



THE MIDNIGHT TRAIN

Author

Torsten Gatu
Petter Nallo

What is this?

The Midnight Train is our first attempt to make a product that teaches a new GMs how to run scenes in **KULT: Divinity Lost**. The text you will read is by no means final, and we are looking for feedback on how to improve this idea for future attempts.

Click the link below or reach out to us through our social media to tell us what you think.

<https://bit.ly/kulttrain>



Characters, locations and incidents are portrayed from the metaphorical viewpoint of the *KULT: Divinity Lost* setting.



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THE MIDNIGHT TRAIN

A COMMUTER TRAIN IS RUSHING THROUGH the dark night. Passing through industrial areas and suburbia on its way towards the heart of the city. Outside a storm is raging. For the few people on this train car this will be a night unlike any other.

INTRODUCTION

If you haven't gamemastered a role playing game before, this is a short sequence of scenes that you can try with one or more players. This is not a full scenario, rather, take this as a glimpse of how scenes in a KULT scenario could play out. If you have gamemastered before, you will find that you probably know much of what is presented here already, but you will at least get a feel for the setting of the game.

The segments written in *italics* are intended to be read aloud for the player(s). In a typical scene you would improvise these descriptions to establish the scene and then let the player characters act in it.

The player(s) job is to to portray their character(s) in a way that invites and enhances horrific scenes.

The gamemaster's job is to the story forward by introducing new aspects to it, such as non-player characters, tragic events, etcetera.

PREPARE THE SESSION

If possible, gather with your players at a place that naturally evokes feelings known to horror, such as secluded and silent areas, with an atmospheric dim light, and dark ambient music playing in the background. Have two ten-sided dice, or alternatively you could just type "roll 2d10" into Google whenever a scene calls for the players to make a roll. You add the numbers, so if a player rolls 7 and 5 that would be 12.

If you don't have access to either, it is fine, let players say a number between 2 and 20, or just decide the outcome on your own. Normally in KULT each character would add an attribute score to modify each roll depending on what the roll is, but for the purpose of this scenario we assume that the modifier is always zero, meaning that the attribute is also zero. Some results of rolls have also been removed to simplify the rules in this scenario. Read through this scenario once on your own so you know what is coming. The text that is in *italic* is to be read to the players.

INTRODUCE THE PLAYERS

You are all on a commuter train heading towards the city center. It is close to midnight. Rain is lashing against the windows outside. You don't know each other. You will now pick one of the people traveling in the same car to play.

Let the Players Pick a Character

Below is a list of characters, read the list to the players. The players should each pick one character that they are portraying on this midnight train ride. They are in the same car in the train but they do not know each other. There are three characters in this example, but you can create more or different characters if you wish.

The Characters

- ♦ A middle aged man with tired eyes sits quietly staring out into the night. He's dressed in faded jeans, an Ozzy Osbourne T-Shirt and a jeans jacket. This is Travis.
- ♦ A party girl, looking at her phone, sipping an energy drink. She's dressed in a short black dress and high heeled shoes. She seems very preoccupied with scrolling on her phone and looks a bit anxious. This is Janine.
- ♦ A pale faced young adult. The player chooses gender. They have a hoodie pulled up and seem to be sleeping. This is Alex.

Once the player(s) have picked their characters, read the full description below for them. The players should just portray their characters from what the characters know - so the one portraying Janine would not know the personal things Travis knows, and vice versa.

CARRIED GEAR

It is expected that Players ask what things their character is carrying with them. This is entirely up to you as a gamemaster and them as Players to improvise something that makes sense in the fiction. In a usual, realistic scenario, the characters would be having the things that seem reasonable to who they are. A cigarette lighter if they happen to be a smoker, sketchbook and pen for an artist, etcetera.

In this setting, however, it is highly unlikely that they would be carrying a firearm. They are not written with this in mind. But then again, knowing beforehand what they're about to face, it is entirely up to you if a given object is plausible or not.

TRAVIS

Your name is Travis. You are returning from your minimum wage job as a janitor. You feel so lonely. You've been so very lonely ever since Joel died. He was your best friend, and now he's gone. You long to get back to your one room apartment, a microwave dinner and your cat Pixie. You are a kind soul that always tries to help people but you have also been stepped on a lot.

JANINE

Your name is Janine. You are heading to a club, The Electric Room, to meet your friends and dance all night. You are excited since Bradley will be there. You really like him. He's one of the few people that you feel you can let your guard down with, but you haven't told him how you feel yet. You have a hard time doing that, being vulnerable. You were raised in a strict Christian home, and now you're acting out against the ways of your family, but secretly you still worship, and fear, God. You are conflicted, and you feel like your life is falling apart because of it - only the perfect make-up holds it together right now.

ALEX

You call yourself Alex. You are on the run. You have lived on the streets for several days now and you are so very tired, cold and hungry. But you can't go back to the institution. They would lock you up, and then you'd be back on the drugs again. You pretend to be sleeping but you are aware of what is going on around you.

FIRST SCENE

In the first scene, the players get to familiarize themselves with their characters, their backstories and motivations. A good way to get the players invested in their characters and have them start roleplaying is to ask them questions about their characters and their motivations. There are a number of sample questions below that you can choose from, but feel free to improvise. If there are more than one player, we advise you to go back and forth between them and ask questions. This guarantees that everyone shares the spotlight.

The questions presented under every introduction are meant to inspire you.

Ask them to the player so they can answer those from their character's perspective, preferably within the fiction. Weave them as intrusive thoughts, flashbacks, memories, or however else you deem fitting to the atmosphere you seek to create. Take your time to work out the answer before shifting to the next question or character.

Even though there is no right or wrong answers, remember that this is a horror game and the way the characters respond to these questions should enhance it.

There is no set amount of time to spend in this scene, and you may jump to the next one as soon as you feel that the scene has run its course and has little else to offer. The Second Scene begins as soon as Lucas enters the train car and sets the drama in motion.

The Trip Begins

The commuter train is roaring through the dark. It is practically empty of passengers and the hour is close to midnight. A storm is raging outside and the rainfall is hammering against the windows. The heating in the train car can barely keep the damp cold away, and there's a rusty smell mixed with stale alcohol that fills the space around you. Outside, you see the distant lights of the city far away. From time to time, the red light from the digital display above your heads flickers and shows the name of the upcoming station. The train stops at a platform lit with fluorescent lights, the doors open and the raging wind snakes its way into the train until the doors close, and the trains return to move on towards the final destination – the city central station. You are sitting in the last car.

TRAVIS

You stare out the window. There it is, just across the bridge, St. Mary's Park, bathing in the dirty orange glow from the fluorescent light surrounding it. That's where he died. That's where Joel drew his final breath. You try to shake the feeling, looking down at your shoes. You feel the guilt creeping in. If only he was here, if you could just speak to him, then you could say how sorry you are. Then you wouldn't feel so goddamn lonely.

Questions

- ◆ How did Joel die?
- ◆ Why do you feel guilty for his death?
- ◆ Why can't you seem to keep friends?

JANINE

As you scroll through your social media feed your heart starts to race. Your "friend" Rye is at the club, and she's all over Bradley. Holding his hand, dancing close to him, buying him shots. That bitch! You really need to get there as fast as possible. The drinks you had before leaving home are making your head spin. You close your eyes and see Rye's face in front of you smiling, clinging on Bradley's shoulder. You imagine pushing her away, grabbing her, putting your hands around her neck, choking her. Somehow that calms you.

Questions

- ◆ Would you hurt Rye?
- ◆ Have you hurt anyone else?
- ◆ Will you tell Bradley how you feel about him?

ALEX

You find it hard to breathe in here. The moist air, the smell of wet clothes and metal, the flickering of the fluorescent lights and the nauseous rattling and rolling of the train, it's too much for you. You can feel it coming, the withdrawal. The drugs are wearing off. You can feel panic beginning to set in, the police could show up anytime now. Images float through your mind of what brought you here, your broken home, your escape into substance abuse, the things that happened to you in the institution.

Questions

- ◆ Why did you end up at the institution?
- ◆ What did you do to have the police chasing you?
- ◆ Would you do it again, or are you remorseful?

KEEPING IT GOING

If you want to keep the roleplaying going, here are some suggestions to do so before ending the scene. It could be as easy as asking the players what they would like to do now, but if they're not comfortable coming up with ideas by themselves, you could use one of the examples below:

- ◆ Ask Janine if she would like to try and call Rye, Bradley, or someone else at the club. Perhaps she will get through to them, and maybe not. Perhaps her battery dies and she has to ask one of the other passengers for a charger, or to borrow their phone.
- ◆ Have a train conductor or ticket controller come through the car ahead of the characters to check tickets. Remind Alex that he/she does not have a ticket and ask how they will handle that.
- ◆ Ask the players how the characters react to your questions in the previous section, you can also ask them how they act when they think about those things. Does Travis let his sadness show and how? Does Alex try to avoid eye-contact with the others? Will Janine openly express her emotions in the company of strangers? Ask the players what they think of the other player characters, and how they react to their actions.

ENDING THE SCENE

When you feel that it's time to end the scene and the players have had an opportunity to roleplay, you will end the scene by saying the following.

Suddenly, you all notice that there seems to be some commotion in the car ahead of you. There are sounds of people moving about, and voices sounding agitated. In the backlight of the fluorescent lighting in the car ahead, you see a dark silhouette of a man making his way towards your train car.

SECOND SCENE

The point of this scene is to introduce a threat and a conflict to the Players. The man entering the player character's car is Lucas, a homeless man, possessed by a mad angel. Lucas is perceived as a threat and the conflict presented to the players is whether they should help him or not. More information about Lucas and the angel can be found in the section "Who is Lucas and What is He Doing".

Lucas Enters

As the man enters, the digital display showing the next station starts to flicker, making the red glowing letters and numbers jitter and jump into a scrambled mess. The man that walks into your car looks like a vagrant, he's emaciated, his long hair and beard is dirty, his clothes are tattered, and he walks forward with a slow stagger. There's something off with the way he moves, he's jerking and twitching, while smiling and licking his brown and black teeth. His eyes dart around the car and he mutters something under his breath. What do you do?

Here the players have an opportunity to assess the situation and it is very likely they will ask questions about Lucas. If they do, explain that there is a chance the man may notice them if they stare too much or for too long, but there is great benefit in unveiling some nasty aspects of this figure. If they accept the risk, ask them how they go about watching the man and explain that they are triggering a Basic Move called **Observe a Situation**. For the purposes of this scenario, the Move is heavily cut down. The one found in the core rulebook offers a wider array of possibilities.

OBSERVE A SITUATION

When a PC observes the situation, they roll 2d10. If the result is...

15 or higher: They get to ask you two questions from the list below.

10-14: They get to ask you one question from the list below.

9 or lower: They get to ask you one question from the list below, but Lucas will sense that they're watching and that draws his attention towards the character. You may announce this by saying "The vagrant notices you can't keep your eyes off of him. He stares back at you".

Answer the players' questions from the information below. In a normal game, you would improvise these answers based on what is going on around the players and the description of the non player characters, but here are some answers available to you. Keep in mind that the player only knows what their character knows, so it's perfectly fine if more than one player asks the same question, that means that those player characters now have the same information.

Questions

- ♦ **What currently poses the biggest threat?** **Answer:** "At first glance, definitely him. His behavior seems erratic and unpredictable, like he is on drugs, or suffering from some serious mental disorder. The sight of him makes you heart pound fast. Your senses tell you to be on the alert in case he gets violent."

- ♦ **What should I be on the lookout for?** **Answer:** "His soiled, gray overcoat flies open from the draft coming from the closing door behind him, and as it does, you see something sticking out from his leg just above his knee. It's a piece of bone. It seems to have broken through his thigh and caked blood has gathered all around the exit wound. There's no way he should be able to walk, you think to yourself."
- ♦ **What is being hidden from me?** **Answer:** "As he staggers forward, you notice something in his belt that glimmers. It's a knife, a large kitchen knife that seems to be covered partly in dried blood."
- ♦ **What seems strange about this?** **Answer:** "You notice that he's talking to himself, but it's in two distinctly different voices. Perhaps he's schizophrenic?"

Lucas Interacts With the Player Characters

Lucas will go up to each of the players asking them to help him and he will start with the ones that rolled 9 or lower on the **Observe a Situation** roll earlier. Read the following to the players before Lucas decides on who to approach first.

The man is looking around him as if he's searching for something. It appears that it's you and him here. He pulls out a wrinkled paper cup and looks down into it, thoughtfully. He then says loudly, in an assertive voice that doesn't seem to fit him "Please help me! I need to get home". Suddenly, he changes behavior, he crouches down, like he was in excruciating pain and whimpers "Help me... Please help me. He will hurt me if you don't help me..." The man holds out his paper cup towards you, shaking as he does. As you look at the cup, you catch a glimpse of what's in it. It is filled with blood, and something stringy, something that looks like hair.

Depending on what player character Lucas approaches, this is what happens:

TRAVIS

The man coughs loudly and his body jerks and shakes as he spits out something blood-filled and slimy. He staggers over to you, repeating the words "Home, home, home. He needs to get home". He's now close enough for you to notice that he has deep scratches on his neck, like he had clawed it over and over again. You instinctively look at his hands and notice that his fingernails are torn, and a deep brown color from what must be caked blood covers his fingertips. You look away and that's when your eyes meet his. Sad, desperate eyes, the eyes of someone losing himself. You've seen that look before. Joel, his eyes remind you of Joel's, just before he died. "You will help me, won't you?" The man asks in a voice that sounds hollow. "I know you help people like us... Or at least you try to... Please, I know you're a good person, I know you couldn't help your friend..." He reaches out with the cup in his hand towards you. What do you do?

If Travis doesn't put anything in the cup, Lucas will look him straight in the eye and say "Well, that's more blood on your hands then". Then he will move on.

If Travis does, Lucas whimpers "Bless you..." and moves on.

JANINE

The man approaches you with his bloodshot eyes wide open. He holds out his cup to you. You can feel the smell of sweat, alcohol and the metallic scent of blood. "Please help me to get home", he whispers. "I see that you believe in the good Lord. Your anger is righteous, and so is God's punishment. If you help me, God's judgment will be upon her, the one you call your friend, Rye". He's expecting you to put something in the cup. What do you do?

If Janine doesn't put anything in the cup, Lucas will say in a condescending voice "You're just trash, you will never find love". Then he will move on.

If she does, Lucas whimpers "Bless you..." and moves on.

ALEX

The man turns his attention towards you and walks over, limping and twitching as he holds his cup out to you. He doesn't stop until his face is just inches from yours, you can smell the rot from his teeth and the residue of vomit in his beard. "Help me to get home, please" he whispers in a faint voice. Then, his eyes seem to twinkle and he says in a completely different, sly and demanding tone: "So... They haven't caught up with you yet, have they? Well, they're probably not far away. You wouldn't want me to create a scene making the police come here, now would you?" He pushes his cup towards you, what do you do?

If Alex doesn't put anything in the cup, Lucas will snarl "I don't have the time for people like you. You will certainly get what you deserve soon enough". Then he will move on.

If Alex does, Lucas whimpers "Bless you..." and moves on.

Who is Lucas and What is He Doing?

Lucas is possessed by a mad angel trying to break through the Illusion to get home to Metropolis - a dark dimension beyond our world. The angel will try to do so by charging a magic sigil that requires the belongings, voluntarily given, by human souls into his cup filled with blood. Note that it doesn't matter what is put in the cup, as long as it has belonged to the person. If that doesn't work, the angel will instead use Lucas, making him mutilate himself, causing the Illusion to crumble, and find his way into Metropolis. Lucas knows this and is terrified. Sometimes Lucas will act as himself and sometimes the angel will act, making Lucas seem erratic and unreliable. If you want, you may portray the angel as assertive with a straight back and a hard voice, and Lucas a weak, crouching down, croaking at the players.

Dialogue with Lucas

If the players try to engage in a conversation with Lucas, let them. Feel free to improvise and describe his mannerisms and how his words are slurred. You can also put the players on edge by switching between Lucas and the angel. Lucas will not say much to them of substance, other than trying to convince the player characters to put something in his cup.

If the players ask him too many things, he will start to get paranoid, fall silent and move on to the next car. This also happens if anyone acts aggressively

towards him, as he believes to be ultimately powerless.

Here are some examples of what he might say, while rambling somewhat unintelligibly:

- ◆ His name is Lucas.
- ◆ He dreams of the Eternal City every night. Perhaps he will be free there.
- ◆ He is not lonely, he met an angel some nights ago and the angel follows him wherever he goes.
- ◆ He wants to get home.
- ◆ Home is the Eternal City.
- ◆ He doesn't exactly know where is the Eternal City, but knows that it is as old as time itself.

Ending the Scene

The scene ends when Lucas has approached all the players and you feel that there is no more meaningful interaction to be had. Lucas will then go back into the car that he came from. You can simply tell the players: *The homeless man turns his back to you and staggers back into the car he came from.*

THIRD SCENE

This is the last scene and where the story reaches its climax and ending. Shortly after Lucas has left the players' car, the following scene happens.

It seems as if the train is speeding up. It rattles and shakes as it plunges through the night. The lights flicker as if the power is about to go out and a loud humming sound blends with the roaring, thumping sound of the train rushing along the tracks. You look outside to try and get an idea of where you are and why the speed is increasing. As you look out, you see that the train is passing through derelict industrial areas and abandoned buildings. It all seems unfamiliar to you, alien in some sense that you cannot grasp, it's not where you expected to be at all. Suddenly you hear a shrieking sound, a scream, an old woman's scream from the train car ahead of you. The woman cries out "No, God, please stop doing that. Stop doing that! Please, someone, help!". What do you do?

What do the Player Characters do?

You now ask the players what their player characters are doing. Pick the one you wish to start with, but before you allow that character to do his or her action, jump to the next one so you know what they plan to do. Then just go in any order you find suitable. Hopefully the players act and rush into the car to see what's going on. It's really only a couple of actions that the players will likely take.

NOT GETTING INVOLVED

If the players are not acting, try giving them another chance to get involved - Mention that the screams and cries for help increases and explain to them that ignoring another person in need is hard. If they can motivate not getting involved based on

what their character feels, that's fine. If they can't, and still refuse to act, make the ones that refuse roll for **Keep it Together** — a Move that represents how well player characters handle stress, trauma and/or the encounter with the horrific or the supernatural. The results are:

15 or higher: They manage to rationalize not being involved.

10-14: They get to choose whether they are scared or guilt-ridden by the experience, ask them if this changes what they do.

9 or lower: They will panic and run into the car to try and help.

If they still are not getting involved, skip the part of the scene where the player characters witness the angel emerging from Lucas. Instead, have Lucas stumble into their car, with the angel following and then exiting their car, as per the ending of the scene.

DISCUSSING AMONGST THE GROUP ON WHAT TO DO

This should be encouraged since it's good if the player characters interact with each other, but if it takes too long for them to act, go to "Not Getting Involved".

CALLING THE POLICE OR 911

The signal is really weak, and after calling the only sound that can be heard on the line is a static hum. It almost sounds like voices whispering something that's impossible to make out.

INVESTIGATING

Hopefully, the player characters will run into the next car to see what's going on, otherwise (as per above), have Lucas stumble into their car instead.

What happens next depends on whether or Lucas succeeded and got all the players characters to put something in his cup.

If Lucas Succeeded

If Lucas succeeds, the angel will be able to move ahead with its plan to move through to Metropolis in the way it intended. If the player characters move into the car to see what's going on, this is what happens.

You see the homeless man standing in the middle of the car. He's standing with his back towards you, rocking back and forth, his body is trembling. An old woman sits on the seats facing you and him. Her face is locked in an expression of horror, and her eyes and mouth are wide open, screaming at the top of her lungs. You see his body twitching and you notice something moving across his body, or perhaps within his body, stretching his skin as it pokes his stomach, his neck, and across his face. The train tumbles and rocks. The lights in the car go out and are replaced by the flare of streetlights outside the train. There's a harsh crackle from the loudspeakers, and you can hear an outlandish melody over a hiss of static. Then,

a mechanical voice echoing the unintelligible name of the next station.

The man stumbles forward. You notice how his shadow grows. It is like no light can chase it away. It grows much bigger than it should, filling the car. It's more than a shadow on the walls, it seems to take form in three dimensions, spawning a jet black tall body behind the man. The last sense of this being a shadow disappears as two white eyes open and stare at you. The flash of an electrical discharge outside lights up the car, and in the light you see the figure behind the man. The figure is that of a naked man, but his skin is unnaturally black. As you watch him, something unfolds from behind his back. Wings. Those are wings, like those of an angel.

If Lucas Failed

If Lucas couldn't convince the player characters to put their belongings in his cup, the angel will be forced to find another way to get home to Metropolis. The angel will do so by provoking the Illusion

to the point that it breaks by making Lucas perform an act so foreign to his person, so violent and so depraved, that the real world suddenly shines through. This is what happens.

You see the homeless man standing in the middle of the car. He's standing with his back towards you, rocking back and forth, his body is trembling. An old woman sits on seats facing you and him. Her face is locked in an expression of horror, and her eyes and mouth are wide open, screaming at the top of her lungs. You cannot see what is going on but you see that the homeless man has something in his hand that he pulls and pushes into his face. He brings up his other hand and with a jerk he rips something off of his face, a loose bloody slab of skin and muscle that he lets fall to the ground while the blood gushes out from his face. He turns around to stare right at you. The train tumbles and rocks. The lights in the car go out and is replaced by the flare of streetlights outside the train. There's a harsh crackle from the loudspeakers, and you can hear an outlandish melody over a hiss of static. Then, a mechanical voice echoing the unintelligible name of the next station.

The man stumbles forward. His face has been peeled off, exposing white bone and red connective tissue. His right eye has been sliced and is running down his face, like a burst egg yolk. The other eye is jet black and wide open. He silently says prayer in a foreign language. Suddenly, his feet lift from the ground, his body floats in the air with his arms reaching out, like some perverted image of Christ. He is convulsing and you notice his stomach growing, like something is moving inside of it. You hear a screeching sound and the lights go out as the train slows down and enters a tunnel. A sudden silence creeps for a few seconds before the light from outside disappears completely and the place goes pitch black. Then, you hear a tearing sound in the darkness, like a thick, damp fabric



ripped apart followed by a warm, wet spray on your face. You wipe off your face, and feel the taste of iron on your tongue. The train moves out of the tunnel and a flashing light from outside lights up the car, like a strobe. In the flickering light, you see a thin, naked, man. He's smeared in blood and gore, and he stands in what was once the body of the homeless man. It looks like the vagrant's rib cage has been torn apart or exploded, with the blood from his ruptured body covering the floor, ceiling and walls. As you watch the thin, naked man, something unfolds from behind his back. Wings. Those are wings, like those of an angel.

The Angel Appears

This is what happens after the angel appears. First, the apparition makes a profound impression on the player characters:

This is too much for your senses to handle. You need to **Keep it Together**. If they roll...

15 or higher: The player character manages to control themselves in the face of horror and may act as usual. For example, you might say: *You grit your teeth, and think to yourself "Whatever this is, I need to keep my cool".*

10-14: The player character is shocked by the scene. Read the italic text for your players and let them choose a state to act out in the scene. Note, it is perfectly okay if characters choose the same results, as long as they follow

You become angry, sad, scared or guilt-ridden. This is an emotion you should enact during the scene. Because of your emotional state, you will have to subtract one (-1) on all future dice rolls.

9 or lower: It is extremely hard to handle the strain of what they witness, if possible at all. The gamemaster chooses what happens to the player character from the results below.

- ❖ Cower powerless in the threat's presence. For example, you might tell the player: *"The horror of the grotesque scene overtakes you and you freeze in panic, unable to do anything."*
- ❖ Panic with no control of your actions. For example, you might tell the player: *"You loose all control. You try to call 911, but drop your phone and it slips away beneath the seats."*

After the players have acted out what the player characters does when the angel appears, the following happens.

The train suddenly grinds to a halt. You instinctively look up at the display that is supposed to show the name of the upcoming station, but it just shows random pixels moving in a strange pattern. The winged being slowly walks up to the doors which open with a hissing sound, exposing a cold bluish light from the surroundings. "Home", it says, in a soft voice. Outside, you can see a small square on a hill interspersed with huge buildings of steel and concrete that reach as far as you can see towards the dark sky above you. Between the buildings you can see the horizon where a huge concrete complex towers over the cityscape. The figure walks outside, flaps its wings, and disappears up into the dark sky above. Suddenly the lights flicker and turn on. The strange city outside is gone. You can only see rain, wind, and the lights of the city you know so well. The only thing that remains of what just happened is the steaming carcass of the homeless man lying on the floor, slabs of torn meat and cloth soaked with blood.

THE END

This is the end of this mini-scenario. Hopefully it gave you as a gamemaster some idea of what it's like to play the game, how to handle rolls, how non-player characters work and how to move from scene to scene. Note that this example is very guided, with the actions that the player characters can actually take being very limited. In an ordinary game, the story would be much more open and driven to a much higher degree by the actions of the players. One important thing to take away from this example though is the importance of motivation in a scene, or during a whole scenario. In this case, the angel had one motivation, Lucas had another, and the player characters each had their own motivations to help Lucas, or to stay out of trouble. Make sure that motivations exist for both player characters as well as for non-player characters. As these motivations clash, that's where things will start to become interesting.

FEEDBACK

The Midnight Train is written with new GMs in mind, and hopefully is a helpful tool for them to understand how to run scenes in KULT: Divinity Lost. Knowing that veteran GMs are the first ones to come into contact with this material, we are eager to know if this is something that would have helped you on your first forays into the darkness.

We are actively seeking feedback on this and you may reach out to us through our main channels, be it Facebook, Instagram or Twitter. Alternatively, you may find us in Fan Discord Servers as well as give us feedback through this link: <https://bit.ly/kulttrain>.

