The Cursed

Monumental power is a mixed blessing.

D.H. Logan

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About the System

The Curse is a diceless roleplaying system where the players take on the persona of men and women faced with a grim fate. Something is allowing them to exceed the capacities of normal humans, but it comes at a terrible price. The Curse that infects them slowly eats away at their essence every time they draw on it's powers, slowly weakening them until it finally gains control entirely. The more one uses the power of the Curse, the more they must rely on it to overcome challenges. A few may overcome this curse, but they are rare indeed.

Winning and losing are not what this game is about. There is no path on a board to follow or dice to roll. You must instead use your imaginations to develop the most interesting stories you can, together with the other players. Maybe yours is a tragic tale where the players have sold their souls and are on a downward spiral, or maybe they were thrust into circumstances beyond their control and now wish only to survive in the hope of being cured. Whatever the case, they are faced with terrible odds and an epic struggle. If they are wise they will pick their battles, losing a few to win the war.

Requirements to play:

At least one rule book. (If you are reading this, you already have that.)

Several sharp pencils with erasers. (enough that everyone will have one when adjustments to their statistics must be made.)

A character sheet for each player. (Copies of the page provided in this game or sheet of paper with the statistics and other information about the character written on it.)

Two or more players. Groups of 4 to 6 work best, but any number greater than 1 will do. Warning: Groups over 6 may be difficult to work with without confusion. Playing with one person means you are talking to yourself. In such an instance I suggest speaking to a mental health professional about any conversations you may be having with yourself so that proper treatment may occur.

Lexicon of Terms

- Bid - The number of points being stated which are chosen from a challenge statistic and the Curse statistic in an attempt to overcome a Challenge Difficulty.
- Challenge Difficulty - How hard a given challenge is. This range will vary from one setting to the next and is determined by the person serving as the Narrator.
- Challenge Statistic - The primary ability used in trying to overcome a given challenge. This statistic is determined by the Narrator based on what statistic he or she believe is most closely linked to the challenge itself. The Curse can not be used as a Challenge Statistic.
- Conflict - Any time where a player wishes to do something to affect another player or affect the world around them in a way that would require either luck or skill beyond the day to day requirements.
- Diceless - A conflict resolution mechanic which does not require the rolling of dice for the purpose of randomizing outcomes.
- Narrator - The player who takes up the task of describing the initial scene and serving as a moderator in any conflict that may occur. They do not have a specific character of their own, but instead control the other beings that populate the world.
- NPC - Short for Non-Player Character. Any being within a world that is not a PC, typically played by the Narrator.

- PC or Character - Short for Player Character. These are the singular beings within the game world controlled by the players. They have statistics far higher than NPCs, even those NPCs controlled by a player, and are an intricate part of the process of telling a story through the game.
- Roleplay - Any game play where a player must put themselves into the role of another person.
- Session - A single period of time where the game is played. A single game may go for several sessions or may resolve in a single session depending on the preference of the players involved.
- Scene - A single setting where events occur. The scene may be a single room, a large open area or any other place where logically events connected to one another could occur without a need to state a new setting. If you can see for fifty miles in every direction, then that is the scene. If you are only able to deal with the scope of a single room, then that is the scene.
- Statistic - A numeric measure of the capabilities of a single character.
- Turn - A single rotation clockwise around the table that begins with the Narrator and ends when everyone has had the chance to describe what they are doing or have done.

The Statistics

All - All statistics range between 0 and 10. No stat may ever dip under 0 or raise over 10 except the Curse. A stat that has dropped to 0 may never again raise because it has nothing left to use for bids except the Curse. The Curse itself never drops, but only raises.

Physical - Physical is the statistic that represents ones physical prowess, dexterity and endurance. This is the stat you will use on anything involving the use of the physical body. This includes tasks such as dodging, jumping running, avoiding the effects of a toxin, etc.

Social - Social is the statistic representing the interpersonal skills and charisma of a given individual. Any time one is trying to interact in some unusual manner with one of the cast of NPCs that would have a reasonable risk of not working, this is the statistic used. It might also appear in contested social situations between two PCs. Examples include intimidation, manipulation, seduction, etc.

Intellectual - Intellectual is the statistic representing the intelligence, wisdom and insight of the character. It is the stat called on to help resolve puzzles of the mind or when one is trying to take notice of unusual aspects of the world around them. Applications include intuition, mathematics, observation, evaluation, etc

Mystical (opt) - Mystical is an optional statistic that represents the paranormal or magical capability of a Character. It is used only in certain settings where magical, supernatural or other effects beyond the scope of the mundane occur. Includes magical defense, unusual powers, magical castings, sensing magical energies, etc.

The Curse - It's precise nature varies from one game setting to the next, though it is always a corrupting force. The Curse is slowly eating the character alive. Parasitic or magical, it offers the host boosts in their own abilities for short periods of time, but accepting these powers weakens the character slowly. All player characters start infected with the curse. If the Curse ever absorbs all of the player's statistics, the player is overcome by the Curse with varying effects from one game to the next. Every time the curse is employed it raises by one and lowers the statistic it was used in conjunction with by one. If the stat that it is being used with is already at 0, then it takes a point from the player's next

weakest stat which still has points remaining.

0 value – If all statistics but the Curse reach 0, the character is overtaken by the curse and now follows the nature of that curse. This means that in a zombie game, you are now a zombie. In a game where it is demon-related, the demon now controls you completely. In general, this is character death or at least the loss of the player's ability to use the character.

Character Generation

Players may place points on each of their statistics as they see fit from the following list 5, 4, 3 and 1 (+ 1 to any single stat) in a game where Mystical is being employed. For a game setting where the Mystical stat is unused, the numbers are 5, 3 and 1 (+2 to any single stat or combination of stats so long as the total bonus does not exceed +2). The Curse automatically starts at 3 when play begins. A player may choose to use their bonus stat points towards raising their Curse level if they wish.

Example 1: P 3, S 6, I 4, M 1, C 3 are the statistics Joe picks for a social butterfly PC who never really grasped magic well. He then spends his free point on raising Social so the stats become P 3, S 6, I 4, M 1, C 3.

Example 2: Suzan wants to play a jack of all trades concept for her Private Investigator so she picks P 1, S 3, I 5, C 3, then adds the extra two to her Physical to even it out some into a P 3, S 3, I 5, C 3.

Example 3: Bob feels that the curse has already started to work on his military expert, so instead of raising his stats, he puts the free points towards the curse. His final stats become P 5, S 1, I 3, C 5.)

Additional NPC characters may be given to the players by the Narrator or by the agreement of all players. These may represent friends, allies, pets, servants or any other number of background characters. They do not have the curse statistic (unless obtained through the setting) and have each other stat starting at 1 with 3 additional points to spread however the player choses. This option may be taken only if /all/ players are given the option (players who have been offered the option do not have to take it). Such NPCs are controlled by the player and are meant to help enhance the game's story, not as a way for a player to avoid having to involve their PC directly. (Example: Suzan's PC's aunt has been visiting her Character for a few weeks when everything goes crazy. She wasn't cursed, but has been staying close out of fear and has a bad habit of getting in the way or causing things to become worse through her panicking. The NPC has all of their stats at a base of 1, so the initial sheet for this NPC looks like P1, S1, I1. Suzan then assigns the remaining 3 points. Since she thinks the aunt is a physical burden rather than any sort of help, she keeps Physical at 1. Social she raises to a 2 and she drops the remaining two points into Intellectual. This means the NPC has P1, S2, I3 for statistics when conflict resolution is required. NPC stats of this sort do not raise as a PC's stats would, so there will be no change after CG.)

Playing the Game

The players and Narrator start out by deciding the setting, or the Narrator can simply pick a setting to lend to a sense of mystery for the players. Everyone decides together if the game will include NPCs for the players to control or if it will be only PCs. Based on the setting, each player builds a character using either 3 or 4 statistics (aside from the Curse which starts at a set value). The player

picks a basic archetype as a concept to make sure it is going to work and assuming there is no issue, the values are distributed among the statistics. Each player is encouraged to jot a few notes about the character on the back of their sheet. If there are NPCs being used by the players, these are crafted as well.

At the beginning of play, after the PCs and NPCs have been written up, the Narrator describes to the other players the introduction to the story. Typically this will include a bit of back story to the world that they are in and basic information about how they all came to find their way into the initial scene. Once the introduction is finished, each player starting clockwise from the Narrator may describe how they came into the scene specifically and what they are doing initially. Any player may describe anything that they are doing, as well as what any companion NPCs that are with them are doing. No player, including the Narrator, may describe things in any manner that would automatically force another player to take actions without a roll for the conflict to resolve if indeed this occurs. (Example: Bob has just finished describing how his character enters the scene with a limp as though he has recently suffered an injury. Susan who is next, may not describe that Bob has a gash in his leg, but may describe going over to inspect what the cause of Bob's limp is. If Bob wishes to try and hide the true cause, then a conflict occurs and a resolution must be determined.)

Conflicts are resolved through a bidding system. In cases where the conflict is with an NPC or a particular aspect of the setting (Example: Bob wants to leap from one roof to another or Susan inspecting the injury of a reluctant NPC), the Narrator sets a difficulty secretly by writing it down on a piece of paper. Players involved with the conflict must then bid a number of points that they believe will be required to best the challenge. Only points from the statistic listed as the challenge statistic as determined by the Narrator and/or points from the Curse statistic may be used in this bidding process. Once all players involved in the conflict have bid their points, the Narrator reveals the conflict difficulty. If the player has bid equal to or higher than the difficulty, then they succeed in besting the challenge and may describe their successful actions. Should they fail, they must describe the poor showing of their actions. The Narrator then describes how any NPC that may be involved has reacted, based both on the described action and the positive or negative difference between the number bid and the difficulty of the challenge. When a conflict has resolved, adjustments are made to the Character's statistics. (see below)

In conflicts between two player characters (As seen in the example of Susan trying to inspect Bob's injury), the Narrator determines the challenge statistic and both players must then secretly bid as though they were bidding against the Narrator's hidden challenge number. This bid is written down along with the player's name and handed to the Narrator. When all involved players have handed their paper to the Narrator, he or she will announce the numbers and who has won the conflict. The conflict will thereafter be treated as any other conflict with the loser(s) of the conflict describing first and the winner describing how they have triumphed last. As with other conflicts, statistical adjustments occur after the conflict is resolved. Ties are treated as a stalemate in player verses player conflicts.

If the conflict resolution is related to combat and/or damage, then it is handled as follows; Combat itself is handled as any other form of challenge, with a bid mechanic. Any damage however is non-numeric. Non-combat situations may also result in damage occurring, such as the above mentioned attempt to leap between buildings. As a general guideline, use the chart below. The severity of the damage is based on the difference between the target (or opponent's number) and the number bid. (Example: Susan bids 5 to take a swing at the crazy man in front of her. The Narrator decided that The

target number was going to be 3, so the number used to decide the nature of damage is 5 minus 3, ie 2) Numbers add up over time or can heal if given enough game time. Write down the nature and location of the injury beside the number on your character sheet for reference in the continued game. Cumulative damage values can mean an overall blood loss or body stress.

# Difference	Damage type
1 or 2	Cosmetic (scrapes, cuts, bruises, etc)
3 to 7	Substantial (Major pain, severe bruising, sprains, etc)
8 to 10	Major (concussion, broken bones, deep gashes, etc)
11 or above	Severe/life threatening (Internal bleeding, punctured lung, etc)

Death is not an absolute given. When damage is above 10, the narrator must evaluate how it got to that point. If there are 11 points worth of cosmetic damage, then it can be considered just an overall impairment. If the player just fell 12 stories and landed on their back, the player may simply decide that a broken spine isn't going to be fun to play out and allow the character to die. As another option, statistics can be fed to the Curse at a rate of 1 per point of damage to 'avoid' or heal the value of damage. (Example: Bob failed his leap by a lot and is now facing 8 points of damage on top of the original leg injury valued at 4. He decides that he will feed some of his physical statistic to the curse to recover two points of the damage. He is now weaker physically and just a single point away from having himself back in the life threatening category again, but able to limp on through game play. His Curse is now at 5 for him.)

Non-conflict game play always progresses in a clockwise fashion. The game may end in several different fashions. Firstly, if the Narrator has set certain objectives in his description of the session when the players first begin, the game may end when those objectives are reached. (Example: When the players have obtained the Scepter of Zorth or when they find the cure for the disease, IE: the Curse) Secondly the session may end when all of the players have fallen to 0 on all of their statistics. Players who have fallen below 0 before the other players have finished may be given a NPC to use until the end of the session or scene. Lastly, the game may conclude temporarily if there is no longer time to move forward. In this case, players may choose keep their characters to pick up the scene where it was left on the next session. The latter case is used only when players wish to continue with the story they have started.

If players all move to some other portion of the world in which the game is being played (setting), this is considered the start of a new scene. Scenes always begin on the narrators turn and are often used as a stopping point in a session when a game is to take multiple sessions. At the beginning of each new scene, the Narrator will describe this new scene to all of the players. Multiple scenes may occur at once in the instance that PCs separate from one another. Each scene resolves simultaneously without a change in the order of player narration. Any issues with time elapsing are resolved by the Narrator or the players themselves within reason.

* Narrator-less option: If players all wish to resolve conflicts without the use of a designated Narrator, they may simply begin play with any player setting the scene. If a player chooses to describe something which would require conflict resolution, the player across the table from them may set the challenge statistic and difficulty. Should the conflict occur between two of the players, then a player

halfway between the two players in question, and who is not themselves involved, may pick the challenge statistic and the players involved then write their bids as normal. The bids are placed in the center of the table along with the player's name and turned over when all have bid. All conflicts resolve statistically as normal. Narration of new scenes is handled by the last person to exit the previous scene on a given turn.

Statistical Adjustments

If the Curse was employed by the player to overcome a challenge, regardless of success or failure, then the challenge statistic automatically drops by one point and the Curse goes up by one. If the challenge statistic is already at 0, then the Curse is automatically used and the next lowest statistic with at least one point in it drops by one. No player may bid a statistic that has 0 unless they also bid points from the Curse. The only way to avoid bidding with the Curse if you have a statistic of 0 is to accept automatic failure along with it's consequences.

A player who has successfully bested a challenge without the Curse by bidding at least one less than their maximum available points may raise the challenge statistic by one point for each point under their maximum. (Example: If the hidden Challenge Difficulty was 3 and you bid 3 of your 5 available points in your Challenge Statistic, then you would raise that statistic by 2 for having won the conflict with 2 less than your maximum.) Should the player with a stat lower than 3 fail the challenge without use of the Curse, they may raise the challenge statistic by one. In both cases, do not adjust the Curse, as it was not employed. Player vs Player conflict does not count towards the raising of a statistic due to the ease of abuse to raise player's statistics.

If a player's statistic has ever been over a 3, even if it has since fallen below that number, they are no longer able to gain points from failure on a bid. They may thereafter only gain through successes. Also it is up to the Narrator to set reasonable challenges. Bidding to chew your food without choking really is not a reasonable challenge.

The reason that non-Curse usage causes statistical raises is to help facilitate roleplay that is based in the wise application of force. Failure is not entirely a loss, because it can lead to very enjoyable roleplay. Characters grow when they fail or when they learn to apply their abilities wisely. You are more likely to win a challenge by bidding everything you have, but it takes no thought to do this and nothing is learned from regular success. It is the hard fought battles and the life lessons taught from failure that truly improve our understandings.

Difficulty Guidelines:

What is and isn't within the scope of these levels is up to the Narrator. It should be based on the game world setting the players have chosen. A gritty real world style Zombie setting would make jumping from tree to tree *hard* at the absolute least, yet if the players had went with an Anime-style ninja game, then it would be a *moderate* ability, or *difficult* at worse. A good rule of thumb is that if a player is saying they are doing something that you would not expect any problems to occur on (Any task where their primary stat is at least 1.5 times greater than), don't bother with a roll. A player with 6 in Mental isn't going to have difficulty grasping basic math, but a person with a mind of 2 might.

Challenge Difficulty	Nature of the task being performed
0	Tasks that require no roll because they are fundamental. (chewing, drawing in a breath, walking, etc)
1 to 3	Simple tasks that would require only average levels of ability.
4	Moderate tasks requiring above average abilities.
5 to 7	Difficult tasks requiring competence and fair ability.
8	Hard tasks that are stressing and require strong abilities.
9 to 10	Tremendous tasks that stretch the human capacity to its limits.
11 to 13	Seemingly impossible tasks that go beyond the scope of human ability.
14	Impossible tasks that go well beyond the scope of human ability.

Example of typical play:

This would be an example of a Zombie based game between three players. Typically there would be many rounds involved, but for the sake of brevity, we will list only the initial setting of the scene and a resolution based on examples from earlier in the text. Some players may prefer to use first person, third person or a blend of the two for their characters. This is entirely up to them.

Narrator - Night has come and the sounds of gunfire can be heard in the distance. Yesterday it all began with a few reports of attacks by crazed individuals. No one realized until it had already spread through half the town what was occurring. By then it was too late for it to be stopped without drastic measures. A state of emergency was called and the military was brought in to evacuate any citizens that they could, as well as quarantine the city. Most of the city has been cleared out by the time night falls and while there are a few pockets of people still fighting with the wandering dead, most of the streets are empty of living beings.

Inside of this small store, safety has been found for the time being by at least a few people. One of them is a mother who clutches her child to her chest tightly as the baby cries. Her eyes have been wild with terror, but her voice just repeats soothing sounds for the baby. Also there is an old man, apparently the owner of this small grocery, who holds a shotgun in hand and peers out the window where the shelves that have been pressed against it aren't fully covering the glass. From the back room, a commotion was just made.

Bob - A man wearing a military uniform and carrying a semi-automatic rifle comes in from the back of the room. He walks with a slight limp that he had not had when he went into the back. "I'm sorry." he says to the older man. "Your employee is dead. He turned into one of them after he stopped breathing. Knocked the gun from my hand before I could shoot him. Don't worry, I got him with a piece of a broken broom to the temple." He speaks with more disgust than pride.

Susan - Seeing the limp, I'm going to ask, "Is everything alright? You were injured." My character, Betsy, rises from where she is sitting and moves towards Bob's character. Aunt Sophia continues to rock back and forth hugging her knees as she has been doing for the last few hours. "Let me look at it please."

N - The old man shakes his head and starts to cry. "Johnny was a good man. You know he had a kid on the way? Best worker I ever had and a better friend you never met. It was quick I hope?" though he

doesn't turn to face away from the window. The mother's eyes tighten at the mention that someone in the building has turned, but her voice only wavers a moment. The baby clutched to her chest can sense the tension however and continues to cry.

B - "Back off. I am fine." Mac says as he makes a motion with his hand to shoo Betsy off. "I don't need any help or any sympathy. What I need is for my unit to get here like I asked on the radio an hour ago. They are taking longer than they should."

S - Betsy is going to go ahead and try to check his leg anyway regardless of what he says. *(narration rotation temporarily suspends until the conflict is resolved.)*

N - Bob, are you going to resist this?

B - Yes, Mac is too tough to want anyone realizing how badly he is injured.

N - Alright, both of you make your bids. The challenge statistic is Social. <Pause waiting for the players to hand over their bids. Suzan bids her social as 2 since she can tell from the way he has been behaving that Bob's character is socially inept. Bob however believes that his character is frustrated and prideful enough that he is going to bid the full 1 of his Social and the 5 from his Curse for a total of 6. After both are turned in, the Narrator will state the winner of the challenge.> Alright, Bob, you won the bid by several points. Susan, please describe your attempt and Bob, please make your winning rebuttal.

S - Betsy tries to move in close and offer soft words. "Listen, I am just trying to help. I don't have the best medical training, but I do have some. I might be able to make it feel better if nothing else." She tries to make herself seem motherly and caring.

B - Mac puffs up his chest in response to her tone. "Listen, I don't need you or anyone else to help me out. I am not some pansy civilian who cries when they get a paper cut. I am trained military and no minor pain is going to slow me down." He lets his eyes go fierce in a show of intimidation. "Now, back off or I am going to have to get irritable."

N - Alright, Both of you please adjust your character sheets accordingly. Bob, don't forget that since you used your Curse statistic, it goes up and your Social goes down despite your success. Since it was Susan's action, the turn ends. <Bob's social is now a 0 and his curse goes up to a 6. From here forward, Bob will have to bid with curse to use his social attribute.> (Narration of the story always picks up with the next player after the person who initiated the conflict)

The woman with the baby suddenly dips her head at this show of aggression from Mac and the old man actually turns around to look back at what is going on. "Nobody let all of this get to you. We are all a little stressed at the moment, but we just gotta hold on and we will get through this." he keeps his back to the window now, no longer watching what is going on outside.

B - "Look old man, I am better than that. I don't let my emotions get the better of me." Mac is saying this in a very loud voice by the way, "I am just tired of people always thinking I can't handle things. The last thing I want is someone babying me while I have a job to do."

S - Betsy backs down, deciding that maybe she doesn't really need to check his leg. She still would like to and it shows in her eyes, but she decides that maybe now isn't the best time. She is clearly uncomfortable with the show of intimidation from Mac. Looking to Aunt Sophia I say, "Are you alright still? I know you got a scare when that one almost got us outside the door."

* * * * *

Play would continue in this rotating fashion until another conflict occurred, either with an element of the game world or with another PC. Most games should focus more on conflicts with the world rather than between players, as the story may have trouble progressing if there is regular conflict

between the PCs.

Creating a Story Setting

Statistics help facilitate the way a game plays, but it is the settings that really drive the game and story itself. Different settings and worlds can present unique goals or challenges to the players. Numerous books, games and movies have been made where the protagonist is in some way cursed, much as is the case with this game. How each character handles it, and what is within the typical limits of their world, differs from one setting to the next. In the example above, zombies were roaming the streets of the city and those trapped within were in a struggle for survival. It is a scene we see over and over in video games and movies. Each setting of that sort has a few basic things in common, but how the events play out differ. Draw from the stories you have read or watched for inspiration when playing a setting.

Narrators play the greatest role in this, but the players each bring something to the table from their own experiences. Try to use what each person is doing to inspire new and intriguing story twists. For first time players, setting a goal that can remove the curse would help give them a direction, while more experienced players might feel that the characters can go in many directions without the need for any such motivator. Look for what everyone will enjoy and don't be afraid to change directions to follow what interests the players. Is there some minor NPC they passed that caught the attention of one of the players? Delve into the background of that character and maybe use them to add some new twist in the plot. Do the players seem to abhor violence? Give them a challenge that allows them to outwit the enemy or bypass them somehow rather than a direct confrontation. Above all, this is a game of building interesting stories. Let that guide how your develop gameplay.

Below are a series of potential setting ideas. In the final release version, one of these will be selected and a small sample setting will be fleshed out for a quick game starter. There may also be a section added on how to build a setting and create tension, but that is not set in stone.

SILENT HALLS

In the foggy landscape of a New England town, the horrors of your own mind are given physical form. You wander alone, only occasionally running into others drawn here by the deep psychological issues that plague them. Logic says to run away from your demons, though that isn't always possible. Something else inside of you says to embrace the madness and draw power from it. Is it even possible to find peace in your own soul or is this a purgatory where you have to repeat events over and over in an endless loop as payment for your mistakes.

RESIDENT UNDEAD

Zombies roam the landscape. You are one of a handful of survivors, but you have been infected. Unless you can find a cure, you are doomed to become one of the mindless horde eventually. Most of the infected simply grow sick, but you are some of the rare few who can tap into the disease as it eats away at you. Maybe there is no cure and you are just fighting to make sure that those around you make it through safely.

[Parasite Evil]

People are bursting into flames, creatures are transforming into monsters. Some people are even transforming into horrors of their own. For some reason, you seem immune to the human combustion and are gaining power slowly. As you fight off the terrible beings all around and seek the source of the situation, you find that when you draw on the powers too deeply, you are temporarily transformed. How long before you yourself become a monster and lose yourself to the curse that is plaguing you?

Sorcerer's Soul

Demons offer such sweet temptations. They rarely tell you the cost until you have already signed on the dotted line. If you could save yourself, it would only be by destroying the contract. Unfortunately your true powers are growing weaker forcing you to rely more on the powers of the demon. You would need strength to face down the demon on it's own terms.

Fantasy Hero

Your flesh and even your very soul have been infected by the hatred of a dying monster. Even now you feel it tearing away at you from the inside. It is only a matter of time before it kills you, but maybe you can make a difference in the world before it does. You take up arms against some injustice, perhaps the injustice that drove the monster in your direction to begin with.

Ninja School

Your school was attacked in the night. You and a few of the other students managed to escape, but not before the darts hit their mark. Whatever poison tipped them was meant to kill instantly, but you didn't get enough to finish the job right away and your strong Chi has managed to hold the effects from progressing. You set off to gain your revenge, but each time you draw on the inner strength to see you through a trial, it gives the poison another chance to lash out from the cage that holds it at bay, further weakening you. *(note: In this setting, the curse is not the true source of the abilities and powers, but because of the nature of the curse itself, the statistical effects are the same)*

Horror Detective

Paranormal sleuthing has long been a hobby, but now it has become a necessary part of your life. Something you found when you were in "that place" has wormed its way inside your soul. It seeks to overtake you, to become you, to use you as it's vessel for entering our world. You could kill yourself, but that doesn't mean it wouldn't still come through. What will you do? What can you do?

Modern or Future Military

Experimental Unit 002 is the strongest fighting force ever to enter the field of combat. Special enhancements have accelerated their abilities and allow them to do what no other unit can. Dodging bullets, tearing open steel doors, deciphering codes that a computer would take years to do and even altering their vocal patterns to lull the enemy into doing what they want. They are unstoppable. What they are only now realizing is that each time they draw on these abilities, their minds and bodies are

being broken down.

Darker Side

There is a force inside each of us that allows us to control the world around us. Every culture has it's own name for this force, but for most, there is a constant struggle to find a balance in the lighter and the darker sides. For a few however, the balance is no longer important and they have chosen to embrace the darker side of this force within themselves. They have great power from this choice, but it is coming at an even greater cost to themselves.

The Cursed
Character Sheet

Name _____

Notes _____

_____

_____

_____

Description _____

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Statistic	Value	Ever over 3
Physical		y / n
Social		y / n
Intellectual		y / n
Mystical		y / n

Curse
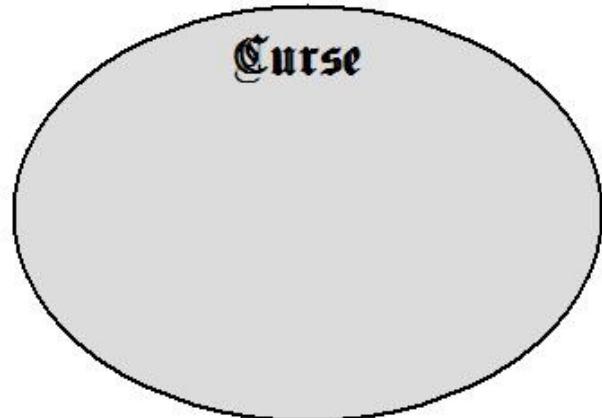
Damage #	Damage Nature
	Total