

# EDGE CITY

A  
ROLE-  
PLAYING  
GAME

BY

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GAME CHEF 2010



THE  
EDGE

THE  
EDGE

THE  
VOID

THE  
DESERT



# EDGE CITY

– role-playing on the edge

by Tomas HV Mørkrid

## The Edge

*Edge City* is a cityscape on the edge of the world. The literal edge. The world is flat, and on the western side of it lies *The Great Desert*. This desert stretches from the far interior of the world, to the edge, where Edge City lies, like a dark scratch of stone and glass in the bleak sands.

Edgers are highly sensible people, urban and sophisticated. They walk asphalted streets, talk modern, and drink caffe-latte mixed by baristas. They ride in shiny cars, buy their food in supermarkets, and fly over the desert to holiday-resorts in the mountains of on beautiful islands. They live a good life, on the sunny edge of the world ...

So this game starts out with a group of modern human beings, placed in an imagined city on the edge of a flat world.

You are scientists and explorers, and your great task is to explore *The Edge*, the very real precipice on the western side of Edge City. The game is focused on the dangerous journey you will partake in, as the great crane takes you all over the icy rim, and drops you into the starlit void beneath.

You are bound to explore the dark layers of the world ...

## Needs

This is a game for 4-5 people. it takes 2-3 hours to play.

To play the game you need:

- A table and chairs
- A scaled-up copy of the *Edge City*-map (place in middle of table)
- One copy of the character-sheet for each player
- A pencil for each player (you may use coloured pencils)
- A black marker-pen (to blot out city-parts as the game progresses)
- A die

When all is ready, you may sit down and read these rules together, follow the instructions, and play the game.

# City and Character

Give each player a character-sheet, and place the scaled-up copy of the city-map on the table (you will draw on the map during the game, so make sure it's a copy).

## Name

Name your character, and write it down on you character-sheet.

Play your own gender, so make a name to indicate that. Choose a name by yourself, or pick one from the lists:

### Women

Anita Spurgess, Beatrice Hicks, Calista Dockhart, Doria Tacker, Fiona Basta de'Oranien, Giddy Owensens, Hanna Lovejoy, Iona Petrescu, Juanita Epil, Kiera Nolan, Lolita Anacova, Madge Mustalla, Nadia Saffran, Olivia Antirabella, Petra-Mira Papadopolous, Queen Patbell, Riva Ludia, Scarlett Pachinta, Tricia Bell, Umma Lippizano, Violetta Miraglio, Woi Wamwere, Xi Wei-Shi, Yolanda Bo, Zyriana De'Lorenzo

### Men

Abraham Dole, Bob Basken, Carl Hyne, Darian Drone, Franz Rummenix, Gowan Hidden, Heinz Harrian, Indris Joinersen, Jacob Arrebaggio, Konrad Hantenvater, Lars Lindenshome, Mark-John Ruan, Nestor Nijmegen, Ortiz Masterano, Paul Oldman, Questor Von'Argentia, Raul Macherano, Simon Darkridge, Toby MacBowell, Uderzo Gladiatore, Vladimir Bocanegra, Werner Boss, Xerxes Thor, Yusuf Al'Tjadj, Zack Anton

## Create your home

Now you find the home of your character, and write it on your sheet.

Make one small dot on the central map of the city for a normal home, a small square for a grander home, and a small square within a larger square (a mansion within a walled park, for the really rich ones). Each player does this, in turn.

Then you turn to your sheet, and note where your home is (by «Home» on the sheet). Let your home be the origin of a character-trait too, and note it on the same line. Describe it with one or more words. The trait may be anything connected to being a human. The line may look like this:

- Home: Wells, Selfconfident
- Home: Cliffside, Family-man
- Home: Sandfriars, Happy with dogs

On the line beneath «Home» on the sheet, you name a person of importance. This person is connected to the home of the character. Describe this person using one word; «Paul, father», or a sentence; «grandma Ella always smiled».

## Examples

Home: Corners, Depressed  
Person: John is a mean brother

Home: Void View, Rich  
Person: Myriam, aunt

*Possible relations: mother, father, sister/brother, halfbrother/sister, grandpa, aunt, uncle, housemaid, gardener, neighbor, pet dog ...*

## Find work

Now each one of you will mark the institution or the building where your character work, on the central map of the city. This is also an opportunity to make bonds between characters, by placing them as colleagues at work. If you want to do so, be sure they agree to it.

You mark your work-place on the map, drawing it as a square with simple, straight lines. Name it on your sheet.

On the line beneath «Work» on the sheet, you name a person of importance. This person is connected to the work of the character. Describe this person using one word; «Melinda, boss», or a sentence; «the nervous office secretary Eliah».

## Examples

Work: The University of Edge City (UEC), Lecturer in geology  
Person: Professor Phineas Fond

Work: Edge Foundation, Executive director  
Person: the lovely council member Eve

Work: The Explorative Society, Explorer  
Person: the cynical director Massena

Work: Gunners Club, Certified cannoneer  
Person: Anaconda Rice, sexy

Work: News on the Edge (NOTE), Journalist  
Person: Editor in chief Paula Strong

Work: City Barracks, Sergeant  
Person: the bald general Blanque

## The cornerstones of your life

Now you are ready to give your character a life. You have three slots to fill in, with important cornerstones of your character. It may be romantic involvements, former jobs, a school, a place where you had a great time, a sports-field, a grocery-store, a café, a beautiful park, the place your dog died, etc.

The players take turns doing this.

As you have done with your home and work; you mark each place on the map. On your sheet you give the cornerstone a name, you note the place, the trait and an important person connected to it.

## Numbering the traits

Now you decide which of the characters traits are strong, and which are weak. You place the numbers **1, 2, 3, 4 and 5** by the traits on your sheet.

1 is weak, so the trait given the 1 is not your best. 2 and 3 is average, so the two traits with these numbers may be useful. 4 and 5 is strong, so the two traits with these numbers will most likely be the main basis for the actions of your character.

The numbers only indicate how useful the trait is, not how important this part of the character is.

When this is done, you have a full character, and is ready for some serious gameplay.

# Playing the capsule

Edge City is a role-playing game. It focuses on the characters you have made, and how they fares in the great journey into the unknown, beneath the edge of the world.

The game starts with the capsule closing, all of you aboard. The great crane start hauling, and the capsule is janked up form its steel stand ...

## Setting capsule-scenes

You take turns setting scenes in the capsule. All players should set a scene in each round, before the expedition embarks on a major exploration. You set a scene by telling the other players this:

- Who is present (two or more characters)
- How many hours since last scene (1-12 hours, the expeditions may take several weeks)
- A theme for the scene;
  - **Bonding** (two or more characters): socializing, getting to know each other, celebrating successes
  - **Quarrelling** (two characters): on personal or professional issues, or a mixture
  - **Problem-solving** (one or more characters): fixing a broken part, building necessary equipment or performing experiments
  - **Maneuvering/observation** (one or more characters): radio-communication, scouting the cliffs, aiming and shooting anchors, winding the capsule close to the cliffs (slow and exhausting work)
  - **Minor exploration:** (all but one character, outside capsule): going out, taking samples from cliffs, coming in again. The one character left behind is on radio, and ready to open the capsule hatch for the «void-walkers».

## Playing the scene

Whenever you have set a scene, anyone of the characters present may start talking;

- Be in-character and **talk in-character** in each scene you participate in. Keep meta-talk and jokes to a minimum. Focus on character-talk.
- Narrate any action taken by your character. Be short and to the point. Do not delve on details. «*Paul goes out*» is a good example of narrated action. «*Nina tries to open the hatch*» is another good example (and one which indicates a *challenge* (see chapter on challenges); «trying» to open the hatch is not opening it, if the challenge fails).

## Ending the scene

You may decide to end your scene whenever you feel like it. Let some scenes be really short, and let some of them drag out a bit. If all but one character have left the scene (turned to other doings, gone off, fallen asleep), it ends automatically.

## Challenges

Whenever your character face a challenge, and want to use a trait to solve it, you roll a die.

If the die comes up less or equal to your trait number, you succeed. You may now narrate how your character met the challenge. Make it flattering to him/her, if you like.

If the die beats your trait, you fail, and the player at your left may tell how badly you do ...

# Playing the undercity

When the expedition notice large cavities in the cliffs, they may embark on a *major exploration*. This is where they will discover the «undercities», and the ghostly apparitions of their own dreams.

This is where the expedition will break down, or break through. You will have 1-5 major explorations during one game-session. One major exploration is usually more than enough, especially if you plan several sessions in the game ...

- but your characters may opt to go on ...

## The undercity

Once you decide upon a major exploration, you will choose one member of the crew to stay behind. This character will help the other characters dress, check their air-tubes, and close the hatch after them.

He/she will keep in touch with the explorers through the radio, give good advice, and monitor their progress into the undercity.

When they come back, he/she will be there to open the hatch, help them undress, and possibly see to any special needs they may have ...

## Deux ex Machina (DM)

The player of this character becomes *Deux ex Machina* (DM) for this undercity. The DM draws one undercity-card, and reads it to him/herself. It will advise on how to handle the city-scape, and give him/her the elements necessary to portrait the undercity ...

Most important; the undercity-card will inform him/her on the nature of *the ghosts* haunting this dark shadow of Edge City.

## Setting the first scene

When the DM is ready, he/she will tell the other players that the characters are entering the cavities. They are all in their «void-walking suits», with headlights, airflasks and the tools they prefer.

The DM will give an initial description of the place, including elements that seems familiar to the characters (weirdly twisted city-buildings). Then the DM will wait for reactions and actions by the characters ...

This is the first scene in the major exploration, and it plays out very much like other scenes;

- **talk in character**
- **narrate briefly any actions taken**
- **The DM may narrate details, and may introduce new elements in the scene at her/his own convenience.**

The DM has full authority over the scene, and may end it or extend it as he/she sees fit.

As the scene progresses, the characters will see that this place is **a twisted version of a part of Edge City**. The DM will tell them which part of the city it resembles, and ask if any of them have a special person connected to that part of the city. If they do, the DM will note the name and description of the person on a sheet of paper, for later use.

And then the exploration will continue ...

**If several characters have special persons** in this part of the city, the DM may set up a personal encounter with one of them immediately.

## The personal encounter

This is a scene between one character and a ghost. The ghost is a physical apparition, of twisted nature. The undercity-card will give some clues on the way it is twisted. It will challenge the character in a very direct way, moving in close under cover of darkness, and appearing in the face of the character.

So the scene will be best set in medias res, with no transition from other scenes, other than a clear message; **You are ALONE with a ghostly apparition; it is WITH YOU!**

Such scenes are meant to be a «duel» between the character (played by the player) and the ghost (played by the DM). No other characters/players may intrude on the scene. The duel is fought by means set by the undercity-card and the DM, until the DM decides it is resolved. Then the scene ends, and the DM shifts focus to the group again ...

**The duel** may end with love or hate, with a fight or an embrace, or in any way conceivable. There are no rules to follow here, only your instinct, the undercity-card and the description of the special person (which should be at the core of this ghost).

Make these things come together, in flowing interaction with the other player. Improvise and be personal, and then you may see some magic occur ...

### Remember!

You may initiate a **personal encounter** whenever it suits you, as long as there are special persons left to use. You should use them all before ending the undercity-exploration.

The personal encounter is at the heart of this game.

## The group encounter

The group will only travel forward when the DM narrates it. Single characters may have personal encounters (initiated by the DM), and individuals may explore details in the surroundings, but the group will stay together. They will only move further into the cityscape when the DM allows it, and is ready to narrate it.

At one point the DM will place the «Encounter map» in the center of the table, and place some markers on it, to signify *ghostly apparitions* spotted by the characters.

The encounter map is **an abstract set-up** of the characters and the ghosts, only pertaining to the relative distance between them. It is not a map over the undercity.

Ghosts are dead and dreamed people, some of them known to the characters and some of them unknown. All of them are twisted and monstrous and strange in some way or other. The DM will describe them, according to the info on the undercity-card. And the DM will play them, with the special powers they possess ...

They will seek out the characters, sensing in some way that they are living souls ...

The characters may move to the anchor-wire and beat a retreat to the capsule (if possible). Or they may choose to stay put, go forward, or set traps for the ghostly apparitions closing in on them. The characters are brave explorers, and scientific minded, so they are not easily frightened by such «hallucinations».

**They may shoot the ghosts, or set traps for them, or talk to them ...**

- any means the characters come up with, may affect the ghosts. They may be shot to shreds. They may be talked into turning away. They may be lured into traps. But then again: they may go along with the characters, only to turn on them in the last minute ...

## Interpreting the ghosts

The ghosts may be interpreted as weird **people**; make them talk, and make sense, and show human feelings ...

- and then enter some weirdness or non-sensical «seriousness», to break the norms we all live by. The ghosts are part of a dream, and a weirdness, and still they carries something genuinely human. Be not afraid of «dream-logic» and strange behavior.

Let the ghosts **see the characters**, and comment on them; both their looks, their actions and words, and their inner conflicts and conscience. Of course ghosts can see through you!

The ghosts may be jovial and sympathetic towards the characters, and profess to help them. They may even be sincere in their intentions to help, but still they may turn on the characters, when the characters finally trust them, and use their dark powers to bind or kill the characters ...

## Turning up the heat

As soon as the encounter map is on the table, the ghostly apparitions are out to get the characters, for their blood, their bodies or their souls. They will drift towards them, sometimes in great speed, sometimes slowly ... but always with great anticipation for the thing they crave.

Some of them will moan, and bang the walls and the streets. They will show themselves as monsters, to frighten the characters. Any sign of fright or flight will enthuse them, and make them come even faster. Some of them will be quiet, and some will be like any other people; polite, sophisticated and well dressed ... in the dark undercity.

You place a bunch of markers on the encounter-map, and start moving them, one by one, towards the characters. You make use of any powers they got, and do your best to intimidate or lure **the players**. Talk sense to them, shout, whisper, be as evil as you can, and smile when you make their characters bleed, or suffocate or stiffen ... SMILE!

By being bad, you turn up the heat, and make the players feel unsafe. That will help them investigate their characters with feelings, and put nerve into their actions.

Go for full badness until the very last ghost is gone, or all characters have retreated.

## Leaving the undercity

When the encounter-map is emptied, and all the *personal encounters* are played through, you take the black marker-pen and blot out this part of the city, on the main city-map. In the next undercity, this will be part of the void. You will have to investigate another part of the city in the next major exploration. The characters return to the capsule.

## Back to normal ...

Now you go into *capsule mode* again; all players having their character, each of them setting a scene or two ...

All of you may set scenes which are «back to normal», focusing on expedition routines, going up towards Edge City, or going further down. You may find that some of the characters are far from normal any more. They are marked by the encounters.

Nervous? Moody? Serious? Physically or mentally damaged? Are the discoveries real, or sick hallucinations? Do the «dream» they've had change their life, or their view of the world, or are they busy making some «scientific» sense of it ...

And at some point they return to the surface, to the real Edge City. Then you may set a press-conference, and ask each other clever questions about the magnificent expedition ...

**Say yes! Play with sense!**

Role-playing on the edge

# Undercity: LUST

## Keys:

Sweat, Softness, Strong odours, Red light, Copulating shadows

Use these keys in any description. Repeat them!

## The cityscape

Sweating walls - Soft ground - Red and wet flowers - Windows are large, sucking mouths

Headlights pulsating red

## The ghosts (markers = group + 2)

Naked - Big and panting mouths - Living and singing organs - Extra limbs, caressing their bodies - **GOAL: mating with and making characters pregnant**

## Powers:

- Special: singing organs may STIR LUST in characters; resist or go towards ghosts
- Movement: normal; 1-4 may go forward each turn

# Undercity: HUNGER

## Keys:

Grease, Obesity, Slippery ground, Vomit, Feces

Use these keys in any description. Repeat them!

## The cityscape

- Greasy ground - Obese buildings - Meaty and fried stonework - Doors moaning

- Big, fat flies buzzing everywhere

## The ghosts (markers = group + 6)

- Obese lumps oozing forward - Lots of beady eyes - Farting like thunder

- Mouths full of food, chewing, drooling - **GOAL: eating the characters**

## Powers:

- Special: farting may BLACK-OUT characters in same zone; resist or they will ooze over character, suffocating him/her
- Movement: slow; only one may go forward to next zone each turn

# Undercity: GREED

## Keys:

Eager voices, Furry, Gilded, Thick fog, Ice cold

Use these keys in any description. Repeat them!

## The cityscape

- Grotesque statues - Starving dogs - Black and shiny walls - Grand doors
- An insistent screech coming from everywhere and nowhere

## The ghosts (markers = group + 1)

- Many heads on each body - Loong fingers with claws - Making offerings all the time
- High and towering - **GOAL: buying the characters traits (and memories)**

## Powers:

- Special: offerings may CONVINCE characters; resist or betray another character to the ghost, selling a part of his/her soul (removing a trait and the memory of it)
- Movement: normal; 1-3 goes forward each turn

# Undercity: SLOTH

## Keys:

Messy, Ruined, Dusty, Dry, Thirst

Use these keys in any description. Repeat them!

## The cityscape

- Ruined buildings - Doors askew - Abandoned cars - Overflowed sewers
- Pigs lying inside every house

## The ghosts (markers = group + 6)

- Chilled and calm - Breathing slowly and heavily - Talks of rest and entertainment
- Have loong arms to embrace with (drag character into next zone)
- **GOAL: befriending the characters, make them relax, remove all signs of life**

## Powers:

- Special: a friendly character will LOOSE WILLPOWER; resist or lie down to rest, and slide slowly into coma
- Movement: slow; only one may go forward to next zone each turn

Role-playing on the edge

# Undercity: RAGE

## Keys:

Sharp edges, Beaks, Hammered, Glowing, Suspicion

Use these keys in any description. Repeat them!

## The cityscape

- Closed doors - Blackened windows - Walls full of angry faces - Distant roaring
- Cars chashing into closed doors

## The ghosts (markers = group + 6)

- Roaring - Running - Hammerhands - Growing thornes over the whole body
- Bestiality showing through - **GOAL: crushing the teeth of the characters**

## Powers:

- Special: thorns may IMPALE characters: resist their thorny embrace or be nailed to them, while they use hammerhands to crush your teeth
- Movement: fast; all of them goes forward each turn, one goes directly into *touching*

# Undercity: DESPAIR

## Keys:

Deep darkness, Dead eyes, Broken wings, Rats, Closed

Use these keys in any description. Repeat them!

## The cityscape

- Closed roadways - Dark doors - Icy shadows - A great eye looking down, dripping tears
- Dogs licking anything, including boots of characters

## The ghosts (markers = group + 10)

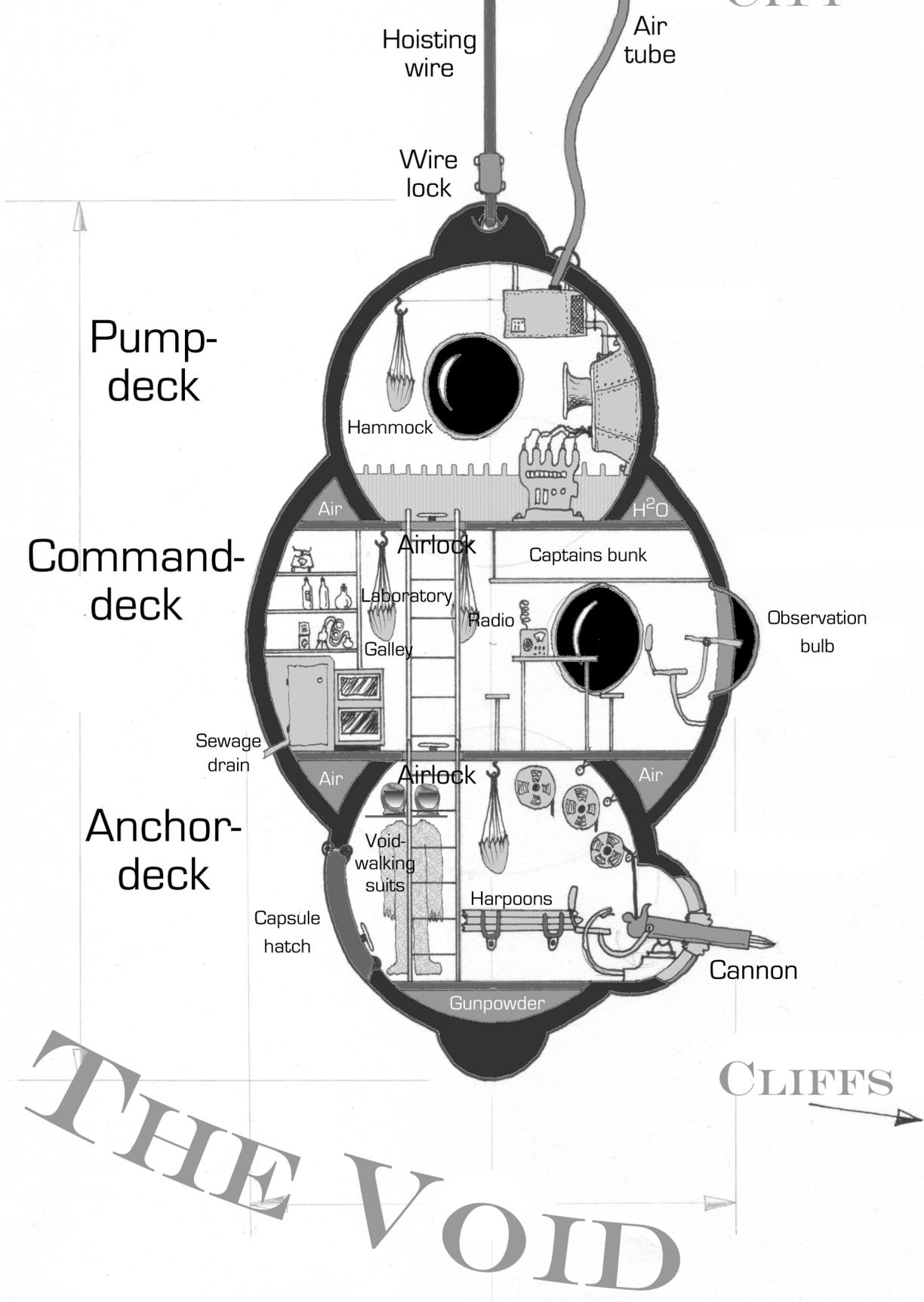
- Dark shapes - Twisted pain - Crying, moaning, gasping - Melting forward
- Longing for a kiss - **GOAL: place despair in heart of characters**

## Powers:

- Special: kissing may POSSESS character; resist or be taken over, cry out in desperation, and go on to commit suicide ...
- Movement: slow; 1-2 may go forward to next zone each turn

# 057 **THE CAPSULE**

Vehicle for exploration of The Edge  
3.version, harpoon, reserve-air X 3



# EDGE+CITY

Encounter-map for the "undercities"

THE SKIN

THE SKIN

THE SKIN

Personal  
encounter  
1:1  
[touching]

Touching  
figures

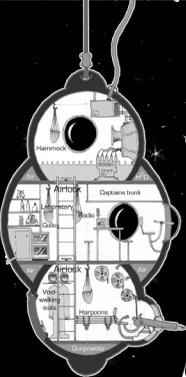
[start characters here]

Closing  
figures

[possible interaction:  
shouting, throwing, shooting]

Distant  
figures

[no interaction]



THE  
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VOID

# **GREAT TREASURES**

## **- beyond The Edge!!!**

### **Citizens kept in the dark by secretive politicians**

In a surprising press-conference last evening, we were presented with the members of a daring project; an attempt to go beyond the edge of the world, and to wring the ultimate secrets from the cold cliffs beneath our city.

We had an interesting chat with the leader of «Expedition Edge», who kindly answered our questions.

- So you propose to hoist yourself over The Edge with a giant crane?
- Ja, we have built an air-tight capsule, three stories high, with all accomodations. The crane has been built to, and it is to be used to hoist us over The Edge.
- So the crane will hoist you out there in a sort of box?
- He-he! Well, you may put it like that, yes. We'll be a can of sardines, ready to swim in the starlight void! He-he!
- You plan to leave the capsule?
- Yes! We have practiced with special suits, and are eager to explore the cliffs under the edge.
- What do you expect to find down there?
- Well, the expedition will bring some scientists, to help us determine what is of significance of the findings, but we know little of what awaits us.
- Some indigenous people of the desert are shouting warning about The Wyrms of Dreams inhabiting the dark depths under the world. What do you say to that?
- We embark on this in the name of science, and will approach whatever we find in a scientific matter. But I dare say that we do not expect to find any «giant wyrm»! That would be a big surprise indeed! None of the theories on The Edge and beyond take such superstition for real. We expect to find cold cliffs, and maybe some remnants of the offerings done by the desert people through the times.
- So you know that Edge City is built upon the very spot where the desert people made their offerings of old?
- Yes, yes, we know. In a purely archaeological sense, these offerings may prove interesting. But a lot more interesting, and indeed closer to the heart of the expedition, is the possibilities of finding rare metals in the cliffs. Imagine mines down there, with no need to dig and blast our way down. There are great treasures to be found under The Edge!

With these words of promise, the dashing figure left us to talk with prominent figures in the city administration, including the newly elected mayor.

The mayor ended the press-conference with a short speech, telling us that Edge City has been a major contributor to this project through many years. So it seems the big men of politics and commerce once more has succeeded in holding the public in darkness, on a matter that may change the future of us all ...

# **DREAMS MAY COME TRUE!**

## **Desert guru claims to have seen «the undercities beneath Edge City»**

News on the Edge (NOTE) have managed to track down the last of the great «medicine-men» amongst the desert people, and had a sit-down with him, smoking the traditional sour pipe and doing «the awakening of true story» (their way of saying we had a chat).

We sit in a ramshackle shed, three hours drive outside Edge City, with a wrinkled man of dark hue, dressed in a worn costume of traditional desert-black. He has served me tea, in an old mug with no handle. In the corner lies a scruffy dog, panting like a stranded whale. The door to the shed is loose on its hinges, and make squeaking noises as we speak.

The guru claims to have seen the «undercities», cities under our feet, under the streets of our modern cityscape. There, in layers of dust and stone accumulated through our history, the skin of Edge City has been left, to live on in darkness.

- «These undercities are bleak shadows of the city you live in», sais the guru.
- How? What exactly do you mean by «bleak shadow»?
- This city, Edge City, has felled its skin several times through history, and each time the skin has sunk into oblivion. The snake lives on, but it is dead ...  
(I do not understand these mystical sayings of the desert, so I go on to question the old bones-bag on his claim to have seen these «undercities»)
- What can you tell me about these «undercities»? How do they look?
- Dark! They are dark and silent places, roamed by haunting spirits! The dead lives there, yearning for the life of blood and bedlam! They take the form of our ancestors, and they lend forms from the lives we live, so when you dream in these dark cityscapes, you meet monstrous versions of your own relatives, friends and working comrades. You...
- OK! I see! So you mean to say, in short, that these undercities are graveyards, kind of?
- No! There are no graves down there, impatient soul! You fail to listen when we talk, and so you will not be awakened! The spirits are alive in the darkness! They sing the silent song of dreams. They wait...
- And what songs are they singing?
- The Song of Life.
- Oh! I see! And they are waiting, you say? Yes? So; for what are they waiting?
- The time of resurrection! They are dreams of old, and they will come true once again, when the children of our time set eyes upon their bleak features ...

The dog stands up, and make a try at cleaning the dusty fur. The dust-cloud makes the old man swear at the dog, and throw yesterdays copy of NOTE at it. The dog opens the door with its snout, and goes out in the sun.

I find this a welcome interruption, and say thanks to the old man for «the awakening of true story». He looks at me with red-rimmed and tired eyes, and says nothing. So I leave him there, under a slanting roof, to drive my car back into the modern life of Edge Ctiy.

Dreams may come true, yes, but I do not believe many of us share the dark dreams of this wrinkled old man.

# On the edge of evil!

## «The Edge Expedition» is an ongoing scandal!

«The Edge Expedition» is the hot talk of town! Rumors abound around this great undertaking. To shift truth and lies is difficult in this rumormongering city. **News on the Edge** (NOTE) has investigated the three most persistent of the rumors.

### Rumor 1: The expeditions real goal is to kill a starwhale!

There in an ongoing demonstration outside the crane-site, with protestors demanding a public hearing. **Save the Whale**, the interplanetary organization to save the whales, has engaged themselves in the question, so the claim has been strengthened in the last weeks.

So; are the expedition equipped to shoot starwhales?

Yes, it is true the capsule carries a great whale-cannon, and powerful harpoons. We've talked with a crew-member, who never admitted that the cannon was intended for hunting. This anonymous member of the expedition told us the cannon was intended for «propulsion of the space-capsule»!!! We leave it to you, our informed readers, to decide which is more likely ...

From a professor in biology at the Edge City University (ECU), we learn that the starwhale, even though never observed by human eyes, is indeed a biological reality. Several findings along The Edge has confirmed the age old hypothesis of whales travelling the void between planets.

So we believe the expedition had starwhales in mind, when deciding to bring a whale-cannon.

### Rumor 2: The expedition leader is a desert-shaman!

**News on the Edge** (NOTE) have talked with the leader of the expedition, and was astounded by the perspective shown by such a distinguished member of the expedition. The leader came close to insulting the desert-people as a whole. In the same talk the leader presented visions of rich and easy mineral-mines under The Edge, visions in sharp contrast to the sites status as holy in the beliefs of the desert people.

The leader claim a birthplace in the Congozonas jungle, and although this is as far from the desert as you can be, we find it to be a curious fact, especially when held against this rumor. There is no way to verify a birth in the Congozonas, so if the leader of the expedition wanted to hide being a shaman, this would be a perfect «background».

So, for this rumor to be true, the site has to be less holy than desert-shamans have claimed for centuries, and the leader of the expedition has to be lying to us. **News on the Edge** (NOTE) do not know what to make of this, but we will investigate. The truth will be told!

### Rumor 3: The expedition is a secret sex-cult!

**News on the Edge** (NOTE) has investigated this rumor with great diligence. It claims that the expedition-members are all part of a sex-crazy orgasmic cult of great secrecy, which has enslaved the leaders of our city in sexual bondage. It is rumored that the capsules real purpose is to transport this cult into the void, where it can arrange a gigantic sexual orgy in zero gravity!

As you all know, the leaders of Edge City has shrouded their dealings in great secrecy these last years. The depth of this secrecy has astounded us, here in **News on the Edge** (NOTE), and we have tried to seek out the reasons for it. We have, however, been left with nothing but hearsay and rumors, and the gnawing simile between the secrecy of the sex-cult and the city. So we consider it our duty to ask if our leaders are indeed bound to a secret cult? Is there great evils hidden in the secret ways of our politicians? Do we have reason to fear for the future of our beloved city?

# A vehicle of death!

## The Edge-capsule is a mad invention, swinging between life and death

**News on the Edge** (NOTE) has talked with one of the crew from «The Edge Expedition». The crew-member insist on being anonymous. To get the inside view of this expedition, we have agreed to this, however wrong we find such praxis. The crew-member is one of the handful manning the capsule purported to bring the expedition beneath The Edge.

- NOTE: Is it true that the capsule will be armed with a great cannon?
- Crew: Yes, it is. The cannon will shoot out great harpoons...
- NOTE: Oh boy! So it IS true! But what do you expect to hunt down there?
- Crew: Nothing. The cannon is part of the propulsion of the capsule. It will...
- NOTE: Wow! You will be driven by CANNON! That is quite fantastic! Really; a cannon?
- Crew: Well, let me explain, please ...
- NOTE: Yes, of course, please do!
- Crew: Once the capsule swings over The Edge, it will loose all weight. All things do, out there in the void. No gravity there, you see. The scientists of the expedition has found this to be a problem. It makes hoisting the capsule down quite impossible, by itself. We have, however, found a solution both simple and elegant ...
- NOTE: You have?
- Crew: Yes. We use a cannon to shoot harpoon-anchors into the cliffs under The Edge. Each harpoon carries a wire from the capsule, and our end of the wire is fed into a simple pulley-system. We use that system to hoist the capsule close to the cliffs, so we may investigate their nature up close.
- NOTE: And then you can look at the cliffs through windows. I see!
- Crew: No-no! We have special, air-tight suits to go out and take samples, and to investigate any cavities in the cliffs. Each suit is equipped with bottles of compressed air, to last us for hours of work on the icy cliffs. We will take turns working the cliffs, with hammer and pickaxe, and even some explosive grenades.
- NOTE: Oh, really? Explosive grenades?
- Crew: Yes, dynamite was found to be too slow and cumbersome, so we will use grenades, if necessary! We will hammer and blast the cliffs, to find whatever is hidden there. And then; when we are ready to go further on, we let go of the anchor and push off. Releasing the anchor will let the capsule swing out into space, like a great pendulum. At the same time we signal the crane, to feed out more wire and air-tube. Thus we ready the cannon for another shot, fastening a new anchor, and dragging us further down the cliffs. We will go down into the abyss step for step, in this fashion.
- NOTE: This sounds, if I may say so, like the invention of a madman!
- Crew: I can't say I disagree with you. None of us looks forward to swinging wildly in the starlit void, or to drag ourselves into the abyss. I have understood that if the wire breaks, we will most likely be hurled towards the stars, with no chance of stopping. We will fly through the void until we starve to death, and then the capsule will continue, like a silent coffin in the great dark ...

**News on the Edge** (NOTE) let the unlucky crew-member go back to the preparations. But we must ask; is it really possible to prepare for such madness!?

**News on the Edge**

- telling the truth -

# Mindboggling discovery!

## Merited scientist has found The Song of Life!

**News on the Edge** (NOTE) is proud to present you, our informed readers, with a scientific discovery to match the theory of evolution! In an exclusive agreement with a merited scholar, we present the discovery of **The Song of Life!** Nothing less!

The scholar in question has given us exclusive access to his scientific work on the theme, which will be presented to the public in short time. Our scientific reporters have studied the material, largely within the field of applied quantum physics, and have found it to be not only credible, but full of mindboggling revelations! We have worked for weeks with the complex material, putting it in lay terms and boiling it down to a easy-to-read facts.

The song of life arise from the starwhale. It is the origin of all life on our planet, and connects it. It also connects our minds to the megamind of the starwhale. This connection is always active, always present, and it explains a lot of phenomena the science hitherto has failed to explain.

By using scientifically enhanced trance-techniqwues of old, it has been possible to establish conscious contact with the starwhale, the origin of life, and to learn the nature of The Song of Life. In short; The Song has been sung by a living soul, and by singing this soul has changed the world, and the starwhale. It is acknowledged by the starwhale that once life has evolved to a certain point, this feedback-song is bound to happen.

Peace is a quality of The Song of Life, and so is love. The healing power of love brings peace to the world on so many levels; between nations, between working comrades, between quarreling children ... and healing on all levels is done by The Song.

We are the instruments for The Song of Life. Through the proliferation of our species we strenghten The Song. Your very existence is a note in the scala of The Song, and your life from birth to death is one of uncountable melodies in The Song.

Dreams are our way of singing without knowing it, and by dreaming we preserve our souls for all eternity. Our dreams are preserved within the all-encompassing consciousness of the starwhale. Thus age old beliefs in an afterlife are explained. The afterlife is proven to be a reality of our world, a dream come true, and not some superstitious mumbo-jumbo.

So we give you **The Song of Life!** Or rather; we celebrate the existence of it with you!

These days humankind has reached a new level of consciousness, the level needed to sing The Song of Life directly and deliberately. **News on the Edge** (NOTE) looks forward to the publication of the full scientific material, and to the days when schools are teaching The Song of Life to eager children of a new time.

# Edge City

character sheet

Name: \_\_\_\_\_

Home: \_\_\_\_\_

Person: \_\_\_\_\_

Work: \_\_\_\_\_

Person: \_\_\_\_\_

Person: \_\_\_\_\_

Person: \_\_\_\_\_

Person: \_\_\_\_\_

Person: \_\_\_\_\_

Person: \_\_\_\_\_

Notes

