtg: Dutch
Appr: Dressed in a jacket and hat that makes him look much larger he still can't hide his aging
Dispo: With four years left to retirement he is playing a waiting game
Ad/Dis: Building knowledge, Armed with a Pistol, Can radio local police, Physically limited

Challenge
Easy / Tired

During the day the Hallis Building is abuzz with workers. In the main floor foyer a single, often aging, security guard works. Each of the offices within the build are expected to maintain there own security and in the case of FWA this consist of a heavy security door to enter reception, the receptionist herself and a small fob-pass door leading into the FWA office pool. The fob-door requires either an access card to pass through or the receptionist "buzzing" guest in. All guests, by office policy, must have an escort.

FWA employs approximately twenty workers most of whom are in their late twenties and early thirties and are of foreign nationalities (an asset in this line of work). FWA provides only legal advice to clients. Actual Work Visas are granted by local embassies.

At night the security in the ground floor reception doubles to two. Again, offices are responsible for there own security with the guards employed as a general deterrent. FWA secures its offices through simple motion detectors and Mr. Rasmussen locks up both the in-office server room and his own personal offices before going home each evening. Characters wishing to 'visit' the location after office hours must overcome this security. This may not be the most profitable endeavor as FWA is neither a cash business nor do they hold much personal information on their clients. Storytellers should discourage characters looking to make a late-evening visit to the Hallis. If they are undeterred then the Storyteller can, if desired, provide the characters with Jamie's employee file which at this time has details regarding the harassment suit. Details are similar to those that can be gleaned through questioning Mr. Rasmussen directly.

Leads

This Scene provided characters with background information on Jamie and the reason for his termination from FWA. From here characters can:

- * follow-up with the investigating officers regarding Jamie – see Cops, Part One
- * see Jessie, the ex-fiance – advance to Scene 1: Jessie
- * go to Jamie's flat – advance to Scene 3: The Flat

* The other two characters have already gained access to the flat by using the key provided to them by Jessie. They are startled to find that Jamie as been living in such a messy state.

Jamie hasn't been home in days. He abandoned the residents shortly after the cops called him on his telephone asking to speak with him. He never did contact them and the message is still on his Voicemail (though anyone seeking to access that will need to know his four digit code – something Jessie can provide if asked). The landlord does not live in the building and at present is unaware of the current condition of the flat as well as Jamie's behaviors. Neighbors, however, have their own suspicions. If questioned the neighbors can confirm that they had heard a lot of noise coming from the flat over the last week or so. They can also confirm that in the last couple of days it has been noticeably quiet.

The fact is that Jamie has left and is unlikely to return anytime soon. Do to his deteriorating condition Jamie has all but forgotten about the place and is instead spiraling headlong into becoming a permanent resident of the Red Light and a man who calls himself The Priest.

The Flat

The Flat

(/: **Design Note: The flat does provide a few essential things to the characters and in the arc of the story the Storyteller will need to direct them here. The characters may have several reasons to visit. If they are out-of-town guest then Jessie may have given them a key to the flat telling them, if they like, they can stay there while they're in town. They may also be motivated to enter the flat as part of their overall investigation whether as a private eye or other motivated seeker or Storytellers may use other, more character suitable, reasons to bring the characters into the Scene as this is the last of three intended entry points into the design. However the Storyteller chooses it is worth noting that even though the police rarely visit this location their presents may arouse suspicion. If the Storyteller is employing the the optional 'Cop' device then they can be introduced here:/)**

Halfway down Applie Street, pinned between other narrow tenement houses, is Jamie's second floor flat. With two flats per floor they are small single bedroom, single bathroom, designs with a small kitchen and living area to maximize the available space. Jamie and Jessie lived together here. They moved in shortly after they met at the FWA offices but now it's hard to believe anyone could exist here comfortably.

The flat is an utter sty. Jamie had obviously given up on keeping the place orderly after Jamie left. Empty liquor bottles, mostly dark beers and strong spirits, are littered about in a mess accompanied by empty food containers from an eclectic range of take-out containers. Take-out may have become the option because the kitchen resembles more of a dumping ground than a prep area and the odor that emits from it scents the already stale air with the pungent smell of rotting foodstuff.

If no-one knew who lived here it would be easy to surmise that it was home to a stray pack of college drop-outs or a flophouse for crusty punks. The couch faces a TV stand but there's no TV. The coffee-table which sit between the two stages for a smattering of porn magazines and paper adverts that are commonly handed out by pimps in the Red Light. Jamie's desktop PC still sits on the writing desk with piles of what appears to be junk-mail and other correspondences, some empty convenience store bags and even more half full bottles of Pilsner.

Its only because the address is correct that someone would really believe it's Jamie and Jessie's place.

However the characters are hooked in investigating Jamie's flat provides many leads that will draw the characters further into the story arc. These leads are located amidst the mess and will take some searching to find. The primary sources of information are: the state of the flat itself, Jamie's voicemail (if the characters can gain access to it), and the desk with PC.

The flat, regardless of its unappealing foulness, is a safe place to stay though their presence may not go unnoticed. As Jamie is currently wanted for questioning the local department has made a routine of sending a cruisers by when available (about once a day) but they do not stop at the address unless there are noticeable signs of occupancy. More on the police can be found in Part One in the section titled 'Cops'.

Staying at the Flat

Staying at the flat may be the best option for character looking to set up a 'safe house' while they investigate Jamie Keening. They may decide to stay here in the hopes that Jamie will return home soon or it might just be a convenient spot.

While at the flat for an extended time the Storyteller can introduce the option 'Cop' aspect of the design as outlined in Part One.

Jamie does not come home. Calls do come in though and the characters are given a chance to respond. These calls are similar to those described in the Voicemail section and give the Storyteller a chance to pass clue to characters that otherwise might not have had the chance to gain access to them

* The characters, who are now just getting a chance to rest after their long overseas flight settle down in the flat admits the filth. They are all taken back by what appears to be a total break from Jamie's previous habits of cleanliness and order.

* One of the characters, unable to relax in such a foul environment, begins to tidy the flat up by walking around with a garbage bag collecting the most rancid of food containers and liquor bottle.

The Flat

Other than it's use as a "safe house" by the characters the flat has several vital clues that will held in understanding and locating Jamie. The state of the flat makes some of these clues very obvious while others are hidden beneath the layers of filth that now covers virtually every surface in the abode.

Pornography is everywhere. Jamie, since his encounter with Bethany, has become ever more addicted to pornographic material (among other things) particularly that which would be considered by most to be raunchy or subversive. A quick scan by the characters will reveal that sadomasochism and bondage appear to be popular subjects for Jamie.

Equally as popular as the adult magazines scattered about are small leaflets and flyers advertising entertainment locations and escorts. These flyers are identical to the typical flyers handed out by the pimps and heralds of the Red Light and thus help identify where Jamie appears to be spending is time recently.

Delving deeper into the mess will turn up small, empty dime-bags which have a slight trace of white powder in them. These baggies are clear with a stylized graphic crest featuring a White Dragon on them. Characters with knowledge in the area of illegal narcotics may be able to determine that the drug in question is Crystal Meth, that there is not enough remaining to produce any effect, and that the White Dragon mark is how customers recognize the particular 'brand'. The characters, if out-of-towner, may not be able to discern the last of those points.

Along with the drugs the deep search also reveal that Jamie may have had multiple guests over recently. These suspicions are raised by the discovery of lipstick marks on some glasses and beer bottles as well the occasional condom or condom wrapper. A pair of female stockings are also still knotted to the frame in the bedroom similar to a style one would use to tie someone down. Beside the bed are several sex toys as well. This collection features of several dildos, big and small, what appears to be a studded body harness and several pairs clamps and cuffs. Many of the purchase receipts lay about as well indicating that the devices were acquired from shops in the Red Light.

Jamie's Voicemail, something that requires a 4-digit access code, can also turn up a few clues that will help those investigating Jamie. The characters will need some method to break the code, unless it was provided to them by Jessie (see Scene One: Jessie).

When checked the Voicemail box is full containing the maxim twenty message allowance. The messages are from Jamie's employer, Mr. Rasmussen, who indicates he would like Jamie to "come into the office for a little chat" as well as message from a man who indicates he is 'Sergeant Dewain'. He indicates that he would like to speak to Jamie regarding and incident at the FWA offices. He request that Jamie call in or come down to the police station so they can speak to him. Sergeant Dewain does not leave any indication into the nature of the allegation or mention the victims name.

"Hi Son," the message begins, "it's your Mom." There is a hint of deep caring, that no parent can hide, in her voice. She continues, "Just calling to make sure you're okay. We got a call from Jessie yesterday. She says she is worried about you and that the two of you aren't talking?"

The voice pauses.

"You Dad went ahead and cancelled the flight tickets but if you need us just call and we can be on the next flight to you. Okay?"

Hope to here from you soon. Love you"

The message ends.

I remember when we were young Mrs. Keening would always use the same motherly voice when speaking to us. Times haven't changed much and she sound now like she did back then.

When we find Jamie we have to remember to tell him she called.

There are three messages from Jamie's Mom who says that she hopes he will call her soon and that he should call her if he needs anything. A few other messages are from friends indicating the same and, of course, several are from Jessie.

The first few from Jessie sound fairly normal. She makes several requests regarding her items in the flat and mentions that she is staying with a friend while she is looking for a new place and provides the phone number where she can be reached. As the messages from her get more recent it is apparent from the sound of her voice that she

* Another character, unmoved by the desire to clean, sits on the couch in front of the coffee table. with so many porno mags in plain sight the character begins to rifle through each one enjoying the erotic photo-shoots which feature a variety of young women decked out in bondage and fetish wear. The Storyteller, reacting to the character enticement to the supplied pornography secretly lowers the characters Plunge rating.

* During the bout of cleaning the character turns up several small baggies with a White Dragon crest on them. The characters recognize the small baggy to be like those used to sell drugs like cocaine or meth. Furthermore, as the character cleans, condom wrappers and a pair of female stocking are discovered.

* Our other character, still unmoved to help in the tidy-up, has witch attention away from the adult magazines and now thumbs through the many Red Light flyers that litter the area.

* The tidying continues in the bedroom where the character comes across Jamie's sex aid collection

has begun to worry. In her final message, dated the day after she tried to collect the last of her things, it is easy to tell that she is quite distraught. She does not apologize to Jamie but does plead for him to talk to her. She requests a coffee date so they can 'sort things out.'

The last number called from the single phone in the house connects to an international phone sex line though this lead turns out to be a dead-end.

The biggest lead the characters can discover is on the small desk where the characters can find both **Jamie's sketchbook and his desktop PC**. Luckily, when it comes to his PC Jamie was not a man who was big on security and as such never added a log-in ID requirement. Thus the characters are free to explore its contents

For desktop files there is nothing out of the ordinary here. Jamie was a guy that liked strategy games, especially civilization sims, and also used simple pre-installed software like office suits and photo-editing programs. Jamie and Jessie kept household budget files that indicate the two, while they were together, were living a relatively secure lifestyle. In a folder marked "Big Day" everything a Bride and Groom require to plan and execute a wedding is available. There are invitation designs, pictures of wedding and bridesmaid dresses, information on caterers and hall rentals as well as a guest list naming approximately fifty people and all are Jamie and Jessie's friends and family, many of whom live abroad.

The major lead available via the PC however is not in the desktop files but rather in the web browser. Unsurprisingly, the history of the web browser contains a great deal of porn sites and fetish shops. Many of these web address are prefaced with a particular site called "Bound2F*CK". Characters can't access any of the links directly without first going to the sites main-page and signing-in. This is not difficult however because, as mentioned previously, Jamie did not properly secure his PC. Exploring the Website is outlined in Scene 4: Bound2F*CK.

Jamie's sketchbook also hold cryptic clues. Many of the pages depict pencil drawings of females. On close examination the sketches appear to be of the same girl though sometimes she has pigtails and other times she has long hair that falls to her shoulders. All through-out the book Jamie has written the name 'Trish Bethany'.

(/: Design Note: Pertaining to the sketch book Jamie is actual drawing two different girls but using pencil it is impossible to decipher that one is blond and the other is a brunette. The facial features change slightly which gives the impression that they all may be the same woman. 'Trish Bethany' is of course two different names and not just one.

In addition, its entirely possible that characters will use Jamie's flat as place to stay while they're in town. Jessie may have even encouraged this. By having characters who stay at the flat the Storyteller is given an additional opportunity to provide clues to characters. See the text-box titled 'Staying at the Flat' at the beginning of this Scene. The characters run only a small risk of attracting unwanted attention by staying here. :/)

Leads

This Scene provides characters with the primary leads they will require to successful navigate through the story-arch to both locate Jamie and to understand his new mentality. From here the characters can:

- * explore the website "Bound2F*CK" on Jamie's PC – see Scene 4: Bound2F*CK
- * head into the Red Light district to either see if they can locate someone that knows Jamie or follow-up on the possible drug lead by locating Jamie's supplier – see Scene 5: Red Light

* Returning from the FWA offices the third character informs the others that Jamie has been fired. The character explains that a co-worker says Jamie was accused of rape. The character is left in awe by the mess in the flat even with the recent attempt to tidy. Even with the windows open the air in the flat carries a stench

* Bored of magazines and flyers the character moves to Jamie's desk. There the character discovers Jamie's sketch book and the collection of drawings entitled "Trish Bethany". The character also access Jamie's computer.

* The characters begin to discuss what they have come to find in the flat and make the decision that Jamie appears to be spending a lot of time in the Red Light pursuing self-gratification.

* The characters decide that, after a short rest at the flat to stave off their jet lag, they will head down to the Red Light and see if they can't locate Jamie or someone who may know where he could be.

(/: Design Note: This Scene

focuses attention on the website

'Bound2F*CK' and it's webcams

and chat rooms. The site is Members Only so the characters may have limited access. This is particularly important when it comes to "The Dungeon is Open." :/)

"The Dungeon is now open"

The link is available each night of at the same time and for those who know the password it is a webcam they are not likely to forget. 'The Dungeon', as it is simply known to the most exclusive of members, provides those with access a live feed of some of the most hardcore fetish viewing available in the city. The fixed camera gives the user a view of tortuous looking devices, set admits a dimly lit but open room, upon which leather masked submissive are strapped. Some clad in PVC outfits, oiled to shine, and others nude with only a hoods to protect their identity. They writhe upon their stocks pulling at the tethers that secure them. Figures mingle between them coming in and out of view. Most of these people wear masks as well, each of a different design though all hide their identity from the camera. Some dressed in formal wear. Others are dressed in elaborate fetish costumes. Others are naked and move about without noticeable inhibition

Those beyond the camera can only watch the carnal display. They can only fantasies it is they who delivers the pleasurable pain. Unless...

'Bound2F*CK', as the name implies, is a triple-x adult website appealing to voyeurs of bondage and sado-masochistic sex acts. Beyond it's main page the site is 'Member's Only'. All that access the site will be greeted by a page featuring a typical warning that adult content lays beyond. The font is simple and inoffensive and no pictures indicate what the user should expect. When the user accepts these terms they are brought to the following main-page.

The main-page pumps underground music beats out of the users speakers and on the right hand side of two separate webcam boxes appear to deliver a live feed of a crowded club (only between 10pm-3am otherwise cam is off). To the left of these are inch tall twisted letters in a rot iron font spelling 'Bound2F*CK'. The '*' is replaced by a stylized pentacle upon which a PVC clad male, biting down on a red ball gag, is strapped. Bellow this is a button marked "Sign-in". The website is framed in a border of tiled thumbnails. Each appears to be an add for escort services, cyber-sex chat rooms or webcams.

Membership is required to access anything beyond this point.

If a user clicks on the sign in button then he or she is prompted to enter a username and password. In the case of Jamie Keening computer this is not a large problem. Jamie is a member and with his disregard for computer security anyone accessing the website from his PC has the benefit of a "remember me" password function.

Membership requires a monthly fee of \$120 and a credit card. It provides VIP access and no cover entry to the sponsored clubs 'Elysium' and '1021', along with one guest pass. Member also have access to the sites webcams and chat rooms.

From the raised vantage point of the webcam feed the streamed video shows a pulsating crowd of perhaps thirty or more. Some are engaged in their own teasing or petting. Others watch as, in the center of the cams view, a slightly obese Domme handcuffs a young blond-haired girl around one of the central support beams.

The crowd whistles as the Domme strips away the girls frilled mini-skirt revealing her exposed butt save only for the small hot pink fabric line of her g-string. The whistle from the voyeurs around them turns to excited yelps as the paddle strikes her ass. She yelps and squirms under each spank which encourages the Domme to continue.

The young girl is seen to enjoy this. As it continues she closes he eyes and involuntarily pants against the beam.

The excitement spreads into the crowd and close to the cameras location another couple slide their hands into each others pants. They clearly enjoy the petting which goes unnoticed by all but the bartender standing close by.

Jamie's membership has it advantages if you're into this sort of thing.

* While two of the characters rest the third, touring around Jamie's computer, stumbles across the Website.

* Thanks to Jamie's "remember me" password the character has full access.

* The character searching the computer misses the subtle "The Dungeon is Open" link and proceeds to the web-cams instead.

Membership access to webcams gives the user more than just the two webcam streams seen on the mainpage. Members who sign in have their "Sign-in" button replaced by a "WebCam" link instead. When it is clicked on the mainpage dissolves and is replaced by another page that features two columns each with thumbnail pictures. In the first column the picture advertises different webcam hosts. The pictures typically feature a fetish dressed male or female and are accompanied by a text descriptor or teaser to draw members in. These descriptions range from the playful such as "Let me be your slave" or "Tell me your secret desire" to the more dominating and disturbing "find the pleasure in pain" or "The Mistress shall make you scream". Each one plays a slightly different angle to the fetish crowd but all tout some form of bondage or domination.

When viewing these webcams users can expect to see either single individuals or small groups of two, three or four people performing sexual acts. These acts are directed by user request who type various comments or suggestions into an instant messenger program for the host to read. In the case of the webcams offered by the "Bound2F*CK" site these acts can range from request to watch solo masturbation to whipping, spankings or other domineering acts. While some may appear to be extreme it does not cross into the disturbing as in the case of the "Dungeon"

The second column features an additional section of pictures but only a half dozen. Again, these links appear are sexually tantalizing photos followed by descriptions. These pictures are different, however, from the previous. These show adverts for Fetish Nights and Fetish Dungeons. The descriptions support this change and indicate that these webcams lead to different fetish shows and events through-out the city giving users a chance to catch the latest action without leaving home. All the fetish nights have gothic overtones and follow the sado-masochistic theme of the site.

Unlike the previous column users viewing these feeds have no access to communicate with the host. Instead the instant messaging is done between viewers of the feed giving it a sense of community. The groups feature several dozen people who do not interact directly with the camera. Instead the view provided, like the streams from the mainpage, shows people drinking and partying. Nudity, kissing and heavy petting are common among the crowd and in some cases the camera will be focused on a stage-like area with a 'set piece' (such as a pommel horse, swing, or just a support beam) which is often in use in some way.

Further, with membership is free cover to either one of the sponsored clubs. VIP access means that members do not have to wait in line outside. A complimentary guest pass also provided VIP access. All passes are determined by the user providing ID at the door of the club each night which is used to verify that they are a member. Characters will not be able to take advantage of Jamie's passes unless they have identification which indicates they are Jamie Keening.

When it comes to the investigation into Jamie Keening there are a few leads available to through examination of the "Bound2F*CK" website. Without membership the only thing that can be done is to watch the live webcams or examine the tiled border. This is not entirely fruitless. On closer examination the following can be discerned:

- ✦ In the case of escort services offered on the tiled border the numbers are local
- ✦ The webcams focus on bondage and domination fetishes ranging from simple and playful to what appears to be body mutilation and rope work.
- ✦ The feeds from the webcam are not, as they first appear, coming from the same club. Each one has a small scrolling title at the bottom that indicates it's name and location. The lower one is called 'Elysium' the other is called '1021'. Both are located in the Red Light.
 - ✦ Elysium - 456 Front Street - Open 9pm-4a
 - ✦ 1021 - 1021 Front Street - Open 10pm - 3am
- ✦ Both clubs appear to be for the punk, goth and trolling crowd. Beyond the occasional leash or body harness very little extreme bondage can be seen

* With the other characters rest after their long flight the character exploring the Website begins to access the various webcam feeds. The character is aroused by a webcam feed that features a couple fucking on a bondage swing. The Storyteller secretly lowers the characters plunge rating as the character uses the messaging program to try to interact with the host.

* Touring further into the site the character brings up a webcam feed for a local club. Being to early in the evening the cam displays a message indicating "active from 10pm until 2pm". The character searches around for another webcam.

* When the character mentions to the Storyteller that they are displeased that none of the club feeds are active yet the Storyteller again adjust the characters Plunge rating even lower. The Storyteller informs the character that they feel a need to find another active webcam.

Those examining the links availability to members will not see find anything immediately of use in locating Jamie. It is only through extensive legwork that the characters may be able to turn up some clues. In this case the clue is received through dialogue. See the text-box titled "Chatting it up" on this page for more information.

While the clubs links available to members seem to be the main attraction of membership those with a keen eye, or incredible diligence, will also be able to spot a change on the main-page set within the tiled border. While all the adds that were there before signing-in are still seen one in particular has had a subtle change.

Slightly displaced from the centre tile on the left side of the screen there is an add which features a yellow backdrop. A female, entirely clad in leather with metal buckles, including hood with a zipper mouth, poses holding a cat'o'nine tail. Before sign-in the caption only read "The Dungeon" and those that clicked on it found that it was a dead link (ending in a 404 error - "File not Found"). After signing-in as a member, and between the hours of 2-5am local time, the caption instead reads "The Dungeon - is open". Clicking now takes users to a blank white page with only a small input field available. No other markings on the page indicate what the page is and the address bar indicates it is an extension of the main site.

Those in the loop know this to be the portal to the Dungeon feed which can only be accessed via a password that changes nightly. Access to this password is a guarded secret and is only given to trusted members of the fetish community. If the characters have managed to gain the password, either through contact with Trish personally (who will wait to meet the characters

Chatting it Up

(/: Design Note: This is presented as an alternative lead device for the Storyteller. It can be used either to increase ambiance, fill-out the scene or offer the characters an alternate route to the story arc's conclusion. :/)

The monthly fees for members is not the only reason money changes hands on this website. Several of the host of Webcams offer private sessions for additional costs and it is in these private sessions that a user can often get more than what is advertised. In private rooms money can be exchanged for a verity of things. Perhaps the user seeks to personally direct the action without interference from others, or perhaps a particularly private fetish is desired. In some cases host are even prepared to organize flesh-to-flesh meetings with their paying voyeurs.

Whatever the desire Storytellers can use these private sessions to pass on valuable information or even entice the characters into the next scene. To facilitate this the Storyteller can use the personalities presented in either Scene 5: Red Light or Scene 6: Elysium and '1021' (particularly Trish who is not only associated with Jamie but is also the Webmaster of the "Bound2F*CK" site).

Their liaison (Trish or other) could:

- * enticing the a character to meet them personally at one of the two advertised clubs
- * eluding to the the privileges of membership, particularly those looking for something 'more hardcore'
- * invite the character to a private after-party (though this represents an extreme case as it may move the story arc forward very rapidly and could serve to confuse the characters further)

Regardless of the method use in gaining this alternative lead the character should be expected to pay for the service. An individual like Trish do not do these sorts of things out of kindness. She, like most working girls, is in it for the money.

* touring additional webcams the character is excited by all the possibilities on offer.

* The character comes across a webcam that features Katie who performs a solo masturbation for the characters at their request. The character uses the instant messenger function to inform Katie of their approval. Katie informs the character that if they wish she could show them it again "in person".

* The Storyteller, monitoring the characters ever decreasing Plunge, informs the character that they believe this might be a good idea. Acting of the Storyteller's prompt the characters arranges a meeting. Katie indicates that she will be at '1021' later in the evening. She tells the characters that if they can find her she will fulfil their desires. The character is seduced and agrees to the meet.

* The private session with Katie ends and the character still continues to tour the website looking for more excitement. Again the Storyteller adjusts the characters Plunge score.

prior to providing it) or through some other method then they will need to use it immediately or else be forced to get the following nights password. More on both the feed and the password can be found in Scene 7: After Hours Orgy.

(/: Design Note: While it may be possible to hack the password Storytellers are encouraged to make the process difficult and should only point characters to it if they show some reasonable deduction in looking for it. This section is best left for when the characters have located the password themselves as it will provide them with details of the event and the location of the after-hours party, a key step in locating Bethany and therefor The Priest and Jamie. :/)

Leads

This Scene provides several leads but not all may be available to the characters initially.

- * the characters can choose to go to the Red Light district (see Scene 5: Red Light) to:
 - * check out 'Elysium' – advance to Scene 6: Elysium and '1021'
 - * or check out '1021'– again, advance to Scene 6: Elysium and '1021'
- * if the Storyteller is using the alternative lead provided in "Chatting it Up" section above they can move the characters directly into Scene 7: After Hours Orgy.

Red Light

Prostitutes entice from the windows of bordellos. Pubs and smoke-shops lubricate the crowds moral convictions. Those looking for something harder can find it on street corners and alleyways. This is the way of things in the Red Light and though the locals and police know that not everything is ideal they stubbornly acknowledge that at the least it is contained. Like a lost urban battlegrounds the Red Light has long ago be relinquished by the city proper as a place of moral conviction or economic responsibility.

The streets are bathed in neon at night and the slight breeze coming in from the harbor only mixes the sweet smell of sweat with the scent urban refuse. Each step along the cobblestone roads is uneven, the heavy foot traffic in the area having dislodge many of the stones. Public Works sees very little reason to pour funding into the district. It gets enough anyway. Money can be seen exchanging hands on every corner and in every shop. The streets here are focused on the trades of excess and addiction. It's a growing business and it is one the Red Light is known for, good or bad.

Property values have decayed. Security is obsolete. The Red Light is left to run itself.

This climate is irresistible to the darker breed and those the subvert cultural norms. Here, it is said, anything can be made available if a price can be agreed. Cash money is the only form of currency. Credit and Debit are words best left to the Financial District's bankers and brokers. Neither has value in this place.

* The character is frustrated by being unable to find another worth while webcam feed before the other two characters wake-up. The Storyteller notes that with the characters current Plunge rating they are weak to resist sexual impulses.

* The characters leave the flat and head down to the Red Light district.

* Suffering a little culture shock on of the characters recoils under the sight of so much crime, money, sex and drugs. The Storyteller notes the character's reaction and increase their Plunge rating positively.

Red Light

(/: Design Note: This Scene covers the Red Light as a whole.

For information on either 'Elysium' or '1021' please see Scene 6: Elysium and '1021'. :/)

There are plenty of reasons why the people, including the characters, might end up in the Red Light and few of them are good. Scouring the streets of the district, positioned just in from the Old Town Harbor, are transients and pleasure seekers and among this crowd morals are loose. To say crime is a concern is to pose an endless debate. Here crime is no longer crime. Here what is call crime is also called business. Those that come without business or don't mind their own risk themselves. In the Red Light there is nothing not bathed in shadow.

While there is no doubt the Red Light itself can prove an interesting place to be it also happen to be Jamie Keening's, albeit brief, stomping ground. In the Red Light are two clubs Jamie was know to have visited and it is likely that Jamie also bought drugs and sex in the district which is known as a mecca by Jamie's newly adopted community who treat it as a playground.

With all these resources it would seem likely that getting leads on Jamie would be rather easy. This is simply not the case because if there is one thing people in the Red Light avoid more then anything else it would be too many questions. Characters investigating Jamie Keening will have to do a lot of leg work, gain a lot of trust and likely spend a lot of cash in the process.

It is likely that those investigating Jamie will pursue one of the following avenues: his affiliation with suspected prostitutes, his possible drug addiction and his possible involvement in the local fetish community.

(/: Design Note: Storyteller must make investigating Jamie Keening worth while. No lead should come without effort. Storytellers are encouraged to frustrate characters with run-a-rounds, red herrings, inaccurate information and most of all make the characters pay either in cash or sweat for any information they receive. :/)

Following up on the prostitution lead can be done through talking with working girls or pimps, scouring clubs and sex shops, or trying to make contact with possible friends of Jamie's. During this time the characters will be given many Red Herrings with some shop owners indicating they should try local pubs, or giving them phone numbers which, when called, are for other prostitutes who will instead try to close a deal with the characters themselves. In the end the characters can receive accurate information by meeting and talking with people like Angel or Katie.

Angel L'Belle is on of the many prostitutes that can be found walking the streets of the Red Light. There is little about Angel that sets her apart from the others working girls. Her only note worthy aspect is that Angel L'Belle knows of Trish and her crew and for the right price will part with the information.

While Angel can neither remember Jamie's name, nor recognize him if shown a picture. She does know of Trish and her boy and it seems like many are asking about the two of them lately. **(/: Design Note: While the characters may assume that this "boy" Angel talks about could be Jamie she is actually referring to Sammy. :/)** Talk of Trish and Sammy seems to displease Angel who is upset that the two have such a pull on the street despite her extended time working the corners of the Red Light. She knows that they work the crowd at but will not simply part with this information if asked. Instead, Angel will let the characters know she has the information they need but she wants to be paid for it. The Storyteller should decide the price (suggested \$20).

Angel L'Belle
Red Light Special

Born: London, United Kingdom
Age: 34
Hrtg: Kenyan
Appr: A larger woman then most the streets have eroded the last of her true femininity. Now only thick make-up attracts costumers.
Dispo: Resigned to her lot she preforms entirely for money not pleasure. She has lost her own desires in the desires of others.
Ad/Dis: Streetwise, Addicted

Challenge
Medium / Survivor

* The characters begin to ask around on the street if anyone had seen a guy by the name of Jamie. Each person they talk to doesn't know anything and some react poorly to being asked about anything.

* A local beggar tells the characters to "fuck off" even after they gave him some spare change. The characters realize that by asking so many questions overtly they are getting poor reactions. They decide to change their approach.

* As evening begins to fall on the city the hookers start to multiply. One calls to the characters from the front steps of an flop house. She asks them if the three of them would fancy a little party.

* The characters decline the advance but one, taking a chance opprotunity asks her (Angel) where they could score some drugs. Angel tells them there is a dealer outside of 'Robin Cok's Sex Shop'. She curses them as they walk away for not paying for the information she gave them.

Angel describes Trish as a petite, blond hair girl, with pale skin and huge tits. She describes her boy as a taller, brown haired guy who Trish keeps on a short leash (literally).

Angel can also help with providing information to **characters following-up on the drug lead**. She is unable to identify the exactly who sold the packets but she indicates that it is a popular brand with the club goes around here. She suggests the characters ask around in the clubs and again mentions both Elysium, 1021 and two other clubs Haven and the Watershed. The latter two are provided to confuse the characters and if investigate turn out to be dead-ends.

The characters can also **follow-up with the drug lead** by questioning the many pushers in the area. While they can provide the characters 'with what they need' they do not sell the brand of narcotics in question. If characters push for the answers they are likely to get resistance and may even be pushed back. If they do manage to push hard enough then the a few dealers will let the characters know that the stuff they are looking for is a premium brand and sold inside the clubs along Front Street. They dealers will point the characters to the Elysium or '1021' telling them it is there that they'll find the brand they are looking for. This does provide the characters with a lead to track Rena, a friend of sorts to Jamie', but dealers will not give a name or even a description of the dealer they are looking for as they do not know for sure who's actually selling it.

Dangers and Annoyances

Storytellers looking to spice-up the characters experience in the Red Light can do so through various means. Since characters will likely be performing a lot of legwork in the district it's likely that they will draw some attention. Some attention is good, some is bad.

These are some of the bad and are provided to Storytellers as optional encounters while the characters investigate Jamie Keening.

✦ Muggers are common in the district and pick their targets carefully. Characters who display a lack of knowledge about the dangers of the area, appear to have a sum of cash or who stray too far of the beaten path may find themselves falling prey to them. Muggers are likely to use blades (and in some rare cases a gun) to coerce their victims to hand over everything of value. Though they are often very demanding and aggressive they are not looking for resistance. Their hope is that their victim will simply capitulate to their demands rather than resist. If resistance is met some muggers are not beyond pushing back, slicing or otherwise harming their victim. However, if the victim begins to resist and the tables begin to turn on the mugger it is likely they will flee into the streets favor of a 'softer' target.

✦ Hookers can't be trusted. If characters do engage in some sort of playful flirtation or even hire a hooker it should be noted that they won't always be causing pleasure with every touch. Instead many hookers use their guile and charms to relieve their Johns of any unwatched or unguarded items on their person (or in their home if the characters have returned to their abode for a night of passion). Cash is their primary motivation but with pawn shops being in such numbers in the city (especially in the Red Light) anything of value can be targeted.

✦ Bad deals are common too. Many dealers know their clients well having helped them over the years build a dependency on their products. Some dealers are happy with their current client list and may, if a character approaches them with an offer to buy narcotics, sell fake drugs to those they don't know or believe are too naive to spot the con. Soft clays can be used to simulate hashish, baking soda may substitute for meth or cocaine and over the counter aspirin may be passed off as Ecstasy. These cheap forgeries may not fool for long but in a business where money is exchanged before the product it does provide unscrupulous dealers with a running start.

* Outside of the sex shop two of the characters talk to the dealer. He offers the characters some meth or cocaine. On character refuses saying that they are looking for the brand that has the White Dragon on it. The dealer denies knowing anything about that and is upset that they do not want his supply.

* Partially to calm the dealers growing frustration and also the desire to have a little pocket 'pick-me-up" one of the characters purchases a flap from the dealer.

The Red Light

* Meanwhile, in side the sex shop, the character, who arranged a rendezvous with the webcam girl Katie, purchases several items including a PVC vest and pants. The clerk helps the character make their choice after they are informed that they are intending to head to Elysium. The owner is aware of the dress code and provides the character with that information.

* The character uses the sex-shops change room to change into the new purchases. When the other characters see the get up they react differently. One character is repulsed and the Storyteller again modifies their Plunge rating positively. The other character reacts favorably and begins looking to purchase something as well. The Storyteller modifies that character's Plunge rating negatively.

* The characters decide to go to Club 1021 after hearing that it is the place to be if you are in to the fetish scene

Katie

Up and Comer

Born: Miami, USA
Age: 20
Hrtg: American
Appr: Young and nubile. Katie attracts those looking for the secretly nasty girl next door. Sandy air and golden tan and a beach ready body.
Dispo: Naive. Her young charm brings in a lot of cash but she is to new to recognize the dangers of the profession.
Ad/Dis: Naive, Flirtatious.
Challenge
Easy / Fresh Meat

(/: Design Note: The characters are going to spend a lot of time in the Red Light. If they are going to turn up any information they'll have to dig deep into the district and its subculture. No lead should be handed to the characters Jamie Keening unless its earned. Storytellers should immerse the characters in the districts way. Maybe a dealer under questioning is a little too high and is made paranoid with the characters questions. He could turn the tables on the characters and try to probe into their lives or react wildly. Some sex-shop owners might force characters to buy something before they'll be in the mood to talk or if they sense the characters are making a hasty buy, perhaps to outfit themselves to a proper dress code, will do what they can to up-sell and increase their profit margin. The characters are entering into this subculture as outsiders and it should feel as such. While they may, if they play their card right, be able to locate Jamie in a single evening it's going to come with some draw backs.

As the characters delve deeper into this world the Storyteller should ensure that they are feeling the plunge. For the story arc to carry dramatic effect the Storyteller must be vigilant in monitoring the decent. See 'Making the Plunge in Part One for more details. :/)

The **fetishwear and sex shop leads** are best followed up with the store owners themselves. Many of the shops feature gear and accessories similar to that which the characters likely discovered in Jamie's bedroom and here the characters can find everything they need to dress the part of a Domme, a submissive and anything in between. Sex toys, outfits, videos and games can all be bought over the counter and shop owners will be more then helpful in providing advice or opinion. They will not discuss their other clients though, even if pressed. This is not out of any desire to protect their individual buyers but rather a combination of an odd streak of business etiquette and because most shop owners pay little attention to their customers beyond the sale of merchandise. To the shop keepers of the Red Light all memory of the transaction is wiped once cash has exchanged hands. Proprietors can point characters to the local fetish clubs and if asked about websites can indicate that "Bound2F*CK" is popular with the locals.

I told him I wasn't a complex guy and that I just wanted something that would get me through the door at Elysium. It was like he made it a personal mission to make sure I had everything I needed. I'd never seen a cock sling before. It was a little intimidating and made even worse but his greasy hands fondling the items box. I didn't fancy taking sex advice to a guy that likely hasn't had any action that didn't involve the rapid clicking of a mouse button but I needed something. I settled on simple PVC stuff. It seemed a popular style. A black shiny vest and matching pants. Not really the souvenirs I had expected to pick-up while I was in town. No cock sling though, but at the last second he did up-sell me into buying a spiky collar. I felt like an extra in an '80's sci-fi flick.

Leads

This Scene covered the overall aspect of the Red Light as well as the avenues of legwork the characters could explore while looking for Jamie. From here characters can:

- * check out the local fetish clubs – advance to Scene 6: Elysium and '1021'
- * check out the popular website "Bound2F*CK" – advance to Scene 4: Bound2F*CK

Elysium and '1021'

* Two characters, who meet dress code requirements, gain access to the club. The other character is turned away. Though the character doesn't wish to comply to dress code they decide it would be better to have access then be left alone. The choice is made to return to the club in proper attire.

The beats could be heard through the club walls by the crowd outside who stood anxiously in a line in front of the bouncer. Before letting each one in he eyed them up and down. '1021' has a dress code and he was here to enforce it. We were wearing the gear we had purchased from the fetish shop only hours before. Well, all but one of us. Didn't take the bouncer to long to spot the odd ball.

There was no pleading with the bouncer. It was dress code or bust. Looks like someone still has some shopping to do.

Of all the clubs in the Red Light Jamie Keening favored Elysium and '1021'. Both are known for, among other things, their crowd who often engaged in public displays of sexuality.

Both are located on Front Street and their hours of operation range from 9pm until early the following morning and each has several 'House Rule' that must be obeyed (see accompanying text-box on this page). The bouncers enforce these rules to the letter without

compromise ejecting anyone who violates them. They know that it is their guest that makes a place popular and as such management makes every effort to provide safety to those enjoying its hospitality.

(/: Design Note: This Scene covers the characters attempts to work the bartenders and club go-ers of Elysium and '1021' for information regarding Jamie Keening. Storytellers should stay keenly aware to the pacing of this Scene as it serves as not only a plot device to move the story arc forward but also gives the Storyteller an opportunity to expose the characters to the fetish community directly. Storytellers are encouraged to prod players with several of the Random Events listed in this scene in the hopes of classifying the characters reactions into either participating, accepting or repulsed. This will serve to help the Storyteller in later scenes particularly those involving The Priest. See Making the Plunge in Part One for suggested effect to these encounters. :/)

House Rules

No outside cameras

No fighting

No contraband

No Outside Alcohol

DRESS CODE!

Absolutely no street or casual wear unless part of an acceptable ensemble costume

Permitted attire includes: vinyl, pvc, leather, tuxedo, full uniform, fantasy or period costume, cross-dress, rubber, bondage, body paint, fancy lingerie, other risque costume

No full lower nudity

* The two characters enter the club. One proceeds immediately to the dance floor while the other begins scanning the crowd looking for Jamie. When the character instead spots a couple fondling each other in a corner booth their attention is dropped from their become a voyeur. The Storyteller adjusts their Plunge rating lower because of this action.

She does have "big tits and blonde hair you just want to pull" as the bartender had said. Once he pointed her out it was almost unbelievable that I could have missed her. She was wearing an antique looking corset. It was white and pushed her cleavage up for display and her hair was gathered into two pigtailed. Her leather pants wear black and shiny like mine and she finished her ensemble with thick soled boots which raises her petite form a few inches higher off the floor. In her hands she held the end of a leash.

On the other end, with it attached firmly to a spiked collar, stood a much taller man. His chestnut brown hair is short and styled. Wearing a form fitted t-shirts, red in color, and incredibly short matching pants. He appeared to be unashamed to show his submissive qualities.

The two work the crowd like pros. They chat with people at the tables around the dance floor. When she tugs the leash slightly her male companion immediately switches his attention to her. She pulled him out onto the dance floor.

He stood still as I watched her grind her enticing against his to the beat of the music and delight of the nearby crowd. Her hands flow about his body and it produces a sly smile on him. She pulls the leash hard causing him to bend forward. With her hand on the back of his head he pulls his face into her cleavage. She tilted her own head up and he eyes sparkle in the dance floor lights.

Elysium and '1021'

* With a few drinks already consumed one of the characters approaches Trish who is on the dance floor with Sammy. Trish reacts well to the characters advancement and the three begin dancing together with Trish gyrating between them.

* Caught watching the display of fondling the other character is approached by a club go-er looking for someone to dance with. The character turns down the offerer indicating they are no much of a dancer. The club go-er suggest they have a few drinks instead.

* Both characters liberally consume alcohol. The Storyteller takes note of it's effects.

* The third character returns to the club in fancy formal wear which passes dress code. They begin to look for the other characters.

Club Elysium is known for it's melodic beats. Smaller then '1021'

Elysium is considered to be the more exclusive of the two locations (as noted by its \$18 cover charge). The single floor design features two bars, one on either side of the dance floor. It's furniture is made up of soft couches and chairs around low tables. Though the dance floor is lit by typical theatre-style lights the remainder of the lighting is with wall mounted, modern design pot-lights. There are two cameras in the club that provide "Bound2F*ck" with it's feed. The first is located behind the bar. The second is located on one of the buildings central support pillars and gives viewers a wide angle look at the lounging crowd.

The music and the atmosphere gives the club a trance like feel and though the crowd does exhibit sexual inclinations (such as club goers performing lap dances for their dates, several topless dancers, and heavy petting taking place in full view) they are much more subdued then what is experienced at '1021'.

At '1021' the crowd is exposed to hard beats and pumping industrial music that requires clients to speak in raised voices to be heard by those close to them. Even over the three floors that make up '1021' the music is the focus. The top floor, which over looks the middle floor where the dance floor is, features a long bar and several tall round tables flanked by stools. The stools and tables are the same on the second floor as well and form a semi circle around the dance floor which has, at one end of it, a raised stage for live performances and house bands.

The lower floor is commonly referred to by guests as 'The Dungeon' and down here the decor changes dramatically. There are no more tables or stools. Instead a small bar services the half dozen couches (in slightly used conditions) that all face a small roped off section. This area, which is overlooked by the webcams associated with the "Bound2F*CK" website, is the primary 'stage' for the exhibitionists. Here they can tie-up and spank their mates, be stripped and teased, or preform some other act for the delight of both themselves and the crowd.

The cover for '1021' is slightly cheaper (\$12) then that of Elysium. This is due to the location having the room to maintain a larger crowd which gives it the appearance of being a more popular location.

(/: Design Note: The design offers the Storyteller two club locations. This is done to accommodate the Storyteller. With two clubs on offer the Storyteller can force characters to carouse the throughout the evening. The Storyteller may wish to run some of the encounters at one location and then suggest, through the puppets available, that the characters change locations. By doing this the Storyteller is afforded the opportunity to draw the characters into one of the encounters suggested in Scene 5: Red Light as well as give the characters the impression that the fetish community is large and eclectic. If the Storyteller wishes then all the following encounters can take place at one of these locations only. Furthermore, "the Dungeon", as it is known, located on the bottom floor of '1021' is not the same as "the Dungeon" featured in the secret webcam feed. That Dungeon is actually the feed from the After Hours Orgy. This is intentionally done, by the author, to confuse the characters into believing they are on and the same. For information on that location see Scene 7: After Hours Orgy. :/)

Whatever location the characters choose to visit they can be experience many facets of the fetish community. Through the course of the evening the characters may end up questioning many people regarding Jamie Keening and will soon find that in this crowd names are not all that important. Most, even if they knew Jamie intimately, are unlikely going to be of any help. Only a few located at either club can provide the characters with any usable leads. Of those that can three are worth particular not. The Storyteller should choose when and how to expose the characters to each of the three sources.

As much as it pains me to admit it the fetish guy from the shop was right. With the gear I had purchased I fit right in.

Still no regretting not buying that cock sling though. Here's hoping that Katie doesn't think it's necessary either. She hadn't arrived yet but that was okay. Watching the crowd was entertaining and the bar drinks were only slightly watered down.

The night's still young.

* The formal dressed character spot another character chatting and drinking with a club go-er. The character finds the conversation stimulating and resists an pressure from the first to abandon the chat and help look for Jamie. Witnessing the shift in priority the Storyteller again adjusts the characters Plunge rating lower.

* Meanwhile, elsewhere in the club the other character has made in-roads with Trish and Sammy, Casually the character mentions they are looking for drugs and describes the White Dragon brand. Trish, feeling trust for the character, explains that that brand is sold by her friend Rena. She further explains that the characters can find her upstairs by the bar.

* The character begins to look for Rena following Trish's description.

Trish

the Dominating Webmaster

Born: Stolckhom, Sweden
Age: 23
Hrtg: Swedish
Appr: Blond hair in pigtailed frame a face made pale by liberal use of make-up. She has dark purple lips. Thin, short yet buxom.
Dispo: Domineering and flirtatious. Seduces through playful intimidation.
Ad/Dis: Alluring, Tainted by Le Bette, Keeper of "The Dungeon" password

Challenge

Hard / Sacred Whore

Sammy

Trish's Submissive

Born: Utrech, Netherlands
Age: 22
Hrtg: Dutch
Appr: Short chestnut hair and a slightly freckled complexion gives him a boyish charm offset by his 6"3 physically fit frame.
Dispo: Loyal to Trish he's laid back and good natured but has no qualms in using his strength to protect those he cares for.
Ad/Dis: Physically fit, Loyal

Challenge

Medium / Strong

The same is true for Rena.

Rena is another one of The Priest 'sacred whores' (see Part One - The Priest and the Whore for details). She is known in the clubs for providing more than sexual entertainment for those that can pay for it she is also the source for Jamie's drugs which she sells to many of the clubs patrons.

Unlike her two friends, Trish and Sammy, Rena favors the atmosphere of '1021'. The crowd, being larger than the crowd at Elysium, is far more profitable for her and she is a know regular. For security reasons though she does not sell to just anyone. Prospective clients will have to be recommended to her through a trusted source. For the characters, their best bet would be Sammy or Trish.

Throughout the night the Storyteller should monitor the characters intake of both alcohol and drugs as well as their involvement in the nights action. The information contained in Making the Plunge (Part One) will be extremely useful to make this scene run smoothly. The suggested story arc in the side column can be useful in providing a sample itinerary for the evenings events.

Trish and Sammy are staples in the fetish community and can be found at Elysium most nights. Trish is known by many as the webmaster of the "Bound2F*CK" website and therefore is valuable contact for the characters as she can provide them with the secret password needed for members of her site to view the exclusive "Dungeon" feed. She is not likely to provide it to just anyone and if the characters want to learn it they are going to have to gain her trust.

That might be rather difficult to do as Trish is also aware of the truth behind Jamie's disappearance and will be somewhat discomforted if she learns that the characters are making an active search for them. Forcing the information out of her is a rather difficult as well. Not only is Trish likely going to resist and aggressive approach made by the characters but she is known to associate with the rather physically adept Sammy who she keeps on a leash, literally.

Sammy is Trish's closest friend and the two have been lovers for many years. While both do work as prostitutes (using the crowd at the club as their client base) they try to conclude deals where both will be involved. This may include such things as performing live sex shows for their client or both engaging to please the client should he or she request it.

As with Trish, Sammy will not be to co-operative with characters asking about Jamie. Sammy knew Jamie before his disappearance. He was one of the three people who Jessie spotted the evening she came to the flat to pick-up her things. Both himself and Trish will not acknowledge they had any dealings with Jamie even if the characters push. In the case of both Trish and Sammy, if the characters want information then they will either have to 'play or pay'. Their only other option would be to tail them in the hopes that they will lead them to the rumored after party (which, of course, they will).

Elysium and '1021'

* Feeling out of place the formal dressed character approaches the character searching for Rena who explains that they have found a lead on the packets found in Jamie's apartment. The character re;axes under this new evidence giving the indication to the Storyteller that finding Jamie has remained the priority. The Storyteller adjusts the Plunge rating positively again and notes that the rating now means the character can resist any sexual advance they desire.

* The character locates Rena who is able to provide the drugs the character is looking for. When asked about Jamie she shrugs and ignores the question. The character refuses to purchase the packet and Rena becomes suspicious.

* Unbeknownst to the other two characters the two chatting at the table downstairs have left the club altogether. They are instead walking the districts streets and have begun consuming some of the drugs purchased outside the sex shop.

Rena

the Dealer and Whore

Born: Berlin, Germany
Age: 26
Hrtg: German
Appr: Dyed red hair cut into a short bob with a full back piece tattoo featuring a tiger. Punk.
Dispo: Strong and independent. She knows how to take care of herself.
Ad/Dis: Involved in drugs, Well liked by The Priest, Connected to organized Crime, Addicted

Challenge
Medium / Scrapper

Attending the After Party or viewing it online is covered in the following Scene 7: After Hours Orgy.

For the characters to make progress the Storyteller will have to expose them to one of the above three puppets. As the evening at the clubs begin to wind down (approximately 2 am) all three will make their way to the after party. If the characters have played their cards right throughout the evening they may be invited to join otherwise they may have to tail Trish, Sammy or Rena there. As an additional option the Storyteller can provide them with the "Dungeon" password (FIXXedUP) which they can use to monitor the live feed.

For those that successfully make contact with any of the three and meet their criteria (see Making the Plunge) they can experience the rest of their night by their side.

An evening spent with Trish is characterized with pushing the envelope of sexuality. Since she was a young girl Trish has been infatuated with seduction and domination. Though she appears to be a little girl (standing only 5'3") she is incredibly domineering and it seems to suit her well. Trish is a true domme and will refuse any request for her to be otherwise. She delights in pushing those she has relations with to their limit.

As the Webmaster for the popular "Bound2F*CK" site Trish is not lacking potential lovers. Many in the community know her and would feel privileged if they were chosen to be her slave. If characters are looking to seduce her (either for their own personal pleasure or in the hopes of getting information from her) then they should be prepared to step out of their comfort zone. Trish will constantly be challenging the characters to be more explicit and more outrageous as the night progresses. She will dominate the character and subject them to possible humiliation all for her own pleasure. Though Trish herself does not use drugs frequently she can provide lead characters to Rena who will (so long as Trish says they are okay).

Trish is one of The Priest's 'sacred whores' and is imbued with Le Bette. She will find those she can identify with far more attractive than those that can't. She will also try to keep Sammy by her side though if this begins to pose a problem then the two will split-up until they meet again at the after party.

In the case of Sammy characters can expect to be treated like a master. Sammy is a submissive and he enjoys it perhaps because he is aware that most people judge him otherwise due to his physique. An evening spent with Sammy can include almost anything the characters desire as Sammy will do it all if properly motivated. He must be treated fairly though. Sammy accepts a certain amount of playful abuse but will not submit himself to overly aggressive behavior. He enjoys his mates to be aggressive in their desires and is not above being tied-up, choked, whipped, spanked or restrained. Sammy isn't above taking the occasional drug when it's offered to him.

Sammy tries to stay close to Trish but as this becomes an inconvenience the two will part company until the after party.

By the time she arrived I was a little cut. A few to many shots at the bar but at least it had given me the courage to talk with Trish. I was secretly hoping that I would be the next one pulled into her cleavage. I think I knew that. When Katie arrived she was dressed for action. It looked like she had come straight out of a Victoria secret catalogue. All black with lace frill and those dangling clips girls use to keep their stockings up. Her high heels gave her a porn star quality. Trish obviously liked what she saw too as she pushed Sammy away for a minute to get closer to her. I wasn't going to let that happen. I told Trish to 'get in line' before I pulled Katie out onto the dance floor.

* Heading back downstairs the character spots Katie, the girl from the webcam. The character approaches Katie and explains that they are the one she came here to meet. Katie is delighted to meet the character in the flesh and suggest the start their night off together on the dance floor. The character accepts her invitation.

* Feeling totally out of place the only unaccompanied character takes up a position over-looking the dance floor.

* As the night continues Katie and the character grow more intimate with one another and it climaxes with a sexual encounter in one of the bathroom stalls.

* The encounter is broken up by Trish who tells the character they she is inviting them to join her at the after party. The character who is drunk and easily impressionably agrees to attend and leave Katie where she is in the bathroom.

Spending time with Rena will

not get the characters sexual

satisfaction directly. Rena,

contradicting her aggressive punk-style, does not enjoy the pleasures of the flesh as much as most people think she does. Rena instead is much more interested in the pleasures of the mind and is a voyeur at heart. Spending time with Rena will mean the characters will be offered meth, marijuana and even cocaine. Rena will drink round after round of alcoholic beverages especially if the characters are buying. Her long standing addiction to drugs has afforded her a strong constitution.

Characters that engage in similar behavior in her presence will make a buddy for the evening. Rena will help them seduce puppets the characters are attracted too and make lewd comments that could make sailors cringe.

As Trish, Sammy and Rena are all friends it is possible that the characters spend the evening with all three perhaps meeting Trish and Sammy earlier on in the evening and being introduced to Rena as the night progresses (or vice versa). In addition, all three can also provide the characters with the password to view the After Party on-line. The password is currently "FiXXedUP". This will only be provided to characters that one of the three feels comfortable with.

Throughout the night the characters can experience several of the following encounters which will directly effect their Plunge rating as explained in Part One:

* Getting in on the action the characters may try pick-up one or more club go-er to enjoy the evening with. This could be Trish, Sammy or Rena though in this case the characters will have to play the seducer and have the proper Plunge score.

The characters will be expected to engage in some display of sexuality which could include:

* their date making the request that they be allowed to bind the character to one of the many props in either club after which their date will lightly whip, spank or expose them to the crowd.

* their date requesting a private rendezvous in an odd location that separates them from the other characters. This location could be the clubs bathroom, an alley way in the district or some other isolated place. The date will likely desire sex from the character.

* their date offering the character drugs to "enhance their pleasure"

* Caught watching by another club go-er, the character could be put on the spot when asked by another watching the various displays put on by the crowd about their own fantasies. The character could either be just into chatting or suggest they act upon the characters words. If the fantasy the characters speak about involves hardcore bondage, body mutilation or just a drug fueled orgy then the puppet could provide the character the evenings password for the Dungeon.

* Become the focus of aggression at the hands of the bouncers if the characters choose to misbehave or violate any of the clubs rules. The characters could also find themselves the focus of aggression by another club go-er either for something they have done or for something the puppet thinks they have done. Whatever the case may be the Storyteller is remaindered that in both Elysium and '1021' fighting is prohibited and those caught engage in it will be ejected from the club and barred from coming back in.

After a couple of songs she was starting to sweat. There were so many people in the club and the air was starting to get heavy with sweat. I didn't mind to much. It made her tanned skin glisten.

"I'm hot" she told me and I was quick to agree. It was corny but she laughed anyway. I offered to get her a drink but she said she needed something else. She took my hand and led me away from the dance floor.

She marched me straight into the bathroom and pushed me into one of the stalls. No one else flinched at the sight of this. She shut the stall door behind her and turned to face me.

He eyes were all wild.

"The only way out of her is through me" she said obviously playing up the fact that her small frame blocked the door.

"Guess I'm stuck then," I said.

"Looks like it," she responded.

I reached out to pull her close but she quickly slapped my hand away. She had pretty quick reflexes or I was more drunk then I thought. "Uh uh," she said wagging her finger. "You don't get to touch yet."

She began peeled away her attire.

When Trish found us Katie had my cock in her mouth.

Elysium and '1021'

* Just as they are leaving they are approached by the third character who request that they be allowed to attend as well. Trish and Sammy refuse but when the characters push to come they reach a compromise. While Trish doesn't offer them an invite she does provide the characters with the password for the Dungeon so they can witness the event.

* Though not what the character desired they take the password given to them and return to Jamie's flat to log onto his computer.

* The character arrives at the after hours party to find that it is in full swing. Without hesitation the character join in on the proceedings.

* Exposure to drugs is a fairly common thing in the districts clubs and bars and Elysium and '1021' are no different. The characters could either be offered drugs, asked if they can sell drugs or just be exposed to it. Characters who engage in drug use will be subjected to their effects. Depending upon the situation and the type of drugs this could either be a benefit or a disadvantage. Storyteller should familiarize themselves with the effects of drugs as outlined in the Kult rule book.

* Bar Hopping is a popular thing to do and can act as a tremendous story device if the Storyteller chooses to use it. As mentioned previously the characters can start out at one location and move to many others throughout in the district the evening. This is something the characters can do on their own or the Storyteller can include the characters as part of a larger entourage that is drinking the night away.

* Living it up is the purpose of the scene. The Storyteller should encourage the characters to enjoy their role in the story arc. While at the clubs the Storyteller should give the characters a chance to dance, drink or party the night away as they see fit. For characters that do not wish to engage in such behavior the Storyteller should still make them aware that they are exposed to it. Like any adventure a Storyteller may involve the characters in the more the characters invest in their role the more they will likely get out of it.

Kult doesn't always have to be violent action to be enjoyable. This is a design about stepping outside ones comfort zone and exploring a world that is otherwise foreign. Storytellers and characters must keep that in mind.

Leads

At the completion of this Scene characters will progress to Scene 7:

After Hours Orgy because they:

- * have received an invite from Rena, Trish or Sammy to come to the After Party or have followed them there
- * have managed to acquire the password for the "Dungeon - is Open" link and will view the proceedings on-line

Held in an old bar and lounge, not far from the Paradise Hotel, the after parties are invite only affairs and offer it's guest a chance to 'cut-loose' and do as they please.

After Hours Orgy

Unlike the Red Light clubs like Elysium and '1021' the After Hours is a place where there is only one rule – everyone must participate. Dress codes do not apply. Full nudity is common and so is public sex. The After Hours is more of an orgy then a social event. Though there is a bar it remains unmanned. Guest bring there own alcohol and distribute it as they please. Drug use is also common and overtly done.

For characters attending the After Hours this will likely be their final step into the world of fetish and bondage before they loose there footing and slide deep into the subculture.

In this "anything goes" atmosphere the characters are going to be engaged in carnal pleasures. Multiple partners will be common as well and the crowd favors bondage and sado-machichism. Many of the regulars to these parties come armed with sex aids or other devices purchased from the shop in the district. Some sex couples mix with heterosexual swingers. Commonly, these events feature close to two dozen people who are in attendance from 2am until after the sun rises.

(/: Design Note: It is possible that characters may not be experiencing this event in the flesh but rather be watching the proceedings via the webcam on the “Bound2F*CK” site. If this is the case then Storytellers should consult “The Dungeon is Open” text-box on how to present this Scene. For those that do attend then careful attention will have to be paid to how they act. As the Scene progresses Bethany will make an appearance. She is here on behalf of The Priest and is looking for specific victims to be introduced to his dungeon. Characters will be judge by her based on there Plunge rating as covered in Part One. :/)

To enter into the After Hours events the characters will need to be either members of Trish’s website or arrived as her, Sammy’s, or Rena’s guest (or other suitable escort as decided by the Storyteller). However they gain entry the three mentioned will be in attendance. While Sammy and Rena are considered to be “Sacred Whores” in the eyes of The Priest it is only Trish who is capable at this time of selecting victims to help with atonement.

As the night progresses the atmosphere of the After Hours Orgy becomes increasingly heathenistic and even those not directly involved in the most hardcore of the action will be susceptible to its effects. The same is true for those viewing the feed on-line. With each act they witness the “Le Bette” within them grows and it is possible that one or more characters will finally fall to its effects before the Scene is through. This of course is exactly what Trish, Bethany and The Priest are hoping for.

The Dungeon is Open

As mentioned in the Scene “Bound2F*CK” there is a portal available for Members who are “in-the-know”.

By locating and clicking on the secret link the characters will be prompted to enter a password. For the purposes of the story arc the password is currently set a “fiXXXedUP” and can be given to the characters by Trish, Sammy, Rena or another member of the fetish community that has access to the After Party.

Once entered the user is provided a live feed of the orgy as seen through the mounted webcam located above the bar. Characters can witness all the action though they can not engage in it directly.

If Storytellers have characters who will experience the Scene via the webcam they should not be given totally immunity to the effects. Le Bette plays upon the minds of it’s victim. Though they will not be as effected as they would be if they were attending the event in the flesh.

When Bethany makes her appearance at the orgy the characters should be able to recognize her immediately as the woman in the sketches done by Jamie and left in his flat. She clearly has an aura about her that causes those she is near to focus their attention on her almost exclusively. The metaphysical practice of aura reading though is complicated by the fact that the image is a digital broadcast.

While this may not be the best method to have the characters interact with the scene it is an option presented to Storytellers who may not wish to forcefully submit their characters directly to it or for characters that were too uncouth in the previous scene and did not manage to secure an invite.

Once the party is in full swing Bethany will make her appearance. When she does it the characters should immediately feel her presence (particularly those imbued with a strong essence of “Le Bette”). She comes in wearing a trench coat and once inside immediately removes it to display he PVC body suit featuring a short corset design that cups the bottom of her exposed breasts. Her black hair falls to her shoulders and her slight application of make-up highlights her eyes and gives her bright red lips. Her purpose at this event is to locate one or two individuals who will likely meet The Priest’s criteria. Once located Bethany will make her advancement and focus on the victim exclusively. She will try her best to force the character further into the grasp of Le Bette to make them a more suitable candidate for a strong summoning. Once she feels the victim is ripe she will try to convince them to accompany her to the Hotel. She will ply the victim with drugs and alcohol if she believes this will lower their resistance to her advancements.

* Having finished both their walk and their flap of drugs the character and the club go-er return to ‘1021’ to find the other characters have left. Wanting more drugs the character seeks out Rena, a woman the club go-er indicates can help hook them up. While purchasing more drugs from Rena the character learns that Trish, Sammy and a character have gone to the after party. Rena offers to take the character their later in the evening if they desire.

* The character agrees to attend but in the meantime returns to consuming alcohol and Rena’s narcotics. The mixture is noted by the Storyteller who decides that the characters inhibitions are nulled and the effects are causing the character to suffer delirium.

After Hours Orgy

* At the orgy the character experience multiple partners and begins to loose control of all inhibitions and will.

* From Jamie's PC one of the characters watches the events but due to a high lunge rating is not seduced by them.

* Bethany arrives at the orgy and immediately focus her attention on the character who is easily overwhelmed by her.

* Watching from the webcam the character back at the flat immediately recognizes Bethany as the woman from Jamie's drawings. Fearing the worst the character rushes from the flat and heads to the After Party.

* The other character leaves the club with Rena and stumbles to the after party as she had promised they would.

* Bethany convinces her victim, the character to return to her hotel with her. With no resistance against her charms the character agrees and the two of them leave.

* As the characters leave they are spotted by Rena and the other character but not knowing there is any impeding danger do not stop them.

Trish is likely to do the same thing though she will wait for Bethany to choose her victim for her. Trish as well will do what she can to lower the victim's inhibitions and seduce them into returning with her to the Hotel.

Obviously I'd had way to much to drink.

Trish had dragged me from the bathroom stall and out the club door before I really knew what was going on. She had said she was going to take me to a better place and I guess in her mind she did.

I'd never attended and orgy before. I figured those things were less organized then they were. When we arrived it was already in full swing. My first drink was poured by a red haired girl who was perched naked on the bar. She took the bottle of vodka we had picked up on the way over and began pouring it down her front slowly. The liquid passed between her small breast and down her stomach. Before I really realized what I was doing she had grabbed me by the hair and forced my face between her legs. I lapped up the vodka as it reached my tongue and this gave her some pleasure. Trish stood next to me and offered encouragement but after what would have been a few shots she forced me out of my position and took it up herself.

The red haired girl squirmed under Trish's care. She was obviously much better at it then me. I glanced around the room for Sammy but I couldn't see him. My eyes instead fixed on a couple who where engaged in some serious hard fucking. She was bent over one of the tables and screamed loudly with each power thrust he gave her.

All around me people were fucking. It made me feel dizzy.

After another body shot I was ready.

Trish turned to me and pulled at my outfit. "Lose it" she said. "Keep the collar on."

If the characters decide to take the opportunity to confront Bethany right now about her purposed involvement in the disappearance of Jamie she will judge the characters motivation. If she believes they pose a threat to her or The Priest she will aggressively deny any involvement and with their cover blown use her influence to remove the characters from the After Party. If she does not see them as a threat, however, then the mention of Jamie will cause Bethany to focus her attention on the characters directly regardless of their current susceptibility to Le Bette. She will do what she can to quiet the characters continual questioning while working to get them to join her at the hotel (where The Priest can deal with them properly).

If the characters are the victims then they will be guided by their captors' hands into the next Scene. If the characters are not, however, then they are given the opportunity to learn what they can about Bethany and perhaps follow her, Trish and their victims to the Paradise Hotel, just down the road, where The Priest is waiting.

However the Storyteller wishes the characters to advance it should not be done until the characters have had a chance to either give in to or willfully defend themselves from the effects of the Plunge. This, after all, is the purpose of this scene and the Storyteller should ruthlessly subject the characters to the sexual depravity of the crowd (even those that view the event on-line). Being subdued or subduing by rope, cuffs and chains should be common as well as being drawn in to performing sexual acts on a multiple number of guests. Testing the characters limit is the key as it will decide their role in the coming climax.

Leads

Once the Storyteller feels the scene has reached its fevered pitch the characters should be moved to the forward in the story-arc to Scene 8: Paradise. This may be introduced by having the characters:

- * witness via webcam Bethany and Trish seducing their victims. The characters, aware of her identity, rush to the location of the after party to give chase.
- * have fallen victim to the effects of "Le Bette" and have been chosen by Bethany to accompany her to the hotel for "a more private interlude"
- * have recognized that Bethany poses a threat to her victim and follow her to the hotel

The Paradise Hotel is a dilapidated rooming house near the waterfront on the edge of the Red

Light. Formally condemned because of its deteriorating state The Priest, along with several loyal minions have managed to resurrect portions of the old hotel and now use it as their headquarters in their struggle to bring faith and atonement to the denizens of the district.

While the hotel itself stands eight stories tall only the first two levels are used in any frequency (excluding the basement – see Scene 10: Atonement).

(/: Design Note – This scene covers the Hotel, its layout and what can be found within. If the characters have come to the hotel as Bethany’s guest then it is likely that she has chosen them as a possible victim for The Priest in which case the Storyteller should consult Scene 9: Bethany. Further, the basement of the Paradise Hotel, The Priest and the climatic atonement he presides over is located in the finale of Part Two, Scene 10: Atonement)

The first level houses the Common Room, the Communion Room, the Kitchen and Staff areas as well as a small canteen. The upper level, which once housed the paying guests when the hotel was operational, provides residence to The Priest loyal servants. The Priest himself has chosen to reside in one of the upper floors of the hotel away from the disturbances of others and only leaves the floor to either address the daily matters, conduct the Midnight Mass, or attend ‘his creations’ in the basement or preside over an atonement.

While many of The Priest minions and servants have the privilege to come and go as they please visitors to the Paradise are only welcome during the nightly Midnight Masses which are held in the main floor common room. The only exceptions are those that are invited in personally by one of The Priest’s Sacred Whores. When visitors arrive in the hotel they generally do so via the main floor entrance which empties into the main foyer. Here an old reception desk is located and under The Priest it is still attended by one of his servants. A few minions are also present in the foyer and act as security insuring that visitors behave themselves and come at the proper times. Those that are unwelcome are ejected through the same entrance, often by force. From the main foyer many visitors take a short walk down the hall beyond the reception desk that leads to the Common Room.

The Common Room was one the Hotels featured restaurant but has since been stripped of its bar and booths. Now a constructed circular dais is centered in the room and around it are rings of folding plastic chairs. The Priest prefers this set-up and from the platform delivers his nightly midnight sermon to those that gather around him. Beyond the Common Room is the Paradise’s old kitchen area and much of this has been restored to operation.

With approximately two dozen full time servants and minions residing in the hotel along with The Priest the kitchen is almost always in use. Over and above feeding the residents, the kitchen also prepares large stocks of soup that are offered to those that attend the evening masses after their conclusion. Such a simple offering has gone a long way to creating a loyal flock for The Priest who exaggerates his benevolent role as a way of manipulating trust and even after he has acquired their loyalty he continues to advance his dominance over their Will.

The Staff Area off the kitchen is the nerve centre for the hotels operation. Here servants and minions meet and are assigned daily tasks that range from simple upkeep of the building and supply ordering, to producing pamphlets and prayer cards for distribution. While The Priest acts as an overseer in these operation he spends

The Deputy Servant Master

Born: Oslo, Norway
Age: 41
Hrtg: German
Appr: Short and stout he has thick arms and even thicker body hair. His unkept appearance gives him a beast-like quality
Dispo: Total loyalty to The Priest he keeps his secret desires for Bethany to himself
Ad/Dis: Head of the minions, Armed, has access key

Challenge
Difficult / Fanatic

* The character reaches the hotel with Bethany at the same time the character, rushing to the after party, arrives at the orgy. The character, seeing the character who arrived with Rena, is quick to explain tat Bethany has been located and one of the characters is with her now.

* Rena, hearing this, offers to take both of them to the hotel. The characters are oblivious that Rena’s offer is not to help them but rather to hand them over to The Priest before they learn to much.

* The characters follow Rena to the Paradise hotel and she leads them into the common room. Once their she also informs security about the characters prying.

the majority of his time pursuing his spiritual cause and leaves the majority of the day-to-day operations to his delegates.

Only the service elevator is in use and requires a key to operate. Since it has access to the basement as well as all the upper floors The Priest has limited the number of keys in circulation. Only he, Bethany, and his Deputy have full access to the lift. All others must use the staircase which connects the main floor to the upper floors. A descending staircase off the staff area provides access to the basement but this has been enhanced with a heavy metal fire door which also requires a key to access (again, limited to The Priest, Bethany and the Deputy)

The second floor of the hotel is occupied with each room assigned to servants who reside at the hotel full time. On occasion, when room allows, The Priest offers these beds to potential minions. Many of the rooms are assigned to two or three servants with only the Deputy receiving private accommodations. The Sacred Whores, to assist their seduction, also have private rooms available but these are scattered throughout the fourth to seventh floor giving some additional privacy and help to segregate potential victims from the masses below.

The minions and servants of The Priest are broken down into several roles. They are separated into workers, security, or Sacred Whores.

<p style="text-align: center;">Workers servants of The Priest</p> <p>Born: varies Age: between 16-55 Hrtg: varies Appr: simple clothing found at local second-hand shops Dispo: Loyal to The Priest and will give their life if needed at his command Ad/Dis: Fanaticism which provides a high pain tolerance and unmatched endurance, home-turf advantage</p> <p style="text-align: center;">Challenge Hard / Fanatic</p>
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<p style="text-align: center;">Security minions of The Priest</p> <p>Born: varies Age: 18-35 Hrtg: varies Appr: Street clothes which always features a white arm band with a black crucifix Dispo: Total loyalty to The Priest they will gladly give their life at his command Ad/Dis: Fanatic, Armed with light weapons, home turf advantage</p> <p style="text-align: center;">Challenge Hard / Fanatic</p>

Workers make meals, clean, perform renovations, maintain the utilities and generators, as well as hand out pamphlets and prayer cards both after mass and in on the streets of the Red Light. They perform their assigned tasks in shifts and like security there are often some of them on duty each hour of the day or night.

Security does just what there job title indicates. They secure the hotel and keep trouble makers out as well as ensure that The Priest and the basement are undisturbed (even by their own). Security has also been known in cases to help subdue potential slaves. When Trish or Bethany bring potential victims into the hotel security often takes up positions in the halls or rooms surrounding their private quarters. If necessary they will provide additional muscle if the victim resist physically. The Priest has encouraged them to use violence when needed though he is careful to instruct that this is not done in front of the loyal congregation as it might be viewed negatively and have a direct impact on their trust.

* Above them, on the 6th floor, a character is undergoing Bethany's summoning.

* The two characters in the common room are approached by the Deputy who asks them why they are searching for Jamie, as Rena had said. The characters quickly realized that although they had mentioned Jamie's name to Rena earlier in the night they had actually come to prevent Bethany from seducing their friend.

* The situation inflames quickly and the characters surmise they are in danger which is later confirmed when security attempts to subdue them.

Hotel Paradise

Around the clock security prevents most visitors from straying off the main floor but enterprising characters may be able to slip by them unnoticed if they wish to roam. As mentioned, above the main and second floor the hotel is sparsely populated. Security maintains a constant presence in on the upper floor with guards posted in the hallways and outside The Priest private chambers which was once one of the two suits offered by the Paradise Hotel while it was operational.

For information on the Sacred Whore please see Part One: The Priest and the Whores.

Leads

Storytellers should guide characters to:

- * Scene 9: Bethany if the characters are her intended victims or if they manage to gain access to the sixth floor where she is performing her summoning
- * Scene 10: Atonement if the characters are confronting The Priest and have gained access to the basement

Bethany

Of all the Sacred Whores Bethany is the most trusted by The Priest. Having successfully undergone atonement Bethany now focuses her attention exclusively on finding victims to become slaves in the dungeon below the hotel.

(/: Design Note: There are a verity of ways characters could confront Bethany. They could have followed her to Hotel Paradise from the After Hours Orgy or they could have been invited. Alternatively the characters may be confronting her after they managed to avoid the hotels security and are now investigating the upper floors of the hotel. Whatever the case it is likely that the characters will be confronting Bethany while she is at work producing a possible slave for The Priest to be used in the basement. :/)

She took me to the hotel. When she offered it I had these delusions that we would be left to make love on a large bar skin rug, perhaps in front of a fire. She just didn't strike me as the 'rooms by the hour' type. It was a short walk and she barely bothered to do up her coat despite the cold breeze coming off the water. On occasion, when her arm swung back as we walked hand in hand, it could catch a glimpse of her hard nipples. She knew I was staring at them and said to me, "Just you wait."

I knew I was in for a treat. The receptionist, an odd looking fellow, seemed to know who she was and wasn't at all taken back by her state of dress nor mine. He let us use the service elevator which we rode up. I don't know what floor we got off on but it was empty. If this were back home this place would have been condemned. I guess they do things differently here.

The room she took me into she obviously used a lot. It had pictures on the wall include some of her. She had done modeling for a local magazine. Real erotic stuff. I didn't see her take her pick up her whip because I was looking at the photos. The she turned of the lights but everything didn't go totally dark. She had black lights rigged around the room and when they sparked to life the posted shone. I turned to face her.

Her teeth were florescent under the black light. She was a Cheshire with a cat'o'nine. She can at me hard. Put her hand on my throat and pushed me into the wall. She began whipping my thighs instructing me to remove my pants. I did the best I could under her relentless strikes. She was laughing and it gave me some comfort. Even with my shirt and pants removed she continued her whipping.

I was surprised how hard it made me. I'd never had it like this before but the night had been full of firsts. When she stopped she threw me onto the bed. Where she got the strength from is beyond me. She bound me in place before removing her own pants. She straddled me and reached down with her hands to held guide me into her. I remember her saying, "Are you ready for this?"

* They are overwhelmed by The Priest minions and are taken down into the basement.

* Bethany begins her summoning and the characters is helpless to stop it.

Bethany

Bethany

the Sacred Whore

Born: Harlem, Netherlands
Age: 30
Hrtg: English
Appr: Tall and slender with black hair to her shoulders. She captivates with her sexuality
Dispo: Believes strongly in The Priest, atonement and her work for his cause
Ad/Dis: Strong Will, Can summon Le Bette into others, Free of lusts influence

Challenge

Difficult / Plot

* The characters is gripped by Le Bette and their willpower broken. The character, after a quick fall from grace that mirrored Jamie's, is now a tool of atonement.

* Security close-by takes the possessed characters to the basement.

* All the characters are ow in the basement though one of them is know under the direction of the Storyteller.

Bethany stays at the hotel exclusively and leaves only to perform tasks as directed by The Priest, This often involves her attending the After Hours Orgy after receiving word from Trish or Sammy that a potential victim is ripe for the plucking. Once the victim is identified Bethany begins to ply her skills in breaking down the victims resistance. Her primary method is the use of both sex and drugs.

Once properly seduced, Bethany returns with her victim to the hotel where she can complete their transformation in private.

Bethany was once a victim of Le Bette but successfully transmuted it's presence through The Priests program of atonement. Now free of its grasp Bethany continues to help The Priest with his work through the creation of slaves. For Bethany her atonement not only freed her but also managed to gift her with the ability to summon Le Bette into others. This ability is highly prized by The Priest who relies on it to keep his slaves fresh.

On the night the character confront Bethany she is performing her duties which she does in the privacy of her 6th floor room.

The character could be the victim or passive observer. They may also be aggressively trying to prevent Bethany from succeeding in converting the victim.

Because of Bethany's previous exposure to Le Bette, and because her skills in the erotic arts Bethany is able to reduce the victims Plunge rating at a dramatic rate. So erotic and lustful is this final "session" with Bethany she can force the victim to experience a negative forty (-40) modifier to their Plunge. For most who Bethany has viewed as "ripe for the taking" this modifier is enough to flat-line the victims score. The victim becomes so overwhelmed by the spirit of Le Bette that the cease to act in accordance to even a shard of their Will and become a tool of Le Bette which controls their actions completely.

When this act is completed victims are known to turn violent which is why Bethany, during her final erotic encounter, binds the victim to her bed frame. Once summoned, Bethany calls the Deputy who, along with a small cadre of security, takes the new slave to the basement for future use by The Priest for atonement.

Storyteller conducting this scene will have many options on how it will play out. If the character is the victim and she successfully performs her summoning the the character will loose total control and become like "the Beasts" in the hotels basement (for more on this see Scene 10: Atonement). However, if the characters are stopping Bethany from performing the summoning then they may arrive to late and this will be just one of a few beast the characters are likely to confront not to mention Bethany.

Bethany will react extremely violently to any interference in her work and will not only call for security to aid her but also attack the characters herself. He extreme loyalty will incite Bethany to fight to the death and se will use ever means at her disposal to ensure it is she who is the last one standing.

Leads

From here the Storyteller can guide the characters to the confrontation with The Priest in Scene 10: Atonement that follows.

Atonement

The process of atonement is often physically violent and spiritually assaulting and anyone venturing into the basement will come face to face with the truth of it all.

* The Priest appears and explains to the two captured characters that he will not tolerate their disruption in his plans. As punishment for their prying the two will be subjected to the one who now plays host to "Le Bette". The Priest further explains that once the creature has had it's fill all three will be tossed into the incinerator and no one will ever know what they have learned.

Let not sin therefore reign in your mortal body, that ye should obey it in the lust thereof.
Neither yield ye your members as instruments of unrighteousness unto sin: but yeild yourselves unto God, as those that are alive from the dead, and your members as instruments of righteousness unto God.
For sin shall not have dominion over you: for ye are not under the law, but under grace.
What then? Shall we sin, because we are not under law, but under grace? God forbid. Know ye not, that to whom ye yeild yourselves servants to obey, his servants ye are to whom ye obey; wether of sin unto death, or of obedience unto righteousness? But God be thanked, that ye were the servants of sin, but ye have obeyed from the heart that form of doctrine which was delivered you.
Being then made free from sin, ye became the servants of righteousness. I speak after the manner of men because of the infirmity of your flesh: for as ye have yeilded your members servants to uncleanness and to iniquity; even so now yeild your members servants to righteousness unto holiness.
For when ye were the servants of sin; ye were free from righteousness. What fruit had ye then in those things whereof ye are now ashamed? For the end of those things is death.
But now being made free from sin, and become servants to God, ye have fruit unto holiness, and the end everlasting life.
For the wages of sin is death; but the gift of God is eternal life through Jesus Christ our Lord.

Romans 6 12-23

If the Beast of Sin is summoned when one is aroused and seduced by twisted acts of sin then it can be driven off if those same acts are instead viewed by repulsion and detest. To accommodate this process The Priest has enslaved several victims who, through the help of his Sacred Whores, which he has corrupted to give into their lust wholly. Theses slaves are his tools of atonement and those that wish to free themselves of Le Bette must submit themselves to this most profane ritual.

Brianna is the next to atone and on the night the characters confront The Priest she is preparing to take her final steps down the road to salvation as instructed by The Priest.

Brianna was a woman who lusted after those who lusted for her. She had master the art of flirtation and felt erotic satisfaction when the object of her attention could not hold back their desire for her. Le Bette took more of her soul each time she though about the guys she had met being driven mad with lust for her and she delighted in leaving them unfulfilled. On the occasion she did give up her body to her lovers she assumed a role of dominance and control. She delighted in hearing her lovers beg for release. Through her Le Bette tortured the thoughts and dreams of those she intoxicated with charm and comeliness

She has since battled with her beastly soul to give-up these ways and after meeting Trish, who introduced her to the Priest, she has been preparing herself for her moment of atonement. It is a process that insults and repulses the senses and even those that view the profane act can not escape the horrors it.

* The Priest releases the possessed character on the other two. The character attacks ferociously trying to devour them by biting at their and clawing at their flesh. The characters attempts to subdue their comrade.

The Priest

Excommunicated

Born: Bern, Switzerland
Age: 54
Hrtg: Swiss
Appr: Aging with mess white hair and eyes that show he has witness the curses of sin.
Dispo: Believes in his work but secretly believes that God will punish him for his transgressions
Ad/Dis: Metaphysically capable, Adept in the Lore of Passion, commands respect

Challenge

Extremely Difficult / Plot

Atonement

In the basement The Priest oversees the salvation of his whores.

Restrained her are those victims brought to in by Bethany and others that have full collapsed under the influence of 'le Bette'. These beast are hardly human anymore. They are embodiments of unchecked lust and if their restraints are removed they will capitulate to their desires immediately. For Brianna to atone she must submit herself to their horror.

Since Brianna's sin was one of lust-filled teasing she must now submit herself to face the desires she had excited in others. The revolting atonement places her in the centre of the basements large expanse. All around her the chained beasts of lust are gathered. The sight of her there causes them to jerk violently on their binding in an effort to be free. After The Priest recites his prayer the beast are let loose upon Brianna. There is no pause. The beast set upon her in a hoard and tear at her flesh and force themselves into her. Even though she screams in and thrashes no one present will make any effort to stop her raping. They defile her, molest her, beat her into submission. They fulfill their unchecked desires in anyway they can and spill their seed all over her. If she is lucky enough to survive she will still require medical attention. And if her Will is strong one day she will be able to push beyond this terrible undoing of humanity and move forward in her life free from all lust which will not excite her but rather fill her with the memory of her terror.

In this horrible way she will atone and never again shall she sin for the weight of it's burden will be measured by here experience. Thrust away from sin she will have no choice but to follow virtue. This is the practice The Priest has come to offer and though many wish to atone very few know the price they will pay.

Admits all these beast victimizing Brianna is one that use to respond to the name Jamie Keening. Now devoid of memory he only fills his desires with the flesh tossed to him by The Priest. If the characters manage to subdue this ravenous hoard then they may have a chance of recognizing him, though even if they do were will they go from there.

For the possible fall-outs of this design please see Part Three.

*While one battles with the newly summoned beast the other character breaks free and climbs attacks The Priest, the only individual that does not appear to be seen by any of the basements monsters.

* When the battle is over The Priest lays dead. The characters have managed to restrain the beasts, including Jamie, though others were killed when The Priest let them free as well.

*The characters incinerate the dead but are now left to determine the suitable outcome for their two fallen friends, Jamie and the character.

Part Three

With the story arc concluded the characters will likely be left with several things that still require their attention, most notably Jamie.

Unless Jamie was somehow dispatched in the finale of the story arc then he is still alive and under the influence of "Le Bette". A character might also be under the influence as is the case with one of the characters provided in the sample arc.

Storytellers will have to decide how they wish to proceed from here. They may choose to try to rehabilitate their friend(s) or they may choose instead to leave them here. Whatever their decision is the Storyteller will have to decide the appropriate fall out.

Even if The Priest is dispatched the war against will continue in the souls of man. The Lore of Passion is something close to The Priest's heart and it is not unlikely that in his suite on the top floor of the Paradise Hotel he has an extensive collection of material on the subject. If the Storyteller wishes they can provide their characters with that material.

In the end the design can either end in a jump point to another adventure of the Storyteller choosing or the events can simply be completed and shelved. It is left to the will of the Storyteller.

Notes from the Author

Writing 'Le Bette' was an interesting process.

For those that were around when the project was conceived you are aware that this design is the outcome of a bet the author had with the always lovely Angelina. Why this bet was made is a personal matter but it is worth noting that the author was given only 21 days to complete the work.

Well, I certainly will not make excuses for the design I can say that it was a taxing experience. The story arc was generated early on and included suggestions from TLC members (sorry that shadow never took over Bethany but rather she just 'turned off the light'). By the time the first week had expired I found myself already invested in the content. I have never written a "module" before for use by other Storytellers and as such the format may appear much more free form than many expect. This, I hope, is offset somewhat by the inclusion of the "Suggested Story Arc" column that was a late addition to the project.

In addition, the mentioned time constraint meant that not many drafts could be made and things like grammar, punctuation and spelling were not as focused on as they should be. Please forgive these subtle errors.

I would like to add that this project was posted on TLC at approximately 7pm Pacific Standard Time. I point this out to you, Angelina, because the bet never specified what time zone would be the benchmark. I know that might be a little cheap but let's face it the bet was a little "cheeky" to begin with.

One final note. The design is focused on the world of sex and drugs and though you and I might have our own take on this sort of thing I'm aware that our opinions do not reflect the mainstream. This made writing something like this quite difficult. Keen readers will likely notice the final scene lacks a certain quality. It does because never in my life have I ever spoken about or believed in any benefits associated with sexual molestation, and in particular violence against women and rape.

The scene physically repulsed me and I did not enjoy its creation. I hope it is understood that none of this was meant to glorify or offend. It was simply meant to fulfill a bet I made with a witch.