

# MAGUN<sup>TM</sup> II

## THE CHILDREN OF THE HUNT

One-Shot-Edition | Material for the gamemaster



GRADGAR



MAGUN-MOD



# MAGUN<sup>TM</sup> II



MAGUN-MOD©



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## PRONUNCIATION GUIDE

- a** in a stressed syllable is long, like in far. a in an unstressed syllable is short, like in about.
- e** is a long eh as the German word „Reh“ - not like English “see”, but more like the start of “say”, without the “y” sound.
- i** is never „aye“. In a stressed syllable, it’s long as in see, in an unstressed syllable, it’s short as in bit.
- th** is a sharp th as in thief.

### The realms:

- Spirat: SPEE-raht (similar to spirit but with longer i)
- Erith: EH-rith

### The gods:

- Deyon: DAY-yon
- Fel: Fehl (long eh)
- Magun: Mah-GOON
- Maveres: Mah-VE-res
- Morntan: Morn-TAHN (morn as in morning, long a as in far)

### The peoples:

- Dreyven: DREY-venn
- Feyyen: FAY-yen
- Finren: FINN-ren
- Ganlen: GANN-len
- Kithar: Kee-THAR
- Maveres’ta: Mah-ve-RES-tah (short a)
- Sarithanen: Sah-ree-THA-nen (short a except for the stressed syllable)
- Vulpa: VUL-pah (short u as in pull, short a)

### Magic:

- Glerigalis: Gleh-ri-GAH-lis (short e as in get, short i as in bit)
- Ign’per: Ig-n-PEHR (short i as in bit, hard g as in go, per like in person but with a long eh)
- Magis: MAH-gis (long a, hard g as in go)

- Prisalis: Pree-SAH-lis
- Rupalis: Ru-PAH-lis (Ru as in ruby, short i as in bit)
- Spirtes: SPIR-tess (short i as in bit)
- Synes: SEE-nes (with a soft s at the start)

### Names in this adventure:

- Azar: Ah-ZAR (short a)
- Brin: Brinn (short i, as in bit)
- Crèrer: Kre-REH
- Cindrier: Sin-dree-EH
- Cré: Kreh
- Felica: Feh-LI-sa
- Fracale: Fra-SAL
- Inges: ING-ges
- Ildes: ILL-des
- Karadeau: Kah-rah-DOH
- Katharna: Kah-THAR-nah
- Kathradi: Kath-RAH-dee
- Kirfa: KIR-fa
- Piler: PEE-le
- Pio: PEE-yoh (long o, as in long)
- Relia: RAY-li-ya
- Sabiller: Sah-bee-LEH





# THE CHILDREN OF THE HUNT

## INTRODUCTORY CAMPAIGN

Welcome to the world of Magun – a world where ancient and young peoples alike strive to find their place in a newborn world, rising from the ashes of a war that spanned the entire globe. A world in which once-enslaved, now-liberated otherworldly powers exert their influence over the fate of mortals, gathering followers in their wake. Those gifted with magic – the channelers or magis – summon these spirits, and those blessed by gods and demons alike wield powers beyond the natural.

Survive in a realm of untamed wilderness, power-hungry rulers, tormented monsters, and rising cults that turn to ancient powers in hopes of a better life. Find your way in a harsh reality where every decision bears weight, and the struggle for soul balance often matters more than the promise of glory or gold.

## WHAT AWAITS YOU IN THIS ADVENTURE?

In this introductory role-playing game adventure, you will explore the world of Magun by living through the journey of your characters from innocent children to influential, capable adults. It all begins in a small village struck by cruel fate. There, your characters will uncover a long-forgotten power that will change their lives – and their home – forever.

The Children of the Hunt is a beginner adventure divided into four chapters. The first chapter is designed as a one-shot – a short adventure playable in a single evening – to introduce you to the basic rules and a glimpse of the world. With each chapter, decisions become more significant, and consequences more severe. The first chapter is available as a free download. The remaining chapters, along with the complete rulebook, will be available as a full campaign volume.

This adventure is written in a way that even complete newcomers to role-playing can dive in with ease. Veteran players can feel free to adapt,

skip, or expand upon the detailed read-aloud texts and guidance as they see fit.

## WHAT IS ROLE-PLAYING?

Role-playing is the cooperative experience of living a story through the eyes of self-created characters. Your group needs one person to act as the Game Master (GM), while the others play as characters within the story guided by the GM. While theoretically possible with just one player, the ideal experience unfolds with three to five players.

The essence of role-playing is imagination, creativity, and interaction. You'll walk through a world filled with adventure, danger, and magic – not as yourselves, but as your characters. You'll react, interact, and act as they would. The rules and the GM will guide you, but the story is yours to shape.



## THE ROLE OF THE GAME MASTER

As the GM, you not only describe the world – its places, creatures, and people – but you also bring to life every character not played by the other players. Your role is to craft thrilling or touching moments, paint vivid scenes, and present paths for the players to walk. Most importantly, you must stay open to their ideas. No matter how carefully an adventure is planned, players will always find a way to stray from the intended course. A good GM adapts and keeps the story alive without making players feel restricted.

As GM, it's important that you know the rules better than anyone. Ideally, players will gradually learn the rules relevant to their abilities, and everyone can help each other during play. If your players eventually understand the rules as well as you do, even better – but don't count on it. Be ready to support them.

At the beginning, you'll need to guide the group more actively, especially if the players are new or don't know each other. You'll need to know what must be done to bring the story to life

## THE ROLE OF THE PLAYERS

As a player, your job is to create a character with a backstory, abilities, and talents – and figure out how to bring that character to life. This adventure includes pre-generated characters you can use. Read their descriptions carefully. If you want to make bigger changes, discuss them with the GM to avoid disrupting the story or the group dynamic.

Familiarize yourself with the basic rules, especially those tied to your character's skills. This lightens the GM's load and helps keep the game flowing smoothly, allowing more space for immersive play.

But most importantly: act as your character. Think, speak, and respond as they would. Don't be afraid to start conversations in character, explore your role, and try something new. In a role-playing game, you can be a hero, a mercenary, a channeler or a scholar – embrace the freedom!

## HOW THE GAME WORKS

The core structure of the game follows a simple loop:

1. The GM describes a scene – where the characters are, what they see, hear, and sense (for example, the interior of a tavern).
2. The players respond – describing what their characters do, say, or feel (for instance, they sit at a table and order a drink).
3. The GM narrates the result of their actions (perhaps the tavernkeeper gets angry because the characters failed to introduce themselves, as local custom demands).

This rhythm continues throughout the game. Sometimes, actions will require a dice roll to determine success. Outside of com

## WHAT YOU NEED

To play the first chapter, you'll need a few six-sided dice (d6), a pencil, and an eraser. Everything else you need is included here or later in the full adventure book. All handouts intended for players are also available as separate PDFs for download from the MAGUN homepage or via DriveThruRPG.

Before you begin, decide who will be the Game Master and who will play characters. Only the GM should read the adventure in full!

## HOW TO USE THIS ADVENTURE

The GM should read the entire adventure thoroughly. Some sections are meant to be read aloud to the group, while others – like character sheets, special maps, or images – can be printed or copied and distributed during play to enhance immersion.



Texts with this symbol and in this layout should be read out aloud or described for the player in your own words



Texte mit diesem Symbol und diesem Rahmen sollten den Spielenden vorgelesen oder mit eigenen Worten beschrieben werden.





Texts with this symbol describe events that can influence the plot of later chapters.

If your group is entirely new to role-playing or has unanswered questions, consider holding a “Session Zero.” This initial session helps you select characters together, answer questions, agree on a playstyle, and set boundaries. Tools like the X-Card and social agreements can be used to create a respectful, enriching, and exciting experience for all. Once that’s done, you’re ready to dive in.

The pre-generated characters are designed to get you into the game quickly. Their backstories and traits can be adjusted slightly, and how you portray them is entirely up to you. Everything on the character sheet can be modified, as long as it doesn’t contradict the story or exceed defined limits. The characters begin as young children with limited or undeveloped abilities. As the campaign progresses, they will grow and evolve with each chapter. By the end, you’ll have a fully fleshed-out character ready for future adventures of your own design.

The first chapter can be played in 1.5 to 3 hours, depending on the number of characters and your group’s play style. While it assumes four characters, more or fewer can also work.

The campaign is designed to establish a shared backstory for your characters, which can enrich role-play moments in future adventures. Chapters 2 through 4 are more open-ended. It’s highly recommended to read *The World of MAGUN2* and the *MAGUN2 Rulebook* to better adapt to individual solutions and support deeper character development.

Once you’ve read everything as the GM, you can give your players a rough overview of the setting and what to expect—without revealing too much. Then, hand out the character sheets and let each player choose their role.



## THE WORLD OF MAGUN

The world of MAGUN is steeped in spirits and demons who reach out from their own realm — the Spirat — to touch and influence the world of matter and mortals — the Erith. Like the mortal peoples, these beings are not inherently good or evil. They can be benevolent or cruel, powerful or weak. The demons are said to be the soul of the planet, having existed long before the gods arrived. A rare few among them are so mighty that their names are spoken in the same breath as the gods. With the gods came the spirits — the souls of all mortals.

The gods created the peoples of the world in order to determine who among them was the greatest. Deyon, father of the first-born immortal people — the Dreyven — was crowned king when the other gods beheld his creation. The Dreyven were the first children, shaped in the image of their creator and eternal in life. In reverence, Mavere gave this creation the “First Gift”: servants for the Dreyven, formed from animals. These secondborn were called maveres’ta — among them the humans, who followed the beastkin as the “Second Gift”.

The Dreyven’s power grew and their culture spanned around the world. Some of the Dreyven but also of the servant peoples had the ability to call upon the spirits of the Spirat to perform supernatural deeds — a pact that granted the spirits experience in exchange for service. These magically gifted among the peoples were called Magis or Channelers. Pacts could also be made with demons, promising protection and power in return for offerings.

But the Dreyven became cruel and decadent in their endless existence. The firstborn lost all compassion for other beings. They enslaved not only one another but bred the secondborn for their own purposes. Even the freely given power of spirits and demons was not enough for them. They tore demons from their own realm, bound them with mighty magical chains, and forged them into instruments within so-called demon forges — where they served as machines or weapons, or simply as fuel to amplify Dreyven might.

When the world of the Dreyven descended into chaos by the “Third Gift” of the gods — the gift of death — the Great War erupted. Slaves rebelled. Demons were freed from their forges and, in endless rage, laid waste to all they could reach. The war engulfed every continent of the world. The demon goddess Fel, mistress of desire, love, and friendship, lay dying and wept so bitterly for the unending suffering that the waters of the world rose and drowned the old lands. When the world, after a century of war, stood at the brink of ruin, the goddess Magun — mistress of spirits and magic — intervened. She ended the Great Flood and the war itself. Deyon, once king of the gods, abdicated in shame at the suffering his creation had brought upon the world, and Magun took his place.

Magun granted the peoples of the world a second chance to prove themselves. But her grace came with a warning: “If you repeat the mistakes of the past, if you act again like the children of Deyon and torment and enslave the spirits anew, I shall descend and shatter this world. We gods will test you, day by day. These are my words, and woe unto you if you fail to understand them.”

The few who survived were left with a world washed bare. Cities had vanished. Kingdoms lay in ruins. In the forests once drowned, the bones of vast sea creatures, shells, and corals can still be found. Coastlines were reshaped, and only slowly did the peoples dare return to the lowlands.

In the first three centuries after the war, it was the magically gifted who shaped history. Foremost among them were the Ign’per, a group of trained Magis who wield the element of Fire and can thus more easily contact spirits and demons. They founded the Glerigalis, an order sworn to recognize and prevent the old world’s mistakes before they are repeated. This order quickly gained great influence across the continent. But not all welcome their influence — nobles often speak with resentment of the Magis who interfere in the decisions of ruling houses.

The Dreyven have lost much of their power, but not all by far. Some even fought on the side of their former slaves during the Great War. Yet demons have long memories. The demons of this age remain scarred and disoriented from their time as captives under the Dreyven. Only a few have managed to form small cults, gaining strength through worship and new pacts with the peoples. The spirit and demon realm remains wild and primal. The forests of the material world are home not only to bears, wolves, and other dangerous beasts — but also to manifested spirits of the past and wrathful demons who now seek new territories and often unleash their centuries-old pain on others.





## THE CAMPAIGN SETTING

This campaign takes place in the year 303 after the Great Flood, which ended a century of liberation war. The tales of that war have become legends. No one remains who can speak firsthand of the flood or the battles. You play in a harsh, expansive region. The community holds together tightly, and the fates woven in this adventure are decisive for the region — though not world-shattering. You play in a rural land of simple dwellings amidst wild nature.



### WHAT THE CHARACTERS KNOW

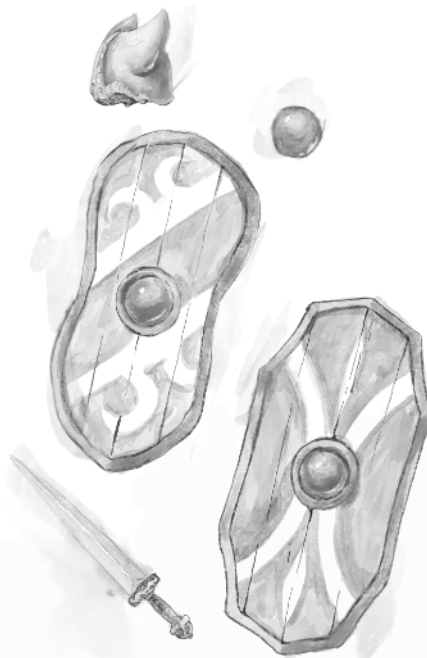
"My name is Felica. This is **Crèrer**, it's on the northern coast of **Cindrier**. Cindrier is a kingdom. Our queen's name is **Fracale**. Grandpa says her family has ruled for over 200 years.

Our village is part of a principality. The princely family is called **Karadeau**, and they own all the settlements north of the **Kirfa Forest** and the city of **Kirfa**, south of the forest itself. They have a lovely estate at the edge of the **Cré Grove**, but I've only been there once — when Mama had to pay our overdue tribute. Every year we give them three of every ten wool bales. Mama and Papa raise sheep.

A lot of folks here are shepherds. Papa says it's because little else grows well here, except Inges turnips. You can't really eat them. They taste awful. But they're great for dyeing things. The green in our village crest comes from the Inges turnip. We often dye our wool with it.

If you walk far to the north, you'll come to the **sea cliffs**. They're super high, and I always get scared if I get too close. But the sheep like it up there. The river — **the Kir** — splits in two just before the cliffs and found a way through them to the sea.

If you follow the Kir's shore, you can get to the beach without climbing. That's where the fishers are. They built a few huts there and keep their boats in caves within the cliffs. Everyone in the village calls those caves **Fisher's Nest**. From the shore, you can see the island of **Pio**. The fishers have a small camp there too, to sail out farther.



*Helmet and 'stone' of the rulers. Sword and shield of those who fight and are fit for war.*

Back there (points west), there are spooky rocks. The grown-ups call them **The Longest Night**, ot **Morntan's Tears**, and I think they're scared of them. Mama says that's where Morntan wept before the gods banished him to the moon's void for thousands of years. Grandpa says Morntan is the king of all lesser demons. He says only Morntan cares for the little demons. But our **Ign'per Sabiller** says Morntan only brings vengeance and sorrow. Sabiller is a **Fire Magis**. Grandpa says they can walk between the worlds and speak for the spirits and demons.



*Fashion of the region*

The other way is the **Dreyven Ring**. We go there for celebrations. Sabiller gives thanks to the goddesses Magun and Maveres, and then we celebrate the start of the planting season, or the



*Village and house of the region*

harvest, or the new year. I love the Ring. It's beautiful. **The old Dreyven** built it long before the flood, and Sabiller says you can read the stars and sun with it.

When the sky is clear, I can sometimes see Morntan's Tears, even if Grandpa says that's impossible! We don't have many trees here. It's hard to play hide and seek, but you can see really far.

That's Jackim (points to a vulpa). He's one of the village warriors. We've got a few vulpa families here. I like the foxfolk. They're not as serious as our parents.

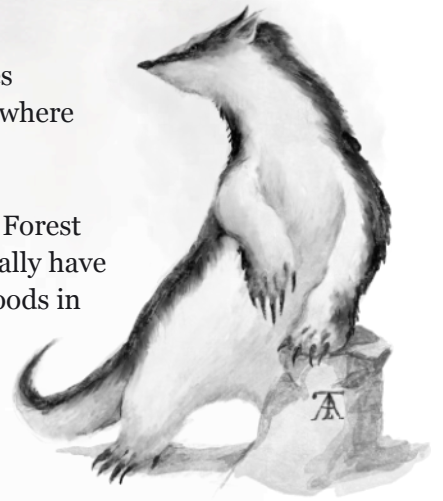
The leader of the warriors is called **the Sword** of the Village. Her name's **Kathradi**, and she's a **Finren**. She lost her home and nearly all her family. She hid in our village and then decided never to leave. She chooses who becomes a warrior and commands the fighters. My Papa is a fighter too, but he never had to go off with the warriors.

My friend Piler's mom is a warrior. That's why he lives inside the wall on the hill, where our stronghold stands.

No one goes into the Kirfa Forest in the south unless they really have to, like when we sell our goods in Kirfa's market. Grandpa always brings an offering for the demons that live there. They're called

**Kithar**. Mama says the lumberjacks have to make offerings too, or the Kithar could get dangerous. Papa once saw one. They're really small. About the size of a cat, he says. They made bodies from animal bones, earth, and twigs, so they don't have to stay in the Spirat — so they can gather experience in our world, the Erith, like real living things.

They're not monsters, they're Feyyen. Mama says that's what makes them more dangerous. But Papa thinks they're like children — full of mischief and always mimicking adults. I like the Kithar."



*A dakarin. Predators up to 1.6 metres long that are related to the badger.*



*A Feyyen from the clan of Kithar.*





## CORE RULES

MAGUN 2.0 is based on the rules of Forged in the Dark. The core mechanics are the same, but the rules have been heavily modified to better reflect the spirit of adventure in MAGUN. The system is released under a CC license and may be used freely. It may not be resold as an "original creation," but it can be used and modified by anyone. It may be sold as part of your own roleplaying game, but only under the same CC license. The base system (Forged in the Dark) can be downloaded and used according to their licence [HERE](#).

This work is based on Blades in the Dark (found at <http://www.bladesinthedark.com/>), product of One Seven Design, developed and authored by John Harper, and licensed for our use under the Creative Commons Attribution 3.0 Unported license (<http://creativecommons.org/licenses/by/3.0/>). Blades in the Dark™ is a trademark of One Seven Design. The Forged in the Dark Logo is © One Seven Design, and is used with permission.



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## SCENES

The chapters are divided into scenes. Scenes are used to divide the story into segments and determine how often abilities can be used—similar to “rounds” in other systems. Whenever the story shifts location or mood and a new section begins, this counts as a new scene in the unfolding story.

As an optional tool for structuring scenes and narrative, the GM may use so-called “**clocks**.” These clocks are divided into segments that fill up through player actions. The number of segments is determined by the GM and may vary by scene. The more segments a clock has, the more actions are needed to complete it. There are **Scene Clocks** and **Event Clocks**.

### SCENE CLOCKS

A Scene Clock determines how many actions characters must take before a scene resolves and transitions to the next. It provides a temporal (action-based) framework that can help keep the story moving.

Each character action fills 0 to 4 segments of the Scene Clock. How many segments are filled is determined by rolling six-sided dice (d6) during **action rolls**, which are made when characters take action. (See “Actions and Action Rolls” for more.) Filled segments are never emptied.

***Example:** If the GM wants a scene to take between one and three character actions, a Scene Clock with 4 or 6 segments may be used. The scene would then require 1–3 successful actions to resolve.*

### EVENT CLOCKS

An Event Clock is used to determine when a negative event is triggered. The Event Clock fills by one or more segments whenever characters fail an action or must pay a price for success. Once full, a pre-defined event is triggered.

Unlike Scene Clocks, Event Clocks may span multiple scenes or even entire game sessions. Depending on gameplay, filled segments may also be removed.

***Example:** The village where the characters are staying is suspicious of them. Each time they fail or pay a price for success while interacting with the village, a segment of the clock fills. Once full, the villagers attempt to drive them out by force.*

## ACTIONS AND ACTION ROLLS

To have their characters act in a scene, players describe their character's goal and how they intend to reach it. Then, they choose one of their nine talents that fits the approach.

**Note:** The approach can include several actions. FitD deals with entire scenes, and rarely just individual actions.

- **Define the goal:** What do I want to achieve? "I want to hear what the guard says."
- **Describe the approach:** What do I do to get that result? "I sneak up and stay in the shadows, moving when the guard turns away."
- **Choose an appropriate talent:** Which talent do I need for that? For example, Dexterity for precise movement.

Check the character sheet. If the character has a background that could help with this task (through experience or knowledge), the GM may increase the effect of the action.

The GM determines how effective the method is and defines what effect will occur on a success.

Then, the player makes an action roll: roll a number of d6 equal to the points in the chosen talent. Skills or conditions may increase or reduce the number of dice rolled.

**Note:** The GM normally doesn't roll a dice. The players' roll decided both their own success and the environment's reaction.

The highest single die result determines the outcome:

**1, 2, or 3:** Something goes terribly wrong. The story takes a dark turn. The goal is not reached. The GM may fill up to 1 segment of the Scene Clock. One or more Event Clock segments fill. The character suffers a consequence defined by the GM—this could be a condition (see "Conditions") or a situation change.

**4 or 5:** The character succeeds, but at a cost. The GM and players determine the narrative consequence, which cannot negate the success. This success with a consequence normally fills 2 Scene Clock segments. The consequence may also fill segments on the Event Clock.

**6:** Full success without consequence. Fills 3 Scene Clock segments.

**If two or more dice show a 6,** an additional positive effect occurs, which may provide an advantage in future scenes or uncover important information.

## Rolling with 0 Dice

There are two reasons for having 0 dice:

1. The chosen talent or talent group has no points.
2. Modifiers or effects reduce the dice pool to zero.

In this case, roll **two dice** and take the **lower result**.

## ASSISTING

Characters may support each other in two ways: **Helping** (for two characters) and **Group Actions** (for three or more).

### HELPING

A character may help another by sacrificing **1 point of Soul Balance**. This grants the acting character an extra die or stronger effect.

The helper must narrate how they assist, and it must fit within the established narrative. Only **one point of Soul Balance** can be sacrificed per action.



## GROUP ACTIONS

If three or more characters pursue the same goal, they may make a group roll. One character takes **responsibility**. Everyone rolls the same talent with their individual dice pool. The highest single result across all dice determines the result for the group.

However, for each character whose **highest die is a 1, 2, or 3**, the **responsible character** loses 1 point of Soul Balance and suffers any consequences.

***Example:** Four characters try to block a narrow mountain pass by triggering a rockslide to escape their enemies. One takes the lead. All roll Strength. Characters A, C and D each have 2 points in their Strength talent and thus 2 dice. Character B only has 1 point and therefore only 1 die:*



*A (responsible) rolls 3 and 4.*

*B rolls a 3.*

*C rolls 1 and 5.*

*D rolls 1 and 2.*

Highest roll is a 5 (from C) – the group succeeds. But B and D failed (highest die  $\leq 3$ ), so A loses 2 Soul Balance points and bears the consequences: Because B and D lost their grip, A is trapped and injured by falling rocks.

## CONDITIONS

**Conditions** describe anything that negatively affects a character—injuries, stress, exhaustion, etc.

They can be a **consequence** of failed actions or the price of success. Conditions can be freely described to enhance roleplay and help guide how they are resolved or healed.

There are four **severity levels**: Light, Full, Severe, and Extreme.

**Light and Full:** Each has two boxes. One filled box already triggers the listed effect.

- 1–2 Light Conditions: Reduces effect of future actions by 1.
- 1–2 Full Conditions: Reduces the number of dice by 1 on action rolls.

**Severe:** Character may only act in the scene by spending 2 points of Soul Balance or if another character helps.

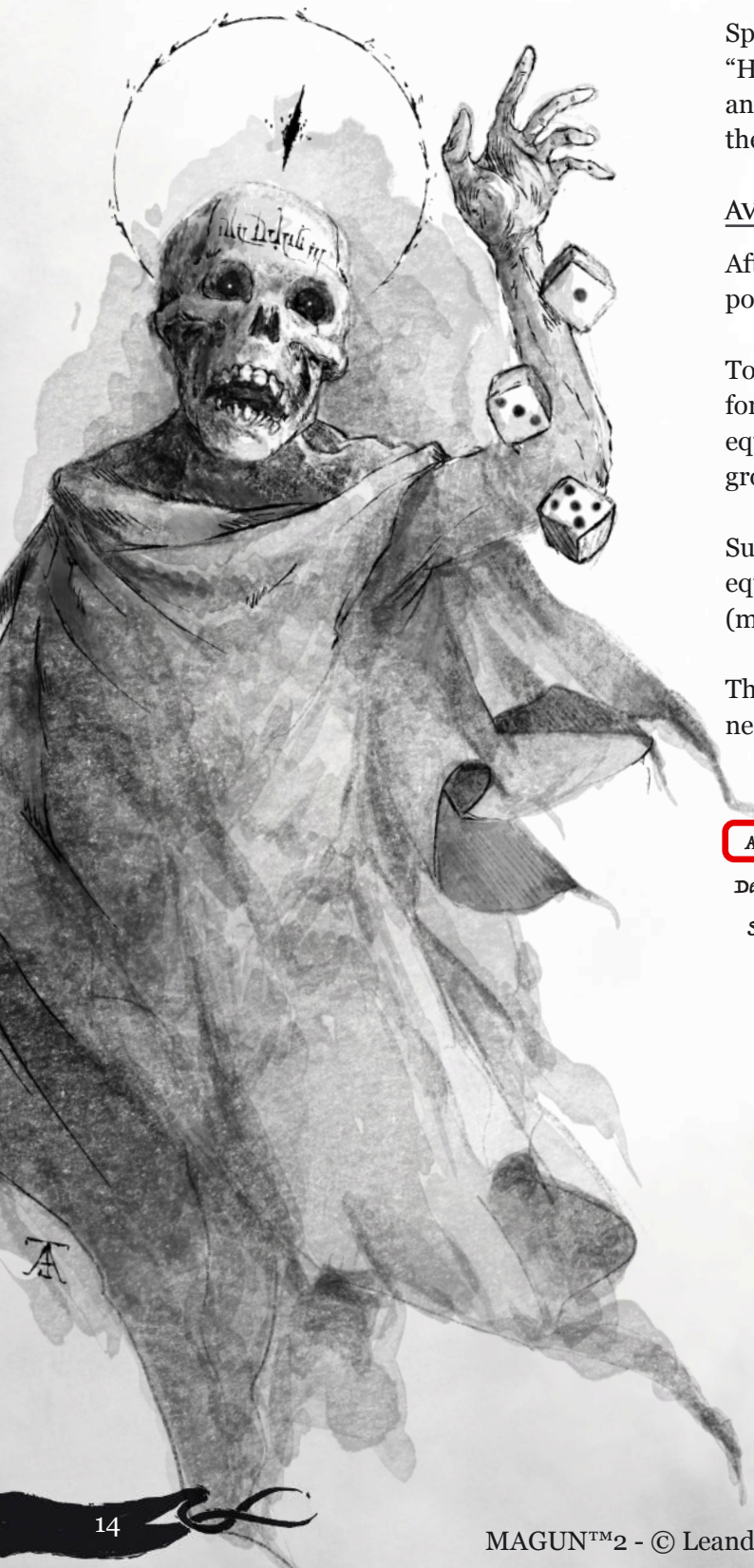
**Extreme:** Character falls unconscious. Can be awakened, but must spend 2 points of Soul Balance to act again.

Receiving an extreme condition causes a **Soul Scar**—a permanent trauma that affects future behavior (not relevant for this one-shot).

If no room is left for new conditions of a given level, the new condition moves up in severity. Thus, a minor injury can become deadly if the character already has several conditions.

## SOUL BALANCE

Soul Balance points not only represent a character's mental resilience, they can also be used to influence action rolls, avoid consequences, or create flashbacks. Within the narrative, spending Soul Balance points is shown by a character pushing themselves beyond their limits to do incredible things or even influence others and their environment. Too much strain may lead to serious consequences (see "Overstrain").



## USES OF SOUL BALANCE:

The sacrifice of Soul Balance points has to be announced before a die is rolled. You can only use Soul Balance points once per action.

### INFLUENCE ACTION ROLLS

Spend 2 points to get +1 die for an action roll  
OR receive +1 effect, OR ignore condition penalties for the whole scene: the character grits their teeth and pushes themselves beyond their limits.

Spend 1 point: Help another character (see "Helping") by giving them an additional die for an action roll or enhance the possible effect of the outcome.

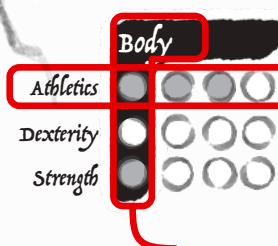
### AVOID CONSEQUENCES

After a roll, players can spend Soul Balance points to resist consequences.

To do that, use the talent group that was used for the action roll and roll a number of dice equal to the number of talents in that talent group with at least one point.

Subtract the highest die from 7. The result equals the number of Soul Balance points lost (min. 1, max. 6).

The consequence is then weakened by 1 or even negated — describe how with the GM.



*Talent has a value of 3*

*Talent group has a value of 2 here  
(= 2 dice for avoiding consequences)*



## FLASHBACKS & SELF-FILLING

### INVENTORY

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At any time, players may describe flashbacks that alter the current scene or grant an item.

Costs 1 Soul Balance point, and possibly money/items, if they would be required to enable the changed situation (e.g. the money that was used to buy the rope they now have).

Flashbacks must not contradict the narrative and require the character to have at least 1 Soul Balance left after the flashback.

### OVERSTRAIN

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If a character's Soul Balance drops to or below 0, they are completely exhausted and receive the Severe Condition "Spirat Madness".

They become weakened and start seeing disturbing visions—barriers between worlds tear open, and spirits or demons pull at the character's soul.

They receive a Soul Scar—a trauma based on the triggering event. Scars persist permanently and should affect the character's behavior (e.g., phobias, tics, anger, fear).

These do not affect stats, but must be roleplayed and should optimally appear at least once per session.

## SUMMARY OF SOUL BALANCE COSTS

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- **2 points:**

+1 die to action roll

OR +1 effect

OR ignore conditions for the current scene

- **1 point:**

Help another character (+1 die OR +1 effect for their action roll)

OR describe a flashback or gain an item

- **1–6 points (roll-based):**

Avoid consequences

These are the most important rules for this one-shot. The full rulebook/campaign includes further details on abilities, character creation and development, weapon rules, and more.



**From here on, only the GM should read further.**



# CHAPTER 1 – A LIGHT IN THE DARK

**Chapter Summary:** In the first chapter, the characters are still children between eight and twelve years old and help with the annual work on the sheep pastures, which is combined with a spring festival. But a massive tidal wave of unknown origin causes the coastal area where the player characters are located to collapse, and the characters, along with a woman from the community, fall into an underground cave. There, they must find a way to save themselves. Along the way, they encounter not only two small "Kithar"—local "Feyyen" (material animated by lesser demons)—but also an ancient power, long forgotten, which will forever change their future lives.

The chapter is divided into four short scenes.

## SCENE 1: SHEEP, PASTURES, AND BLOOD

**Scene Summary:** On the way to the pastures, the players meet a few other children. They quickly notice a crowd of kids surrounding a fight. But the situation is easy to resolve.

**Scene Objective:** This is a short introductory scene, resolved through a single player action. The players can ease into the atmosphere, describe their characters to each other, and have their first roleplay moment—including a simple action roll and experiencing the consequences of their actions.

**This scene does not use a Scene Clock.**

Any character action will resolve the situation. From the next scene onward, you as the GM will work with both Scene and Event Clocks.



Spring has arrived again. The northern pastures need to be prepared for the sheep. The whole village is on its feet, and all the children are handed baskets and sacks to search the coastal fields for Ildesherb, a plant toxic to sheep. The region's typical green cloths hang from the windows, and green and yellow ribbons decorate the budding trees and shrubs throughout the village.

You and the other kids boast and speculate who will collect the most herbs and become the "Sheep Hero." The Primalis and Channeler of the village, Mistress Sabiller, already decorated and blessed the ceremonial furs for the winners days ago, adorning them with beautiful green ribbons. As every year, the winners will open the festivities at her side and serve as judges for the games.

You are on your way to the northern pasture. Everyone is dressed warmly and equipped with a sack or basket. You gather with a few other children and head out. Describe your character's outward appearance, then what the others might already know about them and their life.

Once everyone has introduced their character and any connections are established, continue with the following:



Scattered and with little distance between you, you and a group of other kids walk through the pasture toward the coast, singing songs which welcome spring. A few hundred meters ahead, the adults have already set up carts and collection baskets. The sky is white-gray with clouds this morning, and a cold wind blows the salty sea air into your faces. The pale grass bends flat in the wind, and seagulls glide against the gusts. Halfway there, you spot a small crowd of children. Two kids are at the center of the group. Katharna, a tall 10-year-old girl from the village center, has Brin, the 9-year-old son of Relia the huntress from the southern part of the community, in a headlock. Katharna's hair is tousled, one of her braids undone. Brin has tears in his eyes, and blood is running from his nose. "You little scumbag! Give me your food and we'll forget about this!", you hear Katharna say triumphantly.



You know them both. Brin is a bit odd but is already very skilled with a slingshot. Katharna is strong and aggressive. This isn't her first fight, and her parents who are—like most—shepherds, see her future among the community's warriors.

The players can now decide how to resolve this scene. If they choose to ignore it, the scene ends automatically and you move to Scene 2. If they choose to intervene, ask clearly for their goal and how (using which action and talent) they want to achieve it. This keeps the game flowing and makes the story easier to tell. Of course, players may also interact with NPCs before making a move. But as soon as an action could change, influence, or resolve the scene, a roll should be made to determine the outcome.

#### USEFUL INFORMATION FOR THE GM

**Katharna**, a strong 10-year-old girl, is known for her aggressive nature and endurance. Her parents are shepherds, but she's clearly on the path to becoming a warrior.

**Brin**, a 9-year-old boy, is the son of one of the village's huntresses. He's great with a slingshot and can even knock small birds from trees. He's odd, doesn't speak much, and when he does, it's often something strange.

#### Background:

Brin, who never liked Katharna („She's mean and dangerous!“), threw a small stone at Katharna's head after she pushed him aside to walk past. She slapped him, and he pulled her braid. Now she has the upper hand and demands his food as payment for the stone and her messed-up hair. Her parents forgot to pack her lunch—again.

**The adults near the carts** are unaware of the fight. If called for help, they will bluntly blame Katharna, ending the conflict strictly. She won't like the players after that. Brin will remain neutral.

**The other six children** are bystanders. They won't act unless encouraged by the players or if the players fail.

#### If the Players Fail

If the players intervene but fail (highest die result is 1, 2, or 3), the acting character might suffer a minor injury, Katharna gets Brin's food, and the other children side with her. Brin will be seen as the culprit. Katharna will view involved characters as weak or incompetent in the future. Brin will remain neutral.

#### If the Players Don't Intervene

If the characters stand by or choose not to resolve the situation, Katharna gives Brin one last hit and takes his food. Both characters will be wary or indifferent toward the player characters in future chapters.



**Narrative Impact:** The players' choices here can greatly affect future chapters, as both Katharna and Brin will reappear. Record how this scene ends.

Depending on the outcome, either or both characters might support or sabotage the players in later scenes. You and the group can decide together how these relationships evolve.

## SCENE 2: THE DARKNESS

**Scene Summary:** The characters are out on the northern pastures with a few adults.

Everyone is scattered across the area, collecting the Ildes plants. There's singing, the adults chat on their wagons, and the children sneak to snatch each other's hard-earned loot. Suddenly, a massive tidal wave hits the coast, collapsing part of the landmass. The player characters and one adult are buried and find themselves trapped in a large, pitch-dark cavern.

**Idea:** This is a moment where the group can begin to define the world and story together. Their connection to their own community may deepen here, and each group and game may shape the following scenes and chapters very differently.

The characters need to find a way to orient themselves. At the far end of the cave they've fallen into lies a man-made tunnel, partially damaged. It leads to their salvation—but also an unexpected guardian. The players should figure out how their child characters might reach a potential light source or otherwise navigate the

darkness. If their actions fill the Scene Clock, the next scene begins.



**Scene Clock** 3 segments for “the darkness.”



**Event Clock:** 4 segments for “Azar is dying.” Azar, a woman from the community, has fallen into the cave along with the children—but wasn’t as

lucky. Her leg seems broken and is trapped beneath a rock that only a group effort from the children can move. She has a severe head wound and is unconscious. She’s at risk of dying if help doesn’t come soon. Every failure—and optionally, every success with consequences—fills a segment on this Event Clock. The clock persists until the children are rescued. If the clock fills, Azar succumbs to her injuries. As GM, clearly communicate that Azar doesn’t have much time left. Remind the players in later scenes that failures cost precious time, giving them the opportunity to resist those consequences.



**Story Development:** Azar was never particularly well-liked in the community. If her life is saved, she will be deeply grateful and seek to support the characters and reconnect with the community in the coming years.

**Helpful Info:** Azar has a light source with her. However, the players must recall this themselves or investigate her.



You reach the northern pasture, and the adults and children spread out in a long, loose line across the breadth of the coastal tongue. Singing and play lighten your task as you begin to pluck the weeds that threaten your sheep. Nearby, you spot Azar, a woman from the village you know but usually avoid. She ignores you as she prepares the baskets to transport the harvested weed. White smoke rises from a thin pipe hanging from her lips. Each of you has had your own experiences with this woman. She is the most skilled leatherworker around, and your parents have sent you to her at least once to repair shoes, bags, or other goods.

What are your memories of Azar that made you avoid her as much as possible?

As a group, describe why this woman is feared by children, including your characters, and why adults either keep their distance or don’t understand her. The following can be read aloud to the players as a foundation:



The woman is about 50 years old. Her name is Azar, and she lives alone in a small hut a bit south of the village. She has greying hair, a wiry and thin body, and a face that looks older than her actual age. Scars are visible on her arms and neck, as if from cuts or scratches. She wears a thick warming tunic over a simple underdress, a shoulder scarf, a small knife on her belt, and a tiny lantern with flints for the way home

As a group, flesh out the details of this woman. She may become important in later chapters. Note your ideas for future use.

As the children pick weeds, those with a Spirit Touched status of “Synes” or “Young Flame,” and those with at least 1 point in Perception, feel a trembling in the ground and spot a large number of birds flying inland from the sea. If these characters alert others or attempt to flee, panic spreads quickly. The children and adults begin fleeing inland. Shortly after, a massive tidal wave can be seen crashing toward the cliffside. Though the wave is not taller than the cliff the characters stand on, its impact shakes the land violently and throws the children to the ground. The cliff collapses at an angle, having been undercut by the sea. The player characters—along with any children they brought along from the previous scene—and Azar slide down the grassy slope into the darkness of the earth.

If no characters have Synes, Young Flame, or Perception 1 or higher, the tidal wave catches them by surprise. You may also decide that an NPC alerts them to the trembling.

Read only if characters with **Synes, Young Flame, or Perception 1+** are present:



You feel a faint tremor in the ground. Mice scurry from their holes, fleeing inland. Loud screeching from seagulls draws your gaze skyward, where dozens of birds are flying away from the sea. Looking toward the horizon over the cliffs, you spot the small island of Pio being swallowed by a wave. It rushes toward your cliff—and it's getting bigger.

Pause briefly here. Let the players describe their characters' reactions or actions. Encourage them to narrate feelings or choices, enriching the story through their perspective.



A deafening impact seems to tear the ground from under your feet as the wave hits the coast. You fall hard to the ground. From all around, you hear panicked cries and screams.

A rumbling, cracking sound fills the air—and before you can get up again, the earth beneath you shifts. The shaking intensifies, and suddenly the ground begins to tilt. A gaping rift opens like a giant maw a few dozen meters ahead, revealing a lattice of hollowed rock beneath the pasture. For a moment, everything freezes—then you begin to slide toward the opening.

Desperately, you grasp at the grass, but the slope steepens and offers no hold. The earth seems alive, pulsing with shudders. The grass slips from your hands. You lose the last grip you had—and slide into the dark abyss the land has torn open.

The last light vanishes behind you as a wall of grass closes off the rift.

You tumble in total darkness, rolling with soil and stones. The crashing rocks and distant screams of other children echo in your ears until everything ends with a painful thud as you hit moist, solid ground.

It's a miracle that you're not badly injured—just scraped and bruised. You pull yourselves together, feel for wounds—and only then realize you can't see anything. Nothing. Not even after a few moments do your eyes adjust. Panic rises. Your hearts pound in your throats, and the crashing of loosened rocks sends terror through

your bones.

Eventually, the stone settles. In the sudden silence, you can faintly hear the ocean's waves, but more present is the dripping of water, your own fast breathing—and the groaning of Azar nearby.

All characters receive a **Level 1 condition: "Frightened and battered."**

This condition lasts until the children are rescued. Players may resist this consequence by making a roll from the Soul talent group and spending Soul Balance points. If a character's Soul Balance drops to 0 or below, they gain a Soul Scar related to the situation (e.g., fear of darkness, heights, open water, enclosed spaces, or being alone) and can only act with support from others for the rest of the current scene. Alone, they will perceive haunting figures watching them in the dark—voices and cold eyes everywhere.

Describe how your characters react to the situation. What do they do? What do they say? Play out conversations "in character," as your characters. After about 1–3 actions (see Scene Clock) to find orientation or help Azar, the scene can move forward. Azar remains unconscious, even if the children succeed in their actions. They can, however, find a small lantern with flint on her.

If the players are stuck or unsure what to do, read the following:



A quiet cracking sound makes you flinch. A few meters away, a small blue light appears—moving in erratic jerks.

It is a Kithar, wearing a small glowing stone around its neck.

## SCENE 3: A VOICE IN THE DARKNESS

**Scene Summary:** When the children find the exit on the far side, they encounter two Kithar\*. One of them wears a small glowing blue stone around their neck, while the other is trapped beneath a rock. These creatures are no larger

than cats and are composed of animated dead forest animals, earth, and a demonic soul. They are usually not dangerous. However, the children feel a strange pull—something behind the Kithar is tempting and alluring.

**Scene Clock:** This scene doesn't require a Scene Clock. It can be resolved with just one action. However, interacting with the Kithar and possibly rescuing the second one can be split into two actions. If the roleplay is rich and engaging, you may stretch the scene slightly. Otherwise, don't linger too long. As GM, try to sense what best serves the pacing, the story, and the fun.

*\*Kithar are mute creatures and belong to the so-called Feyyen—beings who carry a lesser demon as their soul and seek to gain experience in Erith, the material world.*

*Demons in MAGUN are not inherently evil. A demon is a spirit from deep within the earth. In MAGUN, they're also called "souls of the earth." This term distinguishes them from spirits that came with the gods from beyond the world and cannot leave the planet. A demon or spirit inhabiting a willing and born body is called a "soul."*

The children may try to calm the Kithar, help the trapped one, or even attack the other. Regardless of what the players choose, they will be able to pass the Kithar. As a consequence, they may get injured or lose time for Azar. The Kithar will leave behind their light source or gift it to the children. If they survive, they will

vanish through a tiny crack in the rock—too small for the children to follow or enlarge.

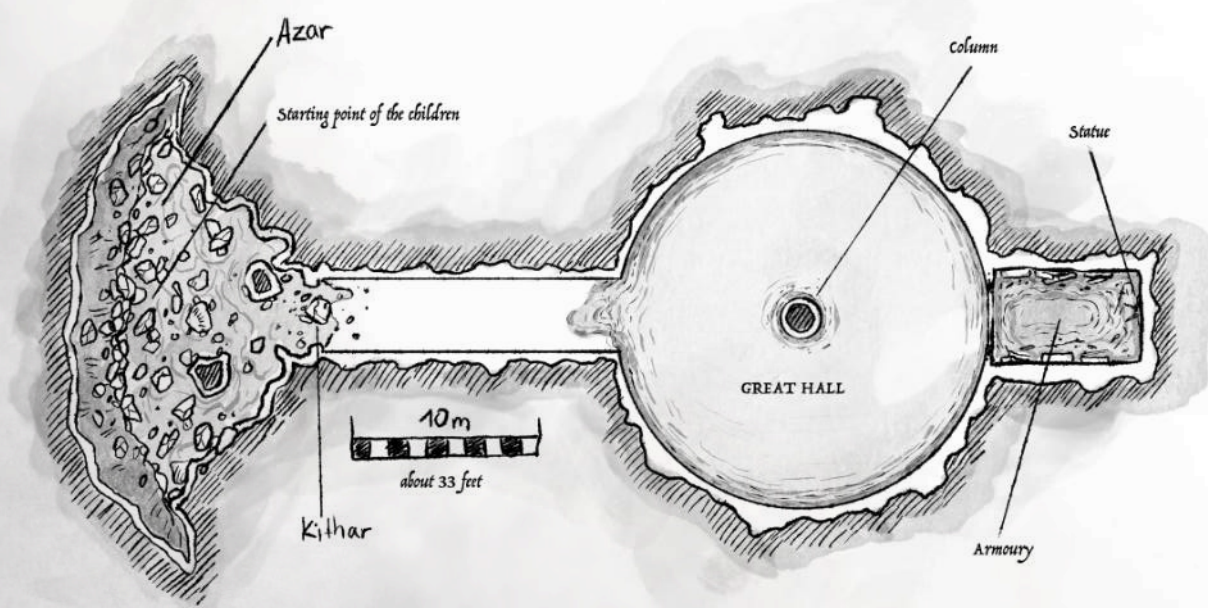


In the light, you discover an artificial archway. Smoothly carved stones form a stark contrast to the natural rock around them. Stones and earth have spilled onto the damp ground, damaging part of the arch, which stands about four meters wide and six meters tall. Just beyond the threshold lies a heap of debris from a ceiling collapse. In front of one of the larger broken stones, you spot a small creature—no more than 50 centimeters tall.

Quickly, you recognize the features of a Kithar—one of the Feyyen from the southern woods, to whom adults often leave small offerings when they travel, to thank them for safe passage through the forests.

The creature—made of soil, twigs, and the skull of a seagull—stands on two thin legs and threatens you with a tiny spear. In the hollow eyes of the skull, two small white lights glow coldly and fixate on you. Every move you make is met with a corresponding threatening gesture of the spear. Behind this small warrior, you see a boulder under which two thin wooden legs and a tiny arm made of animal bones twitch and struggle.

Before any of you can truly act, a sudden shiver runs through your bodies. It passes quickly, but





a tingling remains in your fingers and neck. A brief but intense desire to run... to chase... to hunt overtakes you—just for a heartbeat. Something beyond the small Feyyen calls to you, though you see only rubble and a dark, neatly built hallway. The Kithar block your path. And while no emotion shows in the seagull skull and cold lights, the Kithar acts as though it, too, fears something behind it.



**Story Developments:** How the children interact with the Kithar may influence events later in the campaign. The GM should note what solution the children choose and how they part ways with the Kithar.

### Possible Approaches:

**Aggressive behavior** will prompt the Kithar to attack. One character may suffer a minor injury as a consequence before the Kithar flees through the crack. Alternatively, if overpowering the Kithar is the character's goal, it may die. The buried Kithar will also die if not rescued. Other Kithar in future chapters will be wary of the characters.

**Calm or helpful behavior** will initially be met with caution. If the children offer help, the Kithar will do everything it can to assist in rescuing its companion. It will gift the children a glowing stone that emits dim bluish light in a small radius. Afterward, both Kithar will disappear through the crack. In future chapters, the Kithar will be friendly toward the characters. If a consequence is necessary here, fill one segment of Azar's Event Clock, and if rescuing the second Kithar was not the character's goal, it will still die.

**Communication attempts:** If a character can speak with spirits or demons (or is an Earth Novice), they may attempt to communicate. The Kithar won't use words but instead convey emotions and images: surprise, fear, and pain when indicating its friend, and respect and awe when looking down the hallway behind it. Toward the children, it feels skepticism, a hint of fear, but also intense curiosity.

Once the characters pass the Kithar and step through the archway, they come to a shattered heavy stone door that leads into a wide corridor

ending in a large, artificial, circular chamber. As the children enter, golden threads embedded in the walls, floor, and ceiling begin to shimmer, illuminating the space with a soft, warm glow. In the center stands a three-meter-tall pillar covered in words written in Spirtes, the language of the spirit world and magic, and in images depicting ancient Dreyven hunting scenes. As the children approach, the inscriptions and drawings begin to glow faintly.



You follow the dark hallway. Excitement rises in your hearts and the tingling in your limbs grows stronger. The smooth walls become more and more intricately patterned with every step. Stylized carvings of Dreyven on the hunt appear faintly in the light.

Ahead of you, the hallway opens into utter darkness. The walls suddenly vanish, and you can hear from the echoes that you've stepped into a vast hall. The ground ahead is wet and sparkles under your light.

With one more step, the room awakens. Delicate golden lines shimmer to life in the walls, floor, and high ceiling. The same patterns from the hallway surround you, and dozens of hunting scenes gaze down upon you. In the center of the hall, about ten meters away, rises a pillar reaching to the ceiling, also covered in the shimmering golden designs. You see stylized Dreyven figures on horseback, hunting mighty Dakarin, like those known in your region. Script glows between the illustrations, and a faint humming vibrates beneath your feet.

If any child has begun to learn words in Spirtes (the language of the spirits, learned by those who can wield magic), they may read words like "excitement," "desire," "urge," "hunt."

After a few seconds of quiet, the children hear a voice. A soft, deep, feminine voice, almost a whisper, speaks to them:

**GM Tip:** Play with your voice. Even subtle changes can help embody a character and enhance immersion for your players.

**Note:** Characters who are Rupalis will only hear a low hum and a vibration, reminiscent of a voice but incomprehensible to them.



“Free us, and we will free you.”

If the children ask questions or make demands, the voice will calmly and kindly share the following, though never in great detail. These are examples of how she might express herself:

“Who or what are you? Show yourself! Who is speaking?”



- Like you, I am trapped here. But not by stone or earth—by chains of words and the will of the old lords who rule us all.

- They called me „Hethin“ or The Hunt.

“How can we free you?”



- Bring me the treasure from the chamber beyond, and I will help you escape.

- The treasure holds a part of me I have longed for. Reunited, I can break free—for my prison is already weakened.

„How?“ or „Why should we trust you?“



- I will summon the children of the Mavericks, those closest to me. They will guide you. (The Hunt can be manifested in the material world by -Dakarin-.)

- Bring me the treasure, and I will protect you as a mother protects her child. *(This line will be repeated if the children ask more questions that cannot be answered with the provided sentences.)*

Informationen für die Spielleitung: Sie ist ein alter Dämon, der hier von Dreyven vor hunderten von Jahren eingesperrt wurde, um ihnen bei der Jagd zu helfen. Doch sie wurde im Großen Krieg vergessen und wartet seitdem, dass jemand zu ihr kommt. Sollten die Kinder ihr helfen, kann sie ihnen auch helfen, hier wieder raus zu kommen. Alles was sie dafür braucht, ist ein Anhänger der in einem anderen Raum zu finden ist. Sollte dieser Anhänger diese Säule berühren, kann sich der Dämon befreien und Dakarin rufen, die die Kinder befreien können. Im Anhänger ist ein Teil ihres Wesens, und nur mit diesem kann sie die nötige Kraft

aufbringen, um sich und die Kinder zu befreien. Da aber das Konzept von Gefahr und Zeit für eine Dämonen ihrer Größe anders erfasst wird als von Sterblichen, warnt sie die Kinder nicht vor dem Wächter im nächsten Raum.

Wenn die Kinder sich noch mal leicht von der Säule wegbewegen oder zustimmen zu helfen, öffnet sich eine kleinere Tür auf der gegenüberliegenden Seite des Ganges. Gehe über zur nächsten Szene.

## SCENE 4: A LITTLE THING AROUND A NECK

**Scene Summary:** If the children agree or no further questions can be answered, a door at the back of the hall opens. In the newly revealed chamber, they find what appears to be an armory for the hunt. At the far end of the room, leaning against the wall, stands a Dreyven from the time before the Third Gift. Its body is heavily deformed and has a marble-like texture. The characters might not immediately recognize it as an old Dreyven. This figure is animated through water magic and serves as the guardian of the armory. The guardian wears a pendant in which the shard of the Hunt is sealed. The figure is so tall that none of the children could easily reach the pendant.

The children must manage to get the pendant from the guardian and bring it to the pillar. The guardian will not hesitate to kill any child who dares touch the pendant. If the children leave the room, the guardian won't pursue them but will return to its resting position. However, upon re-entry, it will immediately become active and prepare for attack. Once the pendant leaves the room, the guardian will collapse.

The room is about five meters wide, eight meters long, and five meters high. It is illuminated by a pale green-blue light from the ceiling, similar to the small stone the children received or stole from the Kithar. On the side walls are various weapons of ancient dreyvic design, familiar to the children perhaps from ceremonies or rituals among local rulers and communities (notably the broad grips made for the dreyvens' long fingers). The floor lies five



centimeters lower than the doorway threshold and is filled up to that level with cold water.



**Scene Clock:** 6 segments for the room with the guardian.

With a scraping sound, a door opens on the opposite side of the hall—one and a half meters wide and three meters tall—sliding down into the floor. Pale green-blue light seeps from the newly opened room.

A thin layer of water covers the ground, reflecting the dim, cold light from above. Cold air greets you from this room, and a thin mist curls over the water, gathering in the corners. On the walls to your left and right stand lances, throwing spears, and hunting knives in partially collapsed racks, all of Dreyvic craftsmanship. They remind you of the weapons used ceremonially or as precious ornaments in your region.

At the end of the room leans a strange statue against the wall. Hands pressed against the surface, head bowed slightly, a tall figure stretches up toward the ceiling. It appears unclothed, but its body looks as if carved from smooth stone, with fine cracks and marbled veins like those found in certain coastal rocks. The figure's face is missing—instead, a finely carved hole pierces through its head and chest. The elongated limbs, ears, and hands resemble those of a Dreyven.

Around its long, gaunt neck hangs a small golden pendant with a white disc marked by two fine black lines. The pendant sparkles in the light and the draft that stirs the mist. It sways within the hollow torso of the statue.

**(You can find a picture of the statue on the next page to show your players.)**

If the children attempt in any way to grasp the pendant around the statue's neck, it will awaken and try to strangle the children it can catch with its bare hands. The guardian has weakened over the centuries, but it remains dangerous enough to pose a serious threat. The children must work together to defeat it. Every consequence of acting against the statue results in injuries or

lost time for Azar. The scene should resolve in two to three player actions.

## COMBAT IN A TELLING SYSTEM

In a narrative system like *Forged in the Dark*, you can resolve combat through individual attacks, but the story-driven structure also allows characters—who have no real combat experience—to come up with creative solutions to overcome the enemy.

Players simply describe what they want to achieve and how they plan to do it. The entire room and guardian share a six-segment clock. The children will need to exert effort and will likely suffer conditions and consequences. On average, two to four creative actions should be needed to overcome the foe. As the GM, use this intense moment to narrate action-packed, thrilling events. Make this scene the dramatic climax. Let the characters feel the danger. Serious injuries and dramatic situations are fitting consequences. It's also perfectly acceptable for a character to suffer a Soul Scar in this scene.

If you notice the players are extremely unlucky, you may allow them to succeed a bit earlier.

As soon as a child tries to reach for the pendant, read the following aloud:



Suddenly, the figure jerks away from the wall and grabs your arm with merciless cold and painful strength—before you can even reach the pendant. The grip is so tight you feel your arm might snap at any moment.

The creature, with nothing where a face should be, turns toward you and grabs your neck, intent on ending your young life swiftly.

The child who first dares to reach for the pendant immediately suffers the **full condition „Bruised throat"** and is in a **dire situation**, held fast by the guardian. They may resist or attempt to free themselves using either the **Body** or **Mind** trait group.

Now the players must find a solution.



*The statue in the chamber*



**Tip:** Let the characters bleed a little. Victory will feel that much sweeter when they realize it wasn't easy. But if the group seems on the brink of failure, let a deep rumble be heard. Chunks of the ceiling and walls fall to the floor. The guardian can be heavily damaged by this event, giving the characters a clear advantage and pushing the scene toward its resolution.

Once the clock is filled—whether the pendant has been taken and brought to the pillar or the figure destroyed—read this aloud:



The marble guardian shatters into fist-sized fragments and collapses in on itself. Wisps of smoke rise from the broken pieces and crawl slowly across the floor like the mist..

**An unconscious child** sees a large female Dakarin, standing protectively over them and providing warmth. The character is kept alive by the demon's power and awakens once the guardian is defeated. However, they are weak and can barely act without help.



Remember, characters can avoid consequences by spending Soul Points and can assist each other to increase their chances.

As the pendant nears the pillar, it begins to vibrate and sparkle.



As soon as the pendant touches the pillar, the golden threads within the images glow, bend, and melt out of their grooves. The warm light that has illuminated the room fades and finally goes out. A wave of relief washes over you, and a slight tremor runs through the ground. Then you hear scraping, rumbling, and crashing. Something breaks through the wall in the large cave where you first fell.

If the children run back, they see a large hole in the grass-covered wall where they slid into the cave—about a meter above the floor. A large Dakarin peers through the gap.



The animal's eyes sparkle silver in the dark as it catches your light. The creature snorts once, then turns around and crawls back into the freshly dug tunnel.

If the children follow it, read the next passage. If they want to take Azar with them, they cannot—she is too heavy. However, one character can go ahead and call for help. Adults will come down and rescue Azar if she is still alive.



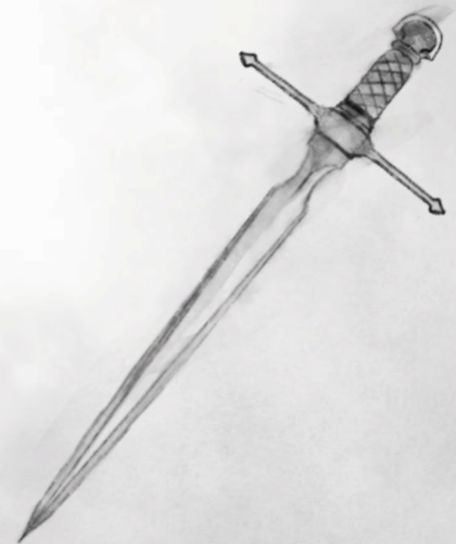
You follow the creature through the fresh tunnel. Its heavy breathing and digging are soon drowned out by the sound of the sea. After a few meters, you see light—and suddenly, you hear your parents' voices. They're calling for you. Relief fills your hearts, and tears of joy blur your vision. Your pain and fear vanish for a moment. Safety, light, and wind await above.

You crawl as fast as you can toward the exit. The light grows brighter and brighter. Your eyes struggle to adjust. As you emerge from the hole, hands reach out to you before you can see any faces. You're hugged, your heads stroked, your cheeks held in trembling hands. Your parents' voices crack with emotion and tears stream down.

The parents care for the children and will rescue or recover Azar. The flood has caused immense destruction.



Only once you've all been pulled from the cave and are wrapped in blankets on a cart, can you begin to grasp the scale of the flood. The coast has collapsed for hundreds of meters. Entire pastures have broken off and either rise like cliffs or have fallen into the depths—a sea of fragments that once was land. The ocean surges through the debris, tearing away more pieces to carry off into the sea.



## EPILOGUE: WHAT NOW?

The adventure has come to an end. If you only want to play this as a one-shot, you can choose to end after Scene 4 or let the story gently fade out with the epilogue. Only if you plan to continue with the follow-up chapters will the reflections and decisions of the epilogue become relevant for character development.

After the children's rescue, there are still questions—some the characters will ask their parents, and others the players will need to answer together with the GM. The children are granted rest, but the very next day, they and their parents will meet with the Voice, the Blade, the Primalis, and the village elder—early in the morning, before they can speak to anyone else.

**At this point, all characters (even the Finren) will have healed 1 Soul Balance point and will have recovered from a light condition.**

The adults will ask what exactly happened, because they themselves cannot fully explain it. While searching among the wreckage for survivors, several holes suddenly burst open all across the area, and moments later, you and some other children and adults emerged from the ground—as if a nest of moles had been disturbed. None of the adults saw any Dakarin. They usually remain farther south near the forests.

If the characters speak of the demon who helped them, Sabiller will treat this as a very positive thing, and the other adults will follow her lead. Over the past centuries, many communities have found demons that support them and help make life more bearable. The parents will come to this conclusion:



The place of your deliverance shall become a sacred site for us. The former prison of the demon shall be freed of its treasures and surrendered to the rising waters of the sea, so that the demon may never again fear its chains.

We will thank the demon during our sun festivals—thank her for the help we received, and thank her for your rescue. You were given a second life.

If the children mention the demon's name or refer to them as "**The Hunt**", Sabiller will pick up on this:

When the hunting season begins, we will thank the demon. Our hunters shall bear the sign of the Dakarin—the creature through which the Hunt manifests in our world. And you, who freed the demon and thus saved the lives of dozens of others, will join our celebrations. You are the Children of the Hunt, and our gratitude belongs to you and your demonic mother, who did us so much good.

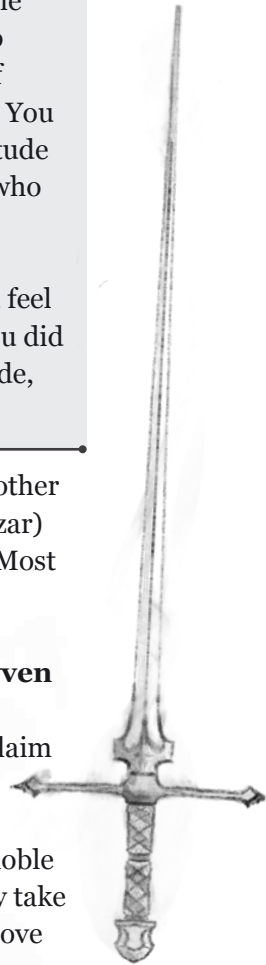
At Sabiller's words, your fingers tingle. You feel the urge to stalk, to run, to hunt—just as you did in the tunnel. And you feel warmth, gratitude, and relief, like after a heartfelt embrace.

The community will celebrate you and the other survivors. Only two adults (plus possibly Azar) and one child perished in the catastrophe. Most escaped with injuries.

**The old prison**, known as the "**Old Dreyven Forge**", will be scavenged while it's still accessible. Within a few days, the sea will claim it entirely. But the community managed to harvest enough gold wire from the walls to make the coming years a little easier. The noble estate quickly learns of the event. They only take their mandatory share, as always, and approve of the discovery and the Primalis' decisions.

**If Azar survived**, she will become one of the strongest disciples of the Hunt. She will treat you with kindness and gratitude and always be present at future celebrations—standing in the front row.

**The coast was hit hard.** The island of Pio was completely flooded, all huts and boats destroyed. Fortunately, the island is uninhabited at this time of year. However, the cliffside with its caves and fishing docks was almost entirely destroyed. It will take years for the local fishing to recover. Characters with





family on the coast may roll one die. On a 4, 5, or 6, they didn't lose any family members.

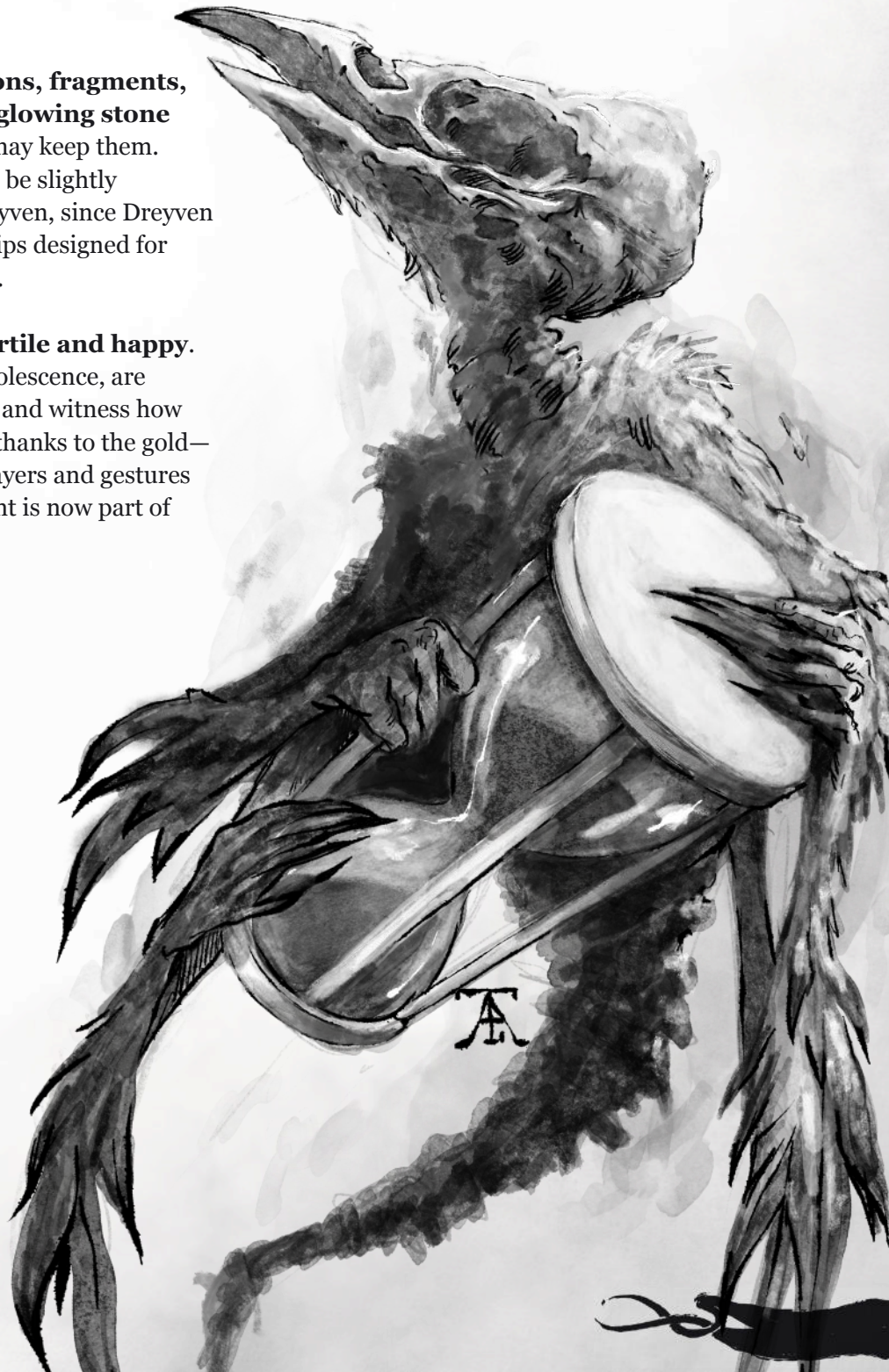
**If the characters try to reach out to the demon again,** they feel or find nothing. Even Sabiller has no real success. But in the days to come, Dakarin are increasingly sighted farther north of the forests, and in the months and years ahead, hunters report moments when a Dakarin seemed to influence a hunt for the better. Shepherds say Dakarin drove off wild dogs and wolves. These incidents are rare—but enough to strengthen the people's gratitude toward the Hunt. And during every celebration, that same feeling returns: the urge to hunt. The urge to stalk.

**If characters took weapons, fragments, gold wire, or the faintly glowing stone from the chamber,** they may keep them. However, the weapons must be slightly modified if used by non-Dreyven, since Dreyven weapons have very broad grips designed for their long fingers and palms.

**The next six years are fertile and happy.** The characters grow into adolescence, are treated with special respect, and witness how their community flourishes thanks to the gold—secure even in winter. In prayers and gestures to the demon realm, the Hunt is now part of everyday life.

**And so ends Chapter One.** In the next chapter, the characters will gain additional points to reflect their growth, now aged 12 to 15, ready for a new adventure—and perhaps to meet the Hunt once more.

You can use this one-shot as a prologue to your future adventuring party and branch out into other (homebrew) stories. As a free background, all characters receive Child of the Hunt, which can be used as a positive factor in all actions connected to hunting. This is the demon's gift—a protective boon for those that saved her.







I hope you enjoyed this little glimpse into the world of MAGUN2. When this one-shot is released, I'll still be working on the final core rules. Follow me online so you don't miss the full release, which will include all the remaining chapters of this story—offering an epic prologue for your characters.

**Planned release: late 2025 to early 2026**

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