

Into the Pit

a lewd RPG based on consilium's games

Overview

[Into the Pit](#) is an erotic roleplaying game based on [Succession](#), [Chamber+Circle](#), and their supplements [Book of Sand](#) and [Substitute Reagents](#). No infringement of these works is intended, and this game accords with permissions given for derivative works in the above titles.

Now that that's out of the way: this is an informal rulebook for roleplaying in a science-fantasy setting with prominent sexual themes, power-exchange, transformation, and other outre and objectionable subject matter. Close this window if you don't like the sound of that.

Everyone else: read on to learn what you're in for!

What Is This?

Like it says up top, this is an erotic roleplaying game! In particular, it's a story-focused game, meaning the rules are only concerned with answering one question: "so now what?" This means the rules *don't* care about answering "how much loot can I carry", or "how many feet can my bullet travel", or even "how many scientifically-standardized bludgeons from a baseball bat can I still endure". Instead the rules are about "can I get away" and "what goes wrong when I hit them".

The book will present a loose conceit of a science-fantasy setting, and then give rules tailored to (mis)adventure and depravity in that setting. The setting and rules keep to a fairly serious tone even if this text keeps an informal voice. If your group prefers more 'sweet and tender' or 'zany hijinks', look forward to a section at the end giving guidance on lightening up the rules.

As to the setting, we'll get into it in more detail, but primary themes the rules will address include kinks for transformation and body modification, mind-control and mental alteration, gender-bending and sexual changes, bondage, slavery or captivity, various wiggly creatures with biological urges, and a pronounced prospect of characters meeting a Bad End (albeit not (usually) fatally). As the book progresses, you'll learn how to fine-tune the rules for a different focus if desired, such as pregnancy or breeding, love spells, superheroes and villains, or other specific interests.

Why Is This?

If you've read this far, you likely have *some* experience with both roleplaying games, and erotic roleplay, and *may* have some experience with how the two overlap. Usually it's "clumsily and awkwardly" in practice. Why derail a fun game with perverted sex? Why introduce all these boring rules into steamy debauchery? Mainly, because it's fun! Here's how:

Introducing elements of uncertainty or risk makes choices and actions in a narrative feel more consequential: you *don't* know what will happen next, and you might lose, or win, and you might pay something for your attempt. Chance can let you and your dirty-minded friends explore new angles to your old kinks, and possibly even invent entirely new ones, such as "infestation denial"--orgasm denial bondage, but for a parasite-host.

[Into the Pit](#) features rules that are *especially* well-suited for collaboration: no one is "the GM", everyone plays a main character (or plural!), and everyone describes the world and things in it, providing adversity and interest, and giving one another chances to be the lewd protagonist they always wanted to be. The rules are deliberately uniform and streamlined to facilitate this, and the system requires no real preparation beyond making your character and being familiar enough with the rules to be dangerous.

Lastly, the *specific* features of [Into the Pit](#) cater very well to the fetishes outlined above: they allow you to play a protagonist who *really does* struggle, and even *succeeds* (at least sometimes); they let you be confident, competent, and generally badass while still facing the real risk (and actuality) of nasty consequences; and they smoothly give mechanical meaning to even *bizarre* events that most RPGs would struggle to assign a number or dice to. In short: it's fun!

Premise

Now, let's get into the setting and premise of Into the Pit, the elevator pitch is as follows:

In the distant space-faring future, a remote world is home to an extradimensional being from a time before anyone can recall. Known now only as The Empress of the Pit, her eponymous home is a partial pocket-dimension housing sprawling, interlocking biomes and regions filled with danger and wonder.

Treacherous fever-swamps filled with moving trees hide a ghost-fleet of crashed and downed ships (and vessels in hiding). Snow falls in steamy jungles heated by hot-springs and magma fissures. Transparent gold relics and devices older than stars hide in shrines lasered into solid rock. And hybrid creatures with lineages spiderwebbing the galaxy skulk and plot and make their way in the lawless well of The Pit.

Explorers, mercenaries, treasure-hunters, researchers, and adventurers of all types have a few reasons they might go there: grabbing alien relics and forgotten technology, bringing back unique specimens to study or exploit, rescuing someone *else* who ventured in, using the strange dimensional disruption for some equally strange reason, or even defeating or dispelling The Empress herself! Though the planet is *remote*, it's hardly unheard-of, and genuine legends travel far between the stars. Of course, The Empress would likely love nothing more than to use such interlopers for her own liberation, but perhaps luckily for everyone, no one has yet reached the rift where The Empress dwells--or at least, they never came back.

You'll play as some manner of star-crossing traveler to The Pit. Your species or biological status, your own level of technology, and your place in the wider universe are largely up to you, though the rules will usually work best with beings of *roughly equivalent* capability to a human as we know them. Still, having multiple limbs or being a different color will make no real difference as far as the rules care.

Gameplay

Your group *can* assign someone the duties of a traditional GM, and the rulebook won't delete itself from your computer. But, the rules assume you'll all *share* the job of narrating the setting and things in it for each other, taking turns and adding your own flourishes, as well as actually *having* the adventures, glory, and/or defeat. More guidance will follow, but as a basic rule, it's about as simple as chiming in to ask "how will you do that?" and "are you [Action]ing?" (with an ominous tone of voice).

To make things even easier, your own character sheet can probably fit on a 3x5 index card if you have tidy handwriting: you have two unique capabilities, and two passive benefits, and you'll want to note down the particulars for each as we'll see later. But those particulars will amount to something like "my unique ability is that I can fly" and "my Edge (passive benefit) is Voices that whisper from subspace".

The *rest* of your 3x5 card is empty space--but you'll start to fill it up with debts and alliances, strange effects and changes, and other details that you *don't* have as a starting character, but that the rules will care about, as soon as they start to apply.

In actual play, the flow goes like this: a player either describes a scene for main characters to enter into, or describes their own main character setting out with a goal and destination in mind. Then, other players describe what's in play: their own characters, features in the scene, they can mention any relevant recent events, and have side-characters (NPCs, enemies, friends, and others) appear and take action.

Every time a main character does something risky or uncertain, it's an Action, and the rules start to care. See the later section on Actions for details, but until this point, the rules *do not* care, and your characters simply do whatever you describe them doing, without risk or uncertainty. When an Action *does* happen, a player other than the one making the Action describes what form the risk and uncertainty takes, and describes what happens in the event of failure, or complications occurring. Every player has the right to know what kinds of risk they'll face when they make an Action, and every player that *isn't* making an Action can chime in and/or narrate, if they feel inclined.

Once a scene feels like it's resolved (it won't change anytime soon, main characters don't have anything special to do or places to go for the moment), end the scene and have someone start a new one. As your main characters explore The Pit, they'll pursue their own agendas, possibly foil each others', get entangled with denizens (perhaps literally), and will change over the course of the game.

Any main character who achieves their goal can 'retire' and leave the story, if the player wants, and that player can find a good spot to introduce a new character! Perhaps another explorer from elsewhere in the galaxy, or perhaps a denizen of the world, or even one of the usually-hostile groups living in the always-hostile regions of The Pit itself. Until then, the player can still chime in with narration and describe scenery and side-characters, can describe risks and outcomes of other players' Actions, and in general keep playing even if they don't have a main character to play!

The rules don't formally acknowledge "death" of a main character. If you think your character would or should die at a given moment, just say so and describe how. Likewise, The Pit features many fates worse (or "worse") than mere death, and you can fairly treat this the same way. If you *do not* want your main character to die, then describe how they evade death, what Action they take or what bargain they make--but keep in mind, those fates worse than death often happen as an alternative *to* death . . .

Mechanics

The basic mechanic underlying Into the Pit is somewhat convoluted compared to many RPGs, but the mechanic *never* changes, only taking on some refinement in specific circumstances. There's no attributes or stats or ability scores. Weapons and armor and other equipment are generally represented in a single way in the rules, though they may do very different things in practice. Fancy abilities and cool powers are likewise part of the same chassis of rules and follow the same pattern, even while they respect a fundamental difference between "I can teleport" and "I can control people's minds". If that sounds impossible, read on and find out!

Glossary

First, some terminology:

- **Actions** are risky or uncertain things your character does in the world. There's a small list (with a few optional items). *Any time* your character does something that fits the definition of a given Action, then they're making that Action and you should roll for it.
- **Goals** are part of every Action. Every Action has *one* stated Goal, usually one of a small list the Action names as part of its purview. The Goal of an Action can fail, muddle along, or succeed, depending on what value you assign to it when rolling.
- **Dangers** are part of every Action. Every Action has *at least one* Danger, but may have more (more detail to come). The Danger of an Action can come true entirely, wait unresolved or partly come true, or completely pass by without a hitch. Just like Goals, this depends on what value you assign when rolling.
- **Edges** are *not* part of any Action by default, but instead are applied by the player making the Action, when they want to and consider it appropriate. Edges work identically to Dangers, except where Dangers hinder you, Edges help, since you can safely assign low value to an Edge.
- **Twists** are *not* part of all Actions, but may become a part of a specific Action for a given character as the game progresses. Twists represent a kind of Danger your character *normally* would never worry about, but due to trauma, transformation, or other events, now has to cope with in addition to normal Dangers.
- **Factors** refer to all the parts of a roll for an Action: the Goal, Danger/s, Edge/s, and Twist/s. When not clearly used generically to mean 'contributing circumstances or details', Factor means anything you could assign a die to within a roll.
- **Challenges** are *not* normal Actions. However your character may suffer *serious* trauma, transformation, or other events, which turn normal, easy tasks into Actions your character would never *normally* have to roll for, but must roll for now.
- **Powers** are *not* normal Actions. However, just as Challenges represent your character being debilitated (but still alive and playable), Powers represent your character gaining the ability to do (or at least *try*) things they could never have tried otherwise.

Meet Zoe

Here's how it works: suppose our sample vic--character, Zoe, encounters a slithering nasty. You decide she should wisely turn and **run** (an Action). In the simplest case, you roll two six-sided dice. After rolling them, assign one to Zoe's Goal (get away) and the other to the Danger (in this case, suppose "get stuck somewhere"). You can assign the dice however you like, as long as every Factor has exactly one die saying how it turns out. Once all the Factors have a die, you and the other players narrate how this plays out.

Dice and Results

In broad terms, a die showing 1-2 is "bad news". A die showing 3-4 is "unfinished business", and might affect or require future rolls. A die showing 5-6 is "good news", representing success or going unscathed. Here's what the dice mean in particular:

- **Goals:** your success or failure at an Action, ignoring any complications or help.
 - 1-2 means complete failure at the Action, and you can't try the same Action again unless circumstances or stakes somehow change (so no trying to pick the same lock until the dice smile on you).
 - 3-4 means partial success or headway, and you still have an opportunity to succeed at this Action. You may only need to describe more effort or risk in in-character terms, or you may need to make another Action to seal it.
 - 5-6 means complete success. Regardless of *all* other Factors, no matter what Danger or Twist comes up, you get the full result of succeeding at this Action.
- **Dangers:** every Action has one built-in Danger, and a given roll might include extra Dangers.
 - 1-2 means the Danger in question happens in full effect. You don't have to roll for it again.
 - 3-4 means the Danger *threatens to come true*, but hasn't yet! You have to roll for it on any future Action until the end of the scene or until someone or something acts against this Danger.
 - 5-6 means the Danger doesn't happen at all, and you don't need to roll for it on future Actions (unless you make the same Action again, which would invoke the same Danger all over again).
- **Edges:** unique abilities or temporary benefits that can help in some situations.
 - 1-2 means your Edge takes its effect, helping you out, but you can't roll for it on future Actions. Some Edges are temporary, and a 1-2 means the Edge is completely played out. If you have a permanent Edge, a 1-2 means you can't use that Edge for the rest of the scene.
 - 3-4 means your Edge shows some effect, but isn't exhausted, and you can use it on future Actions.
 - 5-6 means that in spite of having your Edge ready, you hold back from using it, and you can use it on future Actions. Since Edges mostly exist to absorb low-value dice, this only matters if you don't have any low-value dice you want to absorb.
- **Twists:** special Dangers that haunt your character and complicate life in unique ways.
 - 1-2 means the Twist rears its head, and whether you succeed or escape other Dangers, you have to deal with the effect of your Twist.
 - 3-4 means the Twist *threatens* to take effect, and you can likely sense the risk, but you can soldier through it (for now).
 - 5-6 means the Twist lies dormant or doesn't take effect *this time*. You will still have to roll for it on applicable Actions, until you can get rid of the Twist on your character.
- **Powers and Challenges:** these are unusual or custom Actions, but should always include a Goal and one built-in Danger. They follow the above rules for dice in every case and circumstance.

Let's Pick on Zoe

Now we can talk about results and assume Zoe is played by someone with the same name. Zoe's encounter with that slithering nasty creature could go several ways, even just from the given of **running**. Zoe wants to **run**, and the player who introduced the slithery critter says that 'getting stuck' (a Danger of **running**) will mean the creature might instead attack Zoe's companions! Zoe doesn't want that, so she rolls her two dice, and gets a 1 and a 3. Enough to *sort of* escape but get stuck, or enough to get caught but not *fully* get hurt or trapped or otherwise. Zoe heroically holds back from a panicked sprint (1 in her Goal, 3 in her Danger), instead baiting the lunging sluglike thing in her direction! Let's hope she doesn't regret it, because it starts to tangle around her leg (keeping her 'stuck').

Actions

As [stated earlier](#), *Into the Pit* uses a small list of Actions, and these are the only times you need to roll dice. They represent moments of risk and uncertainty, times when your character *does something and could fail*.

- **Attack:** when you try to injure or damage people or things, use violence to get your way, even using *threats and intimidation* against someone to coerce them. The Goal is breaking or destroying your target (or target's resolve against you). The Danger is suffering injury yourself, causing unwanted damage, or attracting attention you didn't want.
- **Brace:** when you stand your ground or defend yourself against harm, danger, or attack. The Goal is to keep doing what you intended without being driven off or incapacitated first. The Danger is being incapacitated *afterward*, sustaining a lingering effect, or faltering in something *besides* what you're **bracing** to keep doing.
- **Run:** when you try to catch someone or something, escape someone or something, or more generally whenever you use raw speed, such as "grab the weapon before *they* do". The Goal is getting your quarry or item or getting to safety and getting it first. The Danger is losing something important, getting stuck or trapped, or injuring yourself as you rush.
- **Persuade:** when you use wits, charm, lies, or bribery to get what you want. The Goal is to entice someone else into believing or doing something they normally wouldn't. The Danger is they may demand a bribe or payment, or they may react *differently* to your **persuasion** from what you expect.
- **Sneak:** when you move stealthily, tuck something up your sleeve, communicate with only silent gestures, or otherwise try to keep *something else* from knowing what you're doing. The Goal is keeping something hidden from someone or something. The Danger is having to lose or leave something, getting stuck in hiding, or leaving traces to be found later.

The following are elective Actions: your character gets *two* for the game, and does not get the other two.

- **Command:** you have friends, lackeys, subordinates, drones or a pet, someone or something that generally does what you ask on your behalf. The Danger is your mooks doing something on their *own* in addition to your orders (or instead of, if your Goal fails).
- **Craft:** build new things, or repair or repurpose old ones, including giving an Edge to a device or item. The Danger is a defect or other problem in the finished product, such as "very noisy" or "occasional shocks".
- **Research:** apply your lore, studies, or expertise to a problem. You might already know or have a key fact relevant to the situation, or you could study or inspect the situation and draw a conclusion, but in all cases, **research** is a way to learn the true answer to any question if you succeed (including an Edge for the situation). The Danger is revealing a dangerous downside, or missing a crucial detail that appears after you use your knowledge.
- **Transcend:** you possess a powerful posthuman enhancement (or system of them) conferring powers others don't possess. Examples later include things like telepathy or flight, machine control or enhanced senses, and other impressive abilities. The Danger is your technological or biological enhancement can overload, backfire, or otherwise become unusable, or you could acquire a Twist when using your enhancement. Either one requires **craft** or **research** to restore it to normal.
 - As a note, if you like the idea of a given set of powers for **transcend** but think they're boringly powerful, you can incorporate a *permanent* Twist to make the ability more interesting. For example, "flying generates too much heat to stay clothed", or "telepathy works both ways".

These are optional Actions, which may help when they come up, but aren't essential:

- **Pull Favor:** when you ply a loyal peer in a group you belong to, remind a superior of your great potential, or press an inferior to your bidding. The Goal is to gain an Edge of useful information or secrets, a valuable device, or the benefit of some rare phenomenon. The Danger is taking on a duty imposed by your benefactor. **Pull favor** differs from **persuade** in that the benefit acts as an Edge, and **pull favor** represents having allies who provide such aid. You may **pull favor** at any time, with anyone suitable (including persons not yet named in your story), for any sort of benefit you can describe.
- **Travel:** when you hike through the jungles or zip through the clouds to get to a specific place. The Goal and Danger work differently:
 - The Goal is your speed of travel, you may get to your destination in:
1-2: several days' time; 3-4: under a day; 5-6: a few hours' trip.
 - The Danger is your relative safety in your travels, which may hassle you with:
1-2: a nasty encounter; 3-4: weather, damage, or lingering risk; 5-6: nothing but smooth progress.
 - You *always* eventually reach your destination, and your mishap does not tack Danger dice onto your next Actions, but can say what kind of state you're in when you arrive. You should only detour your trip into a messy encounter if that kind of side-quest seems like *fun!*

Poor Zoe

Now we can talk about what happens to our poor spacegirl! The sluglike thing wrapping around her leg is not gonna be easy to **attack** with a plain magpistol, as Zoe is very attached to her legs. So instead Zoe **braces** to pry the creature off, while still keeping its attention away from the rest of her team. She rolls, and includes a third die for 'stuck (by a slugsnake)', since that came up as a 3-4 on her last Action. Another player says that 'stuck' will mean Zoe can pry the creature off her *leg* (and keep it from crawling further up), but it might still tangle up her arm or something less worrisome. So the stakes are, pry the creature off (the Goal), keep her team from being next (the stated Danger), and get unstuck (the leftover Danger). Each of these Factors gets one die.

Zoe gets a 5, 3, and 2, forcing her to choose. She could definitely pry the slugsnake off her entirely (5), but get her teammates into trouble (3) and stay stuck (2). Or she could pry it off her leg and still have it on her *arm* (3) and choose between her friends and staying stuck. Or, let it slither around her leg (2) but not make any headway to her team (5) or to Zoe's crotch yet (3). Of course Zoe *definitely* doesn't want to get violated by an alien creature--but, maybe Zoe's team will show up just in time, so she assigns 2 to the Goal, 5 to the stated Danger for her team, and 3 to 'Stuck'. She shuffles and struggles, falling to the ground, but keeps the writhing tripod mouthhead from doing more than drip and drool on her crotch while she calls out for help.

Astute readers may note, "if Zoe pries the slugsnake off with her 5, why would she be stuck?" Or "if Zoe put a 2 in keeping her team out of jeopardy, the slugsnake would focus on them--and *not* Zoe!" While you should always choose and phrase Dangers so that they can't happen in contradictory ways, that's just not always feasible, and the *exciting* stakes sometimes do preclude one another. It'll happen sooner or later, and here's two ways you can handle it.

The first approach is "dramatic editing": when one Danger or Goal result would seem to override another, that's just what happens--but *it takes a bit to adjust* in in-game time. If the slugsnake lost interest in Zoe, she might 'not' be stuck anymore, even if the rules say she is--the rules will be satisfied if Zoe doesn't get another Action for a few minutes, the camera zooms out on Zoe panting and slipping on the ground, unable to *benefit* from being unstuck, and the action shifts to the slugsnake pursuing Zoe's team. In short, if a Goal and Danger ever undermine each other, but the dice say *both* happen, as long as your character faces the downsides of both results and you honor what the Action *should* resolve to, the rules are perfectly happy, and you can carry on with your life!

The second approach is "creative writing": when Dangers and/or Goals seem to contradict one another, you can *invent a new detail* that satisfies the contrary results. If Zoe pries the slugsnake off her, she can *still be stuck* in some other way! More slugsnakes can appear and bar her path (but she can at least shoot at them now), her boot could get stuck in the swampy mud, a wavering tree can fall over in her path, she could even just be *exhausted* from grappling with an alien creature bent on violating her. As with "dramatic editing", as long as you earnestly honor the spirit of your Action and its dice and results, and don't cheap out on the Dangers you signed up for, the rules will be happy and your story can continue.

Character Creation

As promised earlier, character creation is fairly simple, and you can fit the mechanical notes for your character on a 3x5 index card. If you want to get more *detailed*, that's great! But you won't need to in order to have a fun and playable character. We'll start with what you need and branch out into what would help, and we'll give Zoe a flashback to show how it all comes together.

Essentials

In order to have a complete character, you need two of the four 'elective' Actions [from earlier](#). Pick any pair, it's fine if one of your picks coincides with another player's, and it's even fine if you don't go to any trouble to make *your* **crafting** very distinct from another player's! It just means you can both **craft** things, and should make sure to give each other good excuses to show off your **craftiness**.

If you pick **transcend**, you'll need to nail down some specifics. We'll have some sample posthuman powers and abilities later, but the examples are mainly to show how you can design *your own* fancy perverted power.

You also need to pick two Edges, you can look forward to examples for those as well. The difference between "a **transcend** power" and "an Edge you just make up" is, **transcend** is something your character does on purpose, as an Action that might succeed or fail or have a complication. An Edge is something fancy *about* how your character does something or can do it, but your character is still doing some *normal* Action even if it's with some supernatural help.

Example: Zoe can **transcend** with a telepathic mind-link with any organic creature. She can succeed or fail at that, and can face or evade consequences for trying. Zoe has an Edge for hyperacute senses, which can help her on most any Action, but there's no Action itself for "sniff for clues". You *could* reverse these by dialing Zoe's telepathy down to a vague premonitory sense and cranking up her senses to a living surveillance and crime-lab, but the most natural way to handle it would be Zoe's senses can help her **attack**, **run**, **persuade**, or **sneak**, if Zoe can describe how sensing details of the situation would help her out. Meanwhile, Zoe reading someone's mind or planting thoughts in it is something she would focus and do as a task unto itself, and she could end up with psychic backlash or baggage for her trouble.

If you have ideas right now for what kind of character to play, and what sets them apart, you can skip down to [Edges and Powers](#). Otherwise, see this next section!

Details

To help flesh out your own character and give your other players something to work with when abusing them, provide the following bits of scaffolding and fill them in with your own character's details:

- A name, to start with! There's even some samples for *this* later if you're stuck.
- World or region of origin: some planet, or system, or zone of inhabited civilized space they come from. And don't forget to note why your place of origin is noteworthy, and why the other main characters will have heard of it.
- Allegiance: a government, trade, or criminal institution or organization. Each also will have some examples of how they might benefit you personally or explain your presence on the world of The Pit.
- Description: at least enough that your fellow players can reference you in their narration as "the skinny blue girl" or "the busty cyber-dickgirl".
- Elective Actions and Edges: they're easier to figure out if you save them for this step.
- Mission: why you're here, of all places, or at least why your character came here and hasn't left yet. Sit down with the other players, and come up with an antagonist or group thereof, who will make your mission harder. Especially make sure to figure out what bad thing would happen if your character *fails* at their mission.
- Kinks and squicks: tell your fellow players about this! And try to distinguish between "things you the player dis/like" and "things your character would be down for or run from", if there's a difference.
- Twists and Challenges: you won't have any yet (unless you choose some optional character-creation kit), but keep some space in mind if not on your sheet for alterations your character may go through.

If *that* suffices for your needs, carry on to [Edges and Powers](#)! If not, following are some samples for each feature up through 'missions'.

Sample Names

What's in a name? A lot! Pick something your fellow players can pronounce and keep a straight face. For example:

Kerza	Doromain	Baltiel	Shethri	Alnemep	Vruskni
Lithar	Carnet	Golibid	Esrum	Proval	Rinomi

And for flavor, add a title, such as Doctor, Lieutenant, Major, Specialist, Lord, Priestess, or Guru, something to indicate what you do.

Sample Origins

If you can't be bothered to pick a random star, think of a city you've always wanted to go to, and say that one of the following worlds is like that city:

Aurora	Twilight	Irkalla	Niflheim	Crucible	Anansi
Mekhim	Magellan	Impulse	Doremy	Sollustra	The Belt

Sample Allegiances

The three main examples to work with are government, corporate, and criminal. Sometimes the distinction might be blurry, especially across the stars, but choose the nearest fit, and feel free to fill in details as part of your character's past.

Government covers the official and recognized authority of a planet or system or species. People affiliated with Government will believe they're doing what's right, regardless of personal gain, or at least, that their Government is right to have them do it. They might have sent you to the world of The Pit for research, or hoping to claim it as a strategic foothold, or even as a rescue mission.

Corporate covers legitimate but unrestricted trade and financial institutions and interests across any number of roughly-peaceful systems, species, or planets. People with Corporate affiliation will believe they're doing what's *acceptable* for personal gain, or at least that their Corporate interests aren't inherently wrong. They might have sent you to the world of The Pit to look for lost technology, as a publicity stunt, or in hopes of finding customers there.

Criminal covers illegal and stigmatized practices and enterprises across different planets or systems. People with Criminal affiliation tend to believe what they're doing is objectionable or at least punishable, but personal gain outweighs such a concern. They might have sent you to the world of The Pit to find an exotic drug they can control, to hide from authorities, or to investigate setting up a base of operations.

Sample Descriptions

Hopefully you don't need any help here. But if you do:

Perfect muscular sculpture	Effortless motherly physique	Lean weightless frame
Silver skintight suit	Abstract projection faceplate	Wispy gleaming gossamer
Blinking indicator lights	Hovering holographic glyphs	Dark polished alloy

Kinks and Squicks

The things you get off on or that turn you off! This book focuses on transformation, parasites, corruption, mind-control, enslavement, and girls with dicks in varying configurations. But if you don't like those things, or like some other things, you'll learn as you go how to work your own depraved ideas into the game!

Flashback With Zoe

Zoe already has a name, as indicated by this running example. She hails from Cygnus Base Gamma, a starport orbiting a black hole, drawing energy from its gravitational drag, a sleepy place for being a port of call, since most of the visitors are just workaday roughnecks. She was sent by the Government of Liberated Ordovician Annex, to study creatures born under the orange light of the unnaturally ancient red dwarf that the planet circles.

She's a lithe, slim blue girl, her shiny scalp marked with floral swirls, and her light green jumpsuit fits her form well. Cheerful yellow pupils glow behind her irises, and she usually has a smile for her friends and fellow travelers. In-character, Zoe is friendly, energetic, and a bit flirty, but only with other humanoids. Her player is hoping to get her turned into a brood-mother of some horrible sort, and have *Zoe* evolve under the neon orange sun.

Edges and Powers

Every main character has two permanent Edges, inherent to them as a character. While you can **craft** or **research** (or potentially **pull favor** if you're using it), to get temporary Edges, don't forget that your character can *pursue* advantages and benefits during play which will basically be reflected as Edges! So keep these in mind as examples that could come up long after you make your character.

Sample Edges

The following neat abilities are distinct from 'powers' granted by **transcend** in that, where **transcend** is an Action unto itself, Edges are cool benefits or advantages that apply to *normal* Actions you can already do by default. There's no good reason they wouldn't also apply to an elective Action, if you can think of a way your Edge would help you **command**, **craft**, **research**, or **transcend**.

Additionally, your Edges reflect something *about* you, and your fellow players should keep your Edges in mind when considering whether you, personally, should **brace** against something, or whether you might be **persuading** or just flirting. For example, someone with **titanium bones** might not need to **brace** at all against blunt trauma, and someone with **pheromones** might not need to **persuade** someone within sniffing range.

- **Strength enhancement:** it's not very useful in 'civilized space', but in dangerous wild-worlds like the one housing The Pit, it can be handy.
- **Infravision:** you can see even minute differences in temperature and sources of heat.
- **Diverse contacts:** fame, murky past, complicated connections, whatever it is, it seems like no matter where you go, you might just bump into someone you know. They might not want to *help* you, but even an enemy might be better than nothing.
- **Gyro-stabilizers:** somewhere deep inside you, something keeps you balanced. By spinning at thousands of RPM.
- **Hoverpad:** a little noisy and very low-power, but it can track you anywhere and carry you across any mostly-solid terrain.
- **Smartmesh:** gauzy translucent fabric that can turn solid as sheet-metal at a trigger from you. Quite stylish as outerwear, too!
- **Toxin glands:** though you're more likely to *underdose* someone than unwittingly overdose them, administering a drug or poison of your choice can come in handy.
- **Phase camouflage:** it's not as good as disappearing, but it can obscure you enough to make a difference. And it looks wicked cool as an entrance or exit.
- **Time dilation:** you can temporarily slow down your perception of time, and react with hyperspeed reflexes.
- **Renowned species:** regardless of your other talents and value as a person, *everyone* knows about that thing with your tongue (or some other notable and appealing 'trait'). And it does have its advantages.
- **Digital disposition:** while you can emulate a warm, charming, caring sapient if you want to, under the interface lies cold calculating code, very difficult for illogical organics to affect or derail, but quite capable of manipulating *others*.
- **Hive mind:** rather than **command** some subordinates, you're actually several beings at the same time, acting and sensing in unison. You might not be able to separate much (and might need to **brace** for it), but acting as a team has its benefits.

Sample Powers

If you selected **transcend** as an elective Action, you can use any of these as the Power that **transcend** represents. You can also use them as a guideline for making your own Powers, of course, especially if you *arrange* to get one during play, even if you *didn't* choose **transcend**. Most likely, a new Power will come at a dire cost: producing addictive aphrodisiac come probably has a few side-effects. Each of these powers has the default Danger of "becoming unusable until someone **researches** or **crafts** a fix", but a few have suggested 'backfire' Dangers you can use instead.

- **Telematter Gate:** you can open small, movable portals, using technology just smart enough not to *accidentally* chop off things that might not grow back. *Deliberate* portal dissection is always a possibility though. You can only open them near yourself, but they certainly can save some trips. This can pose a Danger of an extradimensional creature wiggling out or losing something 'between' the endpoints.
- **Infrasound Resonance:** you can detect and emit subsonic vibrations, sensing voids or dense spots in solid and opaque objects, and even apply enough acoustic force to cause concussions (or *other* stimulation), even through chitin, scales, or hyperalloy armor. It can pose a Danger of attracting things that otherwise would never notice you.
- **Modular Components:** you may not be entirely artificial, but you can swap out parts of your body for custom tools. It takes a little while though, you can't do it on the spur of the moment, but the resulting Edge can be most anything you could want.
- **Hypersenses:** chemanalysis, metaspectral imaging, magnetoception, or whatever other sensory data you might want to perceive. This can pose the Danger of being completely overwhelmed by a more powerful input than you expected when you turned on your hypersenses, but the Edge it can give you in terms of knowledge might just be worth it.
- **Mutagenic Adaptation:** when confronted with hostile environments like extreme heat, cold, radiation, or chemical contamination, you can trigger your body to adapt to the hazard (rather than having to **run** toward a heatable shelter, or **brace** against dizzying fumes). This can pose the Danger of hyperadapting and finding any *other* environment harmful until someone can **craft** or **research** a way to jolt you out of it.
- **Effector Field:** you can project low-power forcefields as a kind of telekinesis. While you can't sense through them, you can levitate items in a bowl of repelling force, or push a sphere or cylinder of pressure on (or in) something.

Sample NON Edges and Powers

The powers and Edges listed above should give you an idea of how to use the rules to reflect whatever cool thing you want your character to do. This section tells you how *not* to do that, for cool things you don't even need the rules to deal with. Don't use **transcend** or one of your Edges for something you don't need dice to do!

For absolutely free, you can have chromatophores, color-changing cells like octopi and chameleons possess. If you intend this to be an organic form of 'phase camouflage' and also plan to go around naked, then sure, make this an Edge! If it's just colorful and cool, but doesn't especially *help* in a game-changing way, then just say you change colors, and that's fine.

Likewise, multiple limbs, or hyperfertility, or having a dick and otherwise being female? Those are things you can just say about your character. A four-armed hyperfertile dickgirl will still **attack**, **brace**, and **run** in pretty much the same way no matter what. You *could* argue that 'four arms' could be an Edge. But if you don't plan to *use* it as an Edge, then maybe four arms brings enough problems and not enough benefit that it's just a cool thing about your character.

As a particular note, you're going to a dangerous wilderness-world on purpose, and it's the space future. You should assume you have easy access to things like 'a flashlight' or 'communication devices', and probably some kind of lifeform scanners too. Meaning, if everyone will have flashlights, you can say your character also happens to glow in the dark, and not use an Edge or anything on it. Keep that in mind as the threshold for 'useful enough to be an Edge': if it would fit in your shiny utility belt, you probably should just have it on-hand and so do your fellow explorers.

In general, before you make something into an Edge, or create a **transcend** power for it, ask "can I settle a conflict or save the day, plural days in a row, just by using this?" If so, it might be a worthy **transcend** ability! If the answer is "no, but it would help", it could be a worthwhile Edge. "No, but it's *so cool* and/or my fetish" means just say it's a thing about your character, and give your character a real Edge instead. The entire system of rules here is supposed to let you make cool spacefaring characters and have them do cool things! If it started out by saying your idea is *too* cool, it wouldn't do its job.

Recap With Zoe

As she struggles with the slugsnake constricting her thigh, hands barely keeping it from burrowing into the crotch of her jumpsuit, let's look at her options: she's *here* to **research**, but that won't help her at the moment. She has an Edge for 'hypersenses', and let's go ahead and make her 'friendly' as well, an Edge when her teammates are around that helps her coordinate with them.

They're not around though, so all Zoe has left is to **transcend** with her telepathy! The slugsnake *is* an organic mind after all, so she should be able to make it think there's a threat. Another player says the Danger is the wormy creature imparting *its* instinctual will, a matter of life or death for it, as much as Zoe's will might impart to the creature. Zoe's player thinks that's fair, but allows entirely too much risk of not getting violated, so she adds her own extra Danger of "her telepathy attracts more slugsnakes".

Zoe rolls the dice, and in all candor would probably have better luck, but gets a 6, 2, and 1. She opts to fail to repel the slugsnake, *and* fail to keep it out of her head (metaphorically at least), but puts the 6 into "additional slugsnakes". So the other player describes Zoe's mind flooding with a frantic, desperate *need* to burrow into Zoe's tight wet inviting orifices, raw biological need as strong as Zoe's own need to breathe. Zoe can feel her own hands straining around it, *teasing* it, a drive to dive into her *own* sex--and Zoe's grip slips, letting the creature lunge in and chew through her jumpsuit, burrowing its head inside and pulsing its body, slick slime easing it in but bulged fluid keeping it from sliding out. *Where are* Zoe's teammates anyway?!

The Pit

Now that you know what your characters are made of (if not what they're *capable* of, yet), let's look at the setting they'll explore. The world of The Pit is vast, uncharted, and filled with wonders and horrors. Have a few to get you started, but make sure to create your own as your characters risk themselves and brave The Pit!

Regions

The planet housing The Pit and the Empress it contains features an array of *odd* properties, at least, odd for a life-bearing world. Orbiting a red dwarf that casts a permanent orange glow, tidally-locked with only one side facing the star, but swinging wildly on an unstable orbit, the world of The Pit defies any easy explanation. The red dwarf lighting this planet seems *ancient* in stellar terms--older than the universe around it. The planet should have slung into space, but instead has tidily cleaned its looping orbital disc. And a planet that doesn't spin relative to its star shouldn't feature so much habitable territory--but unwise as it is, a visit to the world of The Pit reveals things are not as they should be.

The Wandering Marsh

A vast fever-swamp with little in the way of permanent structure, and even the intertwining roots of the dense blue trees reach up through the bog for air, and drag the canopies around to alter the flows of streams and rivers through the silty quagmire. If you find technological items here, they probably need work before they'll work. The sapients here live and act alone or in small groups, most using the copious natural cover to their advantage.

The first thing one will notice aside from the warm bogwater and the trees shifting their position is the creatures *in* those trees. Tentacled decapodal creatures reminiscent of jellyfish crawl, leap, and glide between the pale blue boughs, hunting sluglike creatures for food. The second thing one will notice is the skittering crustaceans skating along the water's surface, bodies buoyed by spongy pads, a kind of hardening foam they extrude to build rafts and nests, and to immobilize whatever they find in the marsh's stagnant water.

The Smoldering Jungle

The twilight band separating the starward side from the night should be chilly and even frigid, but deep smoldering fissures through the crust cause the plentiful falling snow to steam where it lands, resulting in lush black foliage soaking up every ray reflected from the undulating clouds in a permanent sunset. While camouflage is difficult when the ground shifts between snowdrifts and flowers, creatures that *thrive* on being seen sport fluorescent colors to stand out in the constant twilight. The tribes and enclaves here prize the power they can harness from the thermal vents, and offworlders are easy to spot, ill-suited to the sharp changes in temperature.

Permanent structures are rare, often ramshackle and haphazard affairs, as the heat and chill and steady snow-rain cause many alloys and plastics to break and rust. However, billowing tents and padded enclosures can be found in the brighter clearings, most often guarding one of the vents and powering turbines with steam, feeding their furnaces with snow and producing billowing clouds and a surrounding region of cold.

The Scarred Desert

Though wind carries rain, thunder, and sandstorms across the daylit side of the world of The Pit, sometimes even bringing near-night, it still rarely makes up for the unrelenting and implacable noonday light. As a result, deep arroyos and channels scar the plains facing the star, periodically flooding with rapids, and just as quickly simmering dry. The wildlife is often snappish and eager to strike, never knowing if another meal will come, and sapients hiding here tend to leave their trouble to bleach at the bottom of the canyons.

The constancy of the neon orange light varies only in its brightness, and on no predictable schedule, which results in shimmering mirages filling the canyon branches like water, the crevices breathing like a tide. This makes for long windows of stability in temperature, in which to burrow or excavate into the canyon walls, above the deep flood-channels. However, delving *into* them may leave one at the mercy of the unpredictable storms that created the canyons in the first place.

The Timeless Caverns

The unstable orbit that flings the world of The Pit around its star seems to do nothing to upset the tidal lock that aims one side to the sun, and the planet's magmatic activity stabilized long, long ago. The result is that fissures formed in millennia past remain open, often carved into passages by sapient life--and otherwise. Entire cities hide from the sun in a temperate layer of rock, and strange minerals and ore glisten in the walls against the darkness that fills the cavern system.

While the surface offers only bands and swathes of livable terrain, in the caverns one can find evidence of race after race carving out habitation in the rock. Under the teal phosphorescence and amber plasma-lights, refugees, fugitives, miners, explorers, and grifters barter and trade, stepping lightly over the ruins of species and societies that came, died, and left no explanation of what undid them. While the former glory suggested by the remains has a sinister implication for what caused their downfall, that doesn't stop the underdwellers from using whatever archaic machinery they can find, and augmenting it with their own.

The Spiralling Sea

How fortunate that the world of The Pit should have an ocean that straddles the twilight belt. The sunlit shores churn water into the freezing dark, swirling around the basin to simmer on the rocks and drive the weather for the rest of the planet. The constant currents have built up long enough that ripples in the stream circle the sea acting almost like a rapid-fire tide, and convection belts dredge up creatures from the depths on a regular basis.

Scale-plated creatures crawl against the current, before flinging themselves again into the yawning dark of the sea's horizon, just as swiftly replaced with crawlers from the frigid shadow riding the same current into light and heat. Sailing or flying *across* the spiral belt will reveal a flat expanse, ignoring the curvature of the planet's surface, the sea's bulk drawn to its shores by the spinning current, and covered with a twilight-belt thunderstorm trapped in place, lightning flashing over the flotsam pulled up in the vortex.

The Dark Tundra

The night side of the planet never sees daylight, but the planet's magnetic field channels the varying solar winds into swirling aurorae, which light the icy plains when the snowstorms don't blanket the sky. While a few geothermal vents sprout life like isolated Smoldering Jungles, the wastes are harsh everywhere else. Still, massive creatures stalk through the dark, and furtive enclaves rove between the sun-warmed Spiraling Sea and the few life-bearing heat-oases, all hiding from the cold, and whatever *else* would brave the night.

With little natural fuel save the armored megafauna, finding and keeping a source of heat is paramount. Whether harvested electricity powering thermal suits, or burning an eviscerated creature for fire, the sapient who hide under the aurorae trade most eagerly in devices and supplies that can counter the cold.

The Pit Itself

Housed in a dimensional wrinkle, protruding partway from normal space, The Pit has a nebulous but real link to every other part of the planet. Whether this is a natural feature of The Pit, or a weakening of its containment over time, or the inexorable, incremental gain of the Empress, no one could say--without venturing in. For The Pit is *very much* a prison for its Empress, as her followers and their rivals will readily say.

Several stable gateways exist across the planet, some resembling massive windows or metal apertures, others styled as stone shrines or temples, some even surrounded with whatever timber or boulders the surroundings provide, as if to bury the gateway, and seal it up.

Unstable gateways are far more plentiful, with bright orange sunlight streaming down onto snowy jungle soil, storm winds slashing suddenly in a swamp delta, or even a seeming mercy of desert heat in the icy nightscape. However, these all lead to The Pit itself.

Distorted sunlight dances in swaying arcs, darkness and aurorae swathing the sun's wake, and moated trees support black glassy ramparts and arcades. But most of all, The Pit houses a massive, mazelike monolithic complex. Dark walls form cul-de-sacs and branch like tributaries in cross-section, the footprint of the 'Palace' sprawling for miles. And *inside*, surely, must lie The Empress herself.

Let's Bully Zoe More

Last we left our heroine, a slugsnake had just burrowed into her vagina, and now, it has sealed itself up inside, an aching bloat and glistening wet streaks around a tear in Zoe's jumpsuit all that remains. She staggers through what would likely be the Wandering Marsh, calling for her friends, who finally show up on the scene. After relating what she's been through, the team retreats to their ground-flier, where hopefully Zoe--the team's doctor--can **research** a treatment for whatever this thing must be doing! What could go wrong?

Conflicts

You know yourself, and now you know your surroundings, so let's get to know your enemy! Which comes in two varieties: main characters, played by your fellow players; and side characters, anything that isn't a main character, even just that slugsnake thing would count. In fact, even "a nasty storm" is basically a side character that doesn't have any lines or dialog. Why such a loose definition? Let's find out, as first, we cover conflicts with side characters!

Main Against Side

You've read up on [Actions](#), and settled what your own Actions and Edges are. You might be wondering about statblocks for enemies, so stop right there. Main characters in [Into the Pit](#) are the *only* game-entities that have any real rules attached to them! If you wanted to get nitpicky, you could argue that a creature that can impose a Twist or a Challenge on a main character has 'rules'. But really, they just apply *new* rules, *onto main characters*. That's what you get for nitpicking!

What your enemies *do* have is your imagination, and your own Actions. Notice how your only way of attacking (**attacking**) includes harming you? Likewise your only way of *defending* includes flat-out *incapacitating* you. The rules innately assume you're acting against the world, and include an assumption of the world acting right back in your face. *This* is exactly where side characters get their strength.

When it's one-on-one, things are simplest, so we'll start there. Whether the main character attacks the side character or vice versa isn't especially important, because the conflict always starts the same way: a player says they're making an Action, or describes their character doing something and another player confirms that it's an Action, and people pause to make the Goal and Danger/s clear.

Once the player doing the Action knows just what they can achieve and what could go wrong, they roll the dice, and then assign them, as you [read earlier](#). In most cases this will change the situation: the main character is hurt or detained or something, the side character is left in the dust or looming over the main character, and many conflicts can stop *right here!* An **attack** isn't just one shot of your plasma-gun or a swing of your fist, the result it allows is *defeating or destroying* your target if you succeed, and if you don't, you can't **attack** again unless the situation changes, which means your average fight ends with one roll of the dice.

But if things aren't in a fully settled state after that, or at least if the main character wants to keep struggling, and can, the player can keep trying any Action their character possibly could attempt. Your side characters *really* distinguish themselves from one another at this point: a copyright-friendly race of cyborgs intent on assimilating people will have a very different agenda from space-slavers, or a sapient hive-queen, and will follow up "make this character helpless" in very different ways.

If a single **attack** or **running** away settles things, great! Your main character looks cool or at least lives another day, and it's not like menacing space-nasties are hard to find in the world of The Pit. If encounters seem *too* easy to waltz in and out of, that's what naming Dangers is for.

Any player can suggest a Danger to add onto an Action, as soon as the group sees an Action happening, including the player *making* the Action. Whether that player does so or not, all *other* players have the choice too. Only *one* Danger, not "one Danger per other player", so the most Dangers you can add on a single Action is two: one from the player making the Action, one from some other player.

These Dangers can be as nasty as needed, though. Suppose Magnetic Wasps are an infamous terror of space, rightly feared by anyone with half a brain. **Attacking** a Magnetic Wasp will obviously include a Danger of getting injured, but you could add the Danger "the wasp injects an egg", completely independent of "getting injured". *Now* it's a serious threat!

Dangers can even include death, if that's what you're into. **Attacking** an assault mech, singlehanded and with just a knife, probably has "death" as the main form of 'injury' you could face. Which, yes, means you might actually disable an assault mech singlehandedly with just a knife, and you'll die looking really cool, but you'll still die. But, death is the most boring consequence you can inflict, so we'll cover some more *interesting* ones later.

Multiple Mains Against Side

Things get a bit more complicated when you have more than one main character going up against one or more side characters. But not much, as long as you figure out which player got a lick in first, and just take turns from there. Side characters don't have 'initiative', so turn order amounts to--well, *just* taking turns. Side characters' reactions are included in every Action, at least to some extent, so as long as no *player* is left out, you're doing it right. One player will likely even have most of the job of narrating the opposition, perhaps because their character is absent or disabled (or corrupted into serving the opposition), but even if not, try to share some of the narration duties among other players, especially when the main narrator for the moment wants to do something cool with *their own* character.

Zoe 'Tries' to Find a Cure

Back at the ground-flier that serves as the team's base, Zoe has a *pressing* need to **research** the parasitic slugsnake infesting her. Although the slugsnake itself isn't *doing* anything (as far as she knows), it's still basically her opponent. So she turns the medical scanners on herself, and *purely* because she's a scientist, tries to learn what this thing is before any thought of how to *remove* it. With a wicked smirk, another player states the 'downside or detail' will be whether Zoe *can* remove it with available resources.

She rolls the dice, and gets a 5 and a 2. Again *purely* out of love for science, she opts to learn what it is, and give up on an avenue of extracting the creature. The other player says that the slugsnake is some form of *immature* lifeform with only a few organ systems, not suited for independent life, and that it has dissolved itself and fused its few organs into Zoe's reproductive tract, and is still growing through her tissues! And the medical bay would require Zoe to operate it for something that extensive, but would also need Zoe unconscious *for* the operation. How dire. Seems like round one has gone to the parasite!

Main Against Main

Here's where things get complicated. But pay attention here, and you'll survive unscathed (even if your character doesn't). In essence all the rules will always apply, just as they're written. But Into the Pit inherently assumes main characters acting against the world, rather than each other, so we'll need to adjust a few things.

First, two terms we'll need: initiator, and responder. When one main character acts directly against another, by making an Action, that person is the initiator, and the person they're acting against is the responder, simple as that! Note *very* well: the initiator might be **running**, **bracing**, **sneaking**, or otherwise doing something *defensive*--that doesn't matter, they're still the initiator if they're the first one to make an Action.

When the initiator makes their Action, they do so normally in every way, except that *only* the initiator and the responder can name extra Dangers. Everyone else keep out!

The initiator can name any Danger they think is relevant or interesting (to get that juicy added die), but the responder should name their own Edges if they might *hinder* the initiator, or otherwise name the worst Danger the situation might offer, as long as it's not the same as the normal Danger or what the initiator names. (Double-counting Dangers just isn't fair.)

Once the Factors for the roll are clear, the initiator rolls and assigns like normal. Any Factors that don't get a 5-6 are for the responder to narrate as they like: Dangers that threaten to come true with a 3-4 *cannot* actually happen--but they can menace ominously, and demand attention from the initiator, and Dangers that completely happen can be as nasty as the Danger itself allows for. Failed Goals likewise don't offer any way for the initiator to try again, and partial headway *only* needs to mean "the opportunity is still technically there".

Whether the initiator succeeds or not, the results of their roll *happen*, and the responder *cannot* use an Action to 'undo' any success or effect the initiator gets. For example, if the initiator hurts the responder with an **attack**, the **attack** lands as described, and the responder *cannot* **run** or **brace** the **attack** or its effects away.

The responder *can* make an Action of their own though, such as **attacking** back, or **bracing** or **running** from *consequences* of the initiator's Action, such as literally **bracing** from a hull breach, or **running** from an escaped specimen. The responder *can* keep pursuing a conflict with the initiator, but usually the first Action should be enough to say how the conflict ends up.

Aggressive Fucking

As you can hopefully see now, Actions apply to conflict and adversity *in general*. They just handle particular *kinds* of conflict in their own way. So what about when that conflict involves taking off clothes (or just one or two inconvenient items)? In essence: it's still the same!

Obviously you can **attack** to pin someone down or bend them over and straddle the body-part of your choice. You can also **brace** to keep someone from doing the same to you. And hopefully it's clear you can **persuade** someone into your quarters for 'a little R&R'.

However, you can also **brace** against a wash of pheromones or a telepathic assault, or **attack** someone's *nerve* and make them submit. You can **command** lackeys to 'give you a hand', and you can even **run** your fingers over your partner's [anatomy] to get them off before you come.

More creatively, **sneak** a drug or testing compound into a warm wet orifice, or the fact that you're recording this for uh scientific research. Or, actually **research** while on your knees, looking for the forcefield emitter for the base and how to deactivate it. **Craft** a sexy apparatus or just a devious set of restraints! And if you can't **transcend** in a kinky and perverted way, should you really be doing it at all?

In short, the rules care "when your character does something risky or uncertain, an action or effort that could fail and also could bring costs or complications". That applies to sex too! So watch out, and if you find yourself wondering "would I *really* get away with--" or "could she *really* do that--", if it seems like fun, break out the dice and make an Action of it, and find out where it leads!

Zoe's New Discovery

Let's check back in with our physician who has failed to heal herself! Zoe suggests a couple of her teammates go to try to capture a live specimen to study in isolation, and leave one teammate on the ground-flier in case they need rescue. Jane, the gruff roughneck security officer, stays put, and her player suggests Zoe starts to feel her new invasive friend forming a sensitive, needy *bulge* over Zoe's sex, and that Zoe should **brace** if she wants to resist relieving the sudden pressure while Jane watches. She doesn't, though, instead fingering through the hole still in her suit.

Jane is shocked, *shocked*, to see her teammate showing so little restraint, and orders Zoe to get her mind on track to remove the parasite. When Zoe's player asks, Jane confirms this is an **attack** (intimidation) intended to bring Zoe into line. Though Zoe's Edge for 'friendly' doesn't help, the group thinks it fair for Zoe to name an added Danger of 'disadvantage': Jane would be unarmed in the ground-flier, but Zoe has all her medical tools out--such as the hypojectors.

Jane rolls her dice, and gets a 4, 2, and 1. Scary as Jane is, Zoe isn't quite in her right mind! Jane puts the 4 in 'disadvantage', meaning she fails *and* gets 'unwanted attention'--from Zoe! Zoe turns her glowing pupils on the larger woman, and shouting that she can't take it, lunges for Jane, who knocks the tray of equipment aside (but not out of play, yet), and Jane now has an unnaturally aroused blue girl on top of her.

Zoe could **attack**, or even **run** away, but she thinks Jane should know what she's going through. She **transcends** with her telepathy, and another player states an added Danger of her still-very-alive parasite chiming into the telepathic link. Jane doesn't have anything she could name to help her out here, so she just takes the hit: 6, 4, and 1, and Zoe assigns them to Goal, main Danger, and the added Danger in that order.

Zoe flash-burns her overbearing, painful need for stimulation into Jane's senses, and though Jane's disciplined mind puts up some resistance, the parasite itself floods *both* of them with a desperate, life-or-death need to burrow into *Jane*, quickly overwhelming Zoe with an instinct to penetrate her teammate somehow, and Jane with an unwanted realization of how *good* it would feel (at least, unwanted in-character . . .) And Jane could respond with yet another Action here, **bracing** or **running** or some other third thing, but we'll leave that for our next check-in!

Groups

It's difficult to determine what among the beings currently alive on the planet would constitute the native civilization. That said, there are a few very active species with a presence in the world of The Pit, each comprising at least a factional interest group, if not a fully-fledged organization.

In what must surely be a coincidence, all have some vested interest in beleaguering and harassing your explorers, but could potentially be bribed, tricked, or simply politely reasoned into facing down another faction and perhaps even leaving your characters unmolested! Potentially, at least.

Please don't take the presentation here of 'races' as *excluding* you from playing something similar to one of these species, or indeed an actual member of these groups! After all, *they're* on this planet just like your character. You might be a reject or exile, or might be allying with the other players' characters only out of convenience--indeed all the main characters could well be of one of these species, if your group's fetishes happen to align that way! But you probably will want some prefabricated organized adversity and the option for social maneuvering, so on with the races!

Mirasmi, Sinister Psychics

Secretive and manipulative, the Mirasmi reveal very little of the nature of their species--but what they can't help showing makes them distinctive and infamous. Their conspicuous ram-like horns and ornamented hooves make them easy to identify, but it's the intricate metallic lace and circuitry inlaid in their horns that speak to their real claim to fame. Possessing powerful mental abilities, they strenuously guard their psionic technology from outsiders--and you should be very wary if they offer to 'demonstrate' any of it for you.

When not implanting compulsions into 'lesser minds' with their mental projection apparatuses, or overwhelming with sensation and stimulation, their most eerie and inexplicable feat is the use of geometric circuits that channel mental energies of *others*. They can inscribe a shape on a doorway or in the dirt of a path, that prevents one from noticing it, or from believing a threat is present. Putting such a symbol on a *person* allows them lasting influence and control, until the mark is removed--if the wearer *can*, mental effects or no. Their *physical* devices, such as attachable brain-probes and hallucination projectors, are even more fearsome in effect, if not as unnerving as a set of scratches like a curse or binding.

The height of their technology, however, would have to be their 'energy extraction' system: smaller implementations can leech off of a person's aggression, fear, or arousal, using a collar or other attached device to power a room worth of appliances or tools. But their true craftwork shows in permanent pods and chambers for detaining a sapient and keeping them alive, conscious, and wracked with sensation interminably. Galleys of these pods and mass-orgy chambers power entire ships and facilities, with prisoners only released to let the Mirasmi crew 'let off some steam' with their perpetually orgasming captives.

Drakhna, Trophy-Hunters for Hire

Somewhere between 'feared' and 'derided', the Drakhna distinguish their society with their extensive mercenary institution. Selling their martial services to any reasonable bidder, Drakhna forces can be found anywhere people are shooting, and their soldiers of fortune are only too eager to bring home any plunder they can take in addition to their pay. Hardy, muscular reptilians, vividly colored and fringed with spiny scales, any given Drakhna has been engineered through centuries of fashion and fetish in her home system for intimidating physical presence. It's best to not have anything on you that a Drakhna might want. Or *be* anything she might want, for that matter . . .

Though reproduction doesn't mean what it once did for the self-enhanced matriarchy, Drakhna battalions and teams are eager to take personal slaves and 'pets' from other species, as signs of victory and profit. While this is better than indiscriminate carnage and casualties, it's not *much* better for the unlucky civilian who ends up leashed to a Drakhna soldier's bunk, and possibly far worse for an enemy fighter kept and 'trained' to serve an entire base camp.

In light of their fondness for taking prisoners alive, Drakhna weaponry is often nonlethal, if still quite brutal: stun-bombs, tasers, pulse-rifles, and even chemical weapons often make an appearance in their firefights, and they're hardly *honorable* combatants, often choosing ambush and greater numbers over any fair fight. At least their motives are reasonable: money, pleasure, and more money. If you can't offer and don't have those, the Drakhna will pay you no mind--even if you ask.

Silesur, Polymer Primacy

Stable and established, despite the hostility most other civilizations show them, the Silesur don't *quite* return the ill will--rather, they pity the poor carbon beings that comprise nearly all other sapient life. Their chemistry consists of silicon molecules, but rather than rigid crystal, this results in pliant, sturdy, living silicone rubber as tissue and oily, unevaporative ooze for their fluids. This leaves them extremely chemically stable, with only a few kinds of reactions needing to happen to preserve their living functions.

Though they treat squishy, wet, organic life with disdain, their domain prides itself on a sense of 'compassion': wherever they find a population that can't repel their invasion, they deploy living and automated Silesur 'ambassador' squads, machines to latex-wrap the sapients they find, and begin conditioning them for servitude to Silesuran society. Color-coded captives are assaulted with chemicals and drugs, rewarded and punished in tandem with sensory deprivation and recorded propaganda, and most often turned against their fellows as glossy body-suited berserkers, their bodies kept in a permanent state of need with silicone-based Silesuran drugs and their 'conversion suits' physically deny any release until a Silesur overseer deems a convertree 'deserving'.

With hardly any physical needs of their own, the Silesur often appear without warning, undetected in tiny, agile ships, packed together tightly until they and their latex-coating machinery and conditioning headsets and restraints are ready to deploy and 'redeem' unsuspecting organics. While the initial stages involve only their drugs and propaganda, and durable body-suiting to resemble the Silesur, they waste no time in beginning to subvert an organic's body to adopt silicone chemistry, and take their place among the glossy ranks of zealous servants to the Silesur dominion.

Guardians, Automated Artifacts

Scholarship on the Precursors is incomplete, but the ancient and sprawling civilization has left their automated Guardians in systems across the galaxy. There's little chance they could have *imprisoned* the Empress of the Pit, but it's not surprising to see their advanced artificial servitors here. Sleek, metallic, and lit with poorly-understood power cells that keep them operational for millennia, Guardians appear in a variety of forms.

Most have seen or heard of the slender autonomous gynoids speculated to have survived from settlements and habitations of the Precursors, and which can sometimes be persuaded or induced to doing useful (or pleasurable) work. Fewer have encountered the heavily-built specialty units, mostly standing watch over sites long since forgotten, and a wise traveler who sees one will turn and head away. Rarest of all are the Precursor temple-ships, housing cryptic records, philosophical quotes or riddles, and dormant Guardians, drifting between the stars and landing on planets softly enough to barely leave a dent in the dirt under them.

What they intend to do on the world of The Pit is anyone's guess--they may not even know themselves, as they can rarely explain the vestigial instructions their ancient missions still follow. However, while normally aimless and even available for a sapient to recruit, wherever and whenever their temple-ships show up, they have a single-minded purpose that *always* entangles whatever sapients they can find into their remaining understanding of the Precursors' religion and philosophy. Few whom they take in, interact with, or capture, ever return recognizable as their former selves--and more than a few end up proclaiming themselves to *be* Precursors, absurd as the claim is.

The Infestation, Parasitic Breeders

While ships, stations, and even planets suffer all manner of infestations, this is The Infestation: a fleshy pod glued to a bulkhead or stuck under a bunk, implanting some poor organic sapient, and soon larvae crawl and tentacled pods hide across the entire area. These constitute a *group* because the final phase of The Infestation is room-sized flesh-pods disgorging tentacled, humanoid 'hunters'. After lurking as far from disturbance as they can for the days or weeks it can take for this final phase to begin, the hunters act with *frightening* speed and thoroughness, turning any sapients they can find in the area into incubators, or worse, carriers to another location.

Historically, these humanoid hunters and their carriers could barely keep themselves composed, when The Infestation was first discovered. However, their carriers seem to maintain their composure and sanity far better in recent years, hiding their Infestation for weeks at a time before spilling a cascade of larvae in a mess-hall and infesting an entire ship, or even subverting communications in a station, and hiding tentacled implantation pods strategically throughout the starport. And the hunters themselves, though still unable or unwilling to use weaponry, have shown more and more proficiency with operating doorways, communications consoles, even shuttles and maintenance, as if they're *learning* as they go.

Though the isolated biomes on the world of The Pit have helped contain The Infestation, and most any sane space-farer will take a plasma-thrower to a nest if they find one, it's still no surprise to find The Infestation still present on the planet. What *is* a surprise is the sight of hostile races and factions, glassy-eyed and giddy with hormones from their infesting larvae, sprouting implantation tendrils and wielding weapons in service to a hive, *searching* for something other than viable hosts. Not that they *stopped* searching for viable hosts, of course, but their insectile single-mindedness is no longer a predictable constant here.

Prophets of The Pit

While they hardly constitute a *race*, the world of The Pit has one last important faction. Those who have ventured too far into the rift that imprisons The Empress often encounter *others* who have made the same mistake--and who have learned disturbing lessons in the process. Though many races have visited and left this planet, it's still a shock to see Drakhna, Mirasmi, and even Silesur wanderers, united in their reverence for The Empress, lusting literally for her 'wisdom', and for bringing others to worship her principles. As different as they may have been initially, the Prophets' techniques and manipulation combined with the strain of facing unsteady laws of reality has rendered them almost indistinguishable in outlook and beliefs.

What few people have encountered a Prophet and not been abducted generally report that the Prophets believe The Empress has a supreme *right* to 'overturn our petty laws and use us all as She pleases', and that a sapient should be so lucky to be 'used'. Thankfully, they rarely venture outside of the rift housing their Empress, and when they do, they have only whatever technology and natural traits they possess. *Inside* the rift, however, they have quite the unfair advantage: time and space shift, fold, and even duplicate, and one can meet one's future or past self only to see them killed, ruined, or worse, or wander interminably past the same broken waterfall, walking or running or sleeping, while a nearby Prophet promises eternal transcendence.

While any Prophet has endured the rift long enough to grow familiar with its violation of natural law, some revered sapients seem to possess the power to *control* the spatio-temporal disturbances, and the most powerful may open apertures into and out of the rift entirely. Their claims that The Empress' power enables this might be a complete fabrication, but it *would* fit with their belief that The Empress can, should, and *will* tangle our reality into a plaything of her making, as soon as they can free her from her prison.

DIY Groups

Of course, you can create your *own* groups and races, not just for your main characters, but for adversity and opposition as well. Each of the groups above has a few things in common that you'll need to give to your own groups. We'll take a look at them here.

First, a niche or 'shtick', a kink or role they play to. For example, let's go with spider-women with a penchant for silky restraints. Second, a proper name! While you *can* have your main characters just call a race or group "the bondage-spiders", and call them that as players, presumably these bondage-spiders have a name among themselves. And lastly, what they want from your main characters. This might actually be the most important: why are they harassing your explorers? Our arachnid abductors might want incubators for eggs, and plan to keep them cozy and happy (and restrained) while they hatch eggs. Or they might intend to drain their captives dry if you're into *really* dark endings. They might even have minuscule spiderlings that crawl into a victim's brain and exert control, after a sufficient period of being tied up.

Try to make sure that most of your adversaries want something that they can get in a *number* of ways: sure, they want to ravage, enslave, or transform *your* explorers--but probably anyone else would do, too, and the *purpose* of that ravaging / enslaving / transforming might have one or two other more boring routes as well. While implacable enemies that can't be swayed can make for good intimidating drama, enemies you can *bargain* with allow for more involved roleplay.

For example, suppose you encounter a host of The Infestation--she's nearly lost her mind raving about what a good home you'll make, and as you point a magpistol at her, you hear murmuring moans of agreement--she brought company. *But!* The Silesur it turns out are immune to The Infestation and its squishy carbon chemistry. Maybe they could give you some durable, form-fitting protection suits . . . if you help them overtake a camp of Drakhna roughnecks.

Likewise, keep a sharp eye on the *stakes* of what your adversity wants or can do. This is why lethal outcomes are only glancingly alluded up above! If your character outright dies, then she can't suffer any *worse* fate after that--or at least, not without some *really* weird effects such as from the rift and/or The Empress. Instead, stakes tend to be about captivity, enslavement, mental alteration, bodily alteration, and of course the prospect of your character losing *whatever she came here for*. Your explorers will hopefully form emotional bonds, will care about ideals and principles and concrete outcomes, and threatening *those* is a very good way to turn up the tension without needing a constant firefight.

Zoe, Groups, and Stakes

Let's bring this all home with an artificial and constructed example! Zoe has pinned Jane down in the ground-flier, and her telepathic assault has allowed the slugsnake infesting Zoe to overwhelm *both* women with its blind unthinking urges. Now, the bulge it formed on Zoe's puffy blue sex prods out, and in, and shoves into Jane, depositing an immature larva inside her.

Another player thinks it might be amusing if this 'larva' has a more complex lifecycle than the one infesting Zoe: it bonds in place, but isn't ready to grow a slugsnake cock like Zoe has, and Zoe herself feels as if she's almost back to normal--except for the parasite still in her, resting. Two infected explorers! But, at least they can think, for now.

When the others return with a writhing, desperate slugsnake in a sealed jar, Zoe has a conundrum: if she lets Jane warn the others, they might rightly sedate Zoe and restrain her, keeping her from researching any cure or treatment at all! Ignore the fact that it would also keep her from pinning *them* down like she did to Jane, Zoe is much better now, honest!

But, perhaps with help from her parasite's overwhelming instincts, and the new larva implanted in Jane, Zoe can overwhelm the bigger and stronger woman's *mind* to keep her quiet--just let Zoe study the specimen, nothing could possibly go wrong! Just as long as Zoe's parasite and Jane's larva don't overwhelm them both again with overpowering alien instincts . . .

Now, Zoe and Jane have become *kind of a group* by themselves! Zoe experiments on the slugsnake and on her and Jane's precarious hormone balance, and Jane feels her larva *responding* to Zoe's, amplified by Zoe's telepathy, twisting Jane's sense of duty to protect the crew, warping it to an impulse to protect *Zoe* in particular, as the 'mother' of Jane's growing larva.

What this mini-group *wants* is pretty complicated: in-character, Zoe and Jane just want to remove the horrible alien spawn and get back to science! But they also have to battle repeated calls to **brace** against their parasites' impulses, keep each other coherent with furious half-hateful half-pleading lesbian sex, and keep their teammates from getting into any *other* trouble, while keeping them from finding out . . . or learning that they're next.

This means the stakes stay pretty fluid and interesting, even as new events develop: Zoe's pulsating slimy cock gets harder and harder (to hide), Jane grows a humiliating *craving* for Zoe's fluids, the captive slugsnake escapes and is recaptured, on and on. Will the other teammates find out Jane is infested too? How would they react if they learned Jane is keeping this secret? Can they manage to subdue *both* Zoe and Jane? Will Jane and Zoe finally give into their impulses to infect their teammates, or do they still hang onto the hope of curing themselves? And what about Zoe's growing mental control over Jane, and satisfaction at being queen of her very own hive? Not to mention how the explorers will face all the *other* challenges and hazards that will crop up on the planet of The Pit, like a raid from a Drakhna squad, or a wayward Mirasmi sensing the pent-up sexual energy and needing it to power her ship to escape this place.

Varying stakes like these, changing what it means to succeed or fail, changing the *conditions* on winning and losing, will keep your lewd filthy story from degenerating *too* much into 'foregone conclusions' and detached, anticlimactic climaxes. Always keep a close eye on the other main characters, root for them while plotting against them, give your fellow players what they want with a twist, and make it clear what *you* want, but roll with it when it shapes up differently from what you expected. Your story will be *unique*, and the twists, turns, and unexpected developments are why.

Twists and Challenges

Now that you have a setting, explorers, and adversaries to face, let's look at the *real* meat of a transformation-and-mind-control game: the terrible changes and fates that can happen! As you'll have [seen earlier](#), these all use the same framework of rules your characters already live by, but the Twists and Challenges we'll look at give a new application to the Actions and Dangers you normally use. So let's examine in detail.

Twists

At heart, a Twist is just a Danger on an Action. That's it! What makes it a *Twist* is the fact that normally, you'd never need to deal with it as a Danger, and now you do--possibly all the time. Twists can very loosely fall into a few categories, but they all work the same. The variables are "how bad is it when it happens" and "how often does it happen".

Minor Twists

A Twist that only comes up on a single Action, or that can affect any Action but only under some narrow circumstances, is usually pretty minor. Its *effect* would have to be drastic before such a rare hindrance could be anything *but* "minor".

Examples:

- when you **run** or **attack** barehanded in the Pollinated Steam Grove, your faster breath gets you drugged by the pollen.
- when you **attack** with a Vroknoi mental blade, it's devastating, but you want to keep cutting.
- when you **brace** while wearing a Silesur suit, the messages to submit ring in your mind.

When to use: minor Twists are good for reflecting locational, circumstantial, or other situational risks or dangers as Dangers. Using risky technology or drugs, coping with environmental hazards, or the beginning stages of some corrupting influence, all work well with a Twist that adds some special fun Danger onto a normal Action until the condition is no longer there.

Moderate Twists

A Twist that affects several Actions (like physically involved things like **run** and **attack**, or mentally involved like **persuade** or **sneak**), or a Twist that comes up infrequently but has a very harsh effect, is a fairly moderate Twist. When it starts affecting a lot of Actions, or has a devastating effect when it happens, it's no longer just moderate.

Examples:

- when you do anything *but* **brace** or **run** in the slugsnake mating nest, a slugsnake can snare you.
- when you **persuade** while wearing a Mirasmi collar, you instinctively want to offer your body to your **persuade-ee**.
- when you **research** on a Guardian temple-ship, the dormant Guardians can wake up and begin indoctrinating you immediately.

When to use: moderate Twists serve best for serious antagonists or resistance, effects from direct attacks *designed* to have such effect, or sunk-in and established corruptive effects. Usually a moderate Twist is "this is why this was a bad idea", or else "this is exactly why we have to fix this". Anything that follows a character around and imposes a moderate Twist is *probably* a priority for them to **craft**, **research**, or just **persuade** their way into fixing it . . . unless they start to like it.

Major Twists

Major Twists affect almost every Action with something minor but troublesome, or affect several Actions with a very serious risk. A character dealing with a major Twist is probably either entirely under hostile control (such as captivity or brainwashing), or soon on their way to being so (such as a parasite infestation or silicone or robotic conversion).

Examples:

- in the Drakhna camp, any Action risks getting used by a soldier for her quick gratification.
- while wearing a Prophet's mask, doing anything *but* **brace** risks locking you into that moment until you can free yourself.
- in the last stages of The Infestation, **running**, **attacking**, or **bracing** all risk tendrils emerging from you to lash you in place as an incubator.

When to use: major Twists are best saved for the end of the line, or--if your character can somehow turn it all around--the gripping climax to this arc of their story. It's not *impossible* to carry on under the burden of a major Twist, but as you can see, it's not going to be easy. Have a new character in mind to play.

Twists as Injury

If you like playing *rough*, plain old injuries and sickness are also basically a Twist. Sprains, damaged pistons, ruptured fluid-vessels, can all be minor Twists, if it's something you could sleep off or take a hypojector for. Maimed limbs, toxins, or effects that will readily worsen if you don't keep them managed, make for decent moderate Twists. Punctures to vital organs, biological agents, or anything that you should treat with a tourniquet or gas mask just to stay alive, would be major Twists.

Challenges

While Twists represent some external factor simply *hindering* your normal Actions, a Challenge is a normal Action--except it covers doing something that *should* be automatic. Challenges are more nebulous than Twists in the sense that they don't so neatly sort by severity. However, *all* Challenges represent taking away something normal your character could do easily, and making it risky and uncertain.

Examples:

- whenever you're alone with someone, you have to **brace** to avoid sharing The Infestation with them.
- when you encounter any sapient, you have to **persuade** them that your Mirasmi brand is harmless and you're not one of their spies. (Even if you are.)
- when suited with a Silesur conversion coating and inserted with their propaganda probes, you have to **run** or **brace** in order to even stay on your feet and move.
- after being shackled by the Prophets, you have to **sneak** any time you don't want them to know what you're up to.
- with the Guardians' memory-crystal implanted in your head, you have to **persuade yourself** that the emotions you feel aren't from your new alien philosophy.
- after being broken in by the Drakhna, even asking a close friend to do something for you is **attacking** as far as your mind is concerned.

When to use: having a Challenge generally results from some drastic or traumatic change or prolonged abuse or conditioning. In essence, your character has been *crippled* mentally or physically by what they've experienced, compared to their normal abilities. And like with Twists, this can also help represent plain old injury, such as having to **run** in order to even crawl if you've lost a leg, or having to **brace** against blood loss or pain.

In general, a Challenge is a good way to keep playing your character *after* what you might consider a Bad End, in which a story might normally leave your poor protagonist to their fate. Instead, by continuing to play your character, Challenges let you reflect *why* a story might fade to black, and also show off just why you *won't*. Whether your character finds a way to undo the damage, or simply finds a way to *survive* it, is up to your group, but make sure you *enjoy* the story you're telling!

Countdowns

If you plan to play with a *lot* of different corrupting or transforming influences, you might need some more structure to govern how your main characters degenerate, submit, or assimilate from what ails them. Stealing a page or three from [other games](#), Countdowns are a good way to model gradual, gradated, or other postponed or deferred consequences to immediate events.

Using the example of Guardians implanting a memory-crystal on your forehead, but losing you to a daring rescue mission before they can *fully* indoctrinate you, let's look at a way to reflect this with some structure and rules!

First we'll suppose that the memories leak into your consciousness at a slow but steady rate. When they do, however, they *completely* upset your perceptions and sense of self, as if you were having a sudden flashback or paralyzing sense of dislocation. And secondly we'll suppose that 'slow' here means "over a week".

We can set up a Countdown, with seven units for our quaint seven-day week. Each in-character day that passes (and you might time-skip over a day or more depending on events in your story), your character should **brace** to resist the memories flooding over them. You can have these happen as mini-scenes near the end of a play session, or at the beginning, or even between bouts of sci-fi fucking.

If you *succeed* at **bracing**, you don't freak out, lash out, or try to return to the temple-ship where the Guardians were. And if *the Danger doesn't come true*, the Countdown does not advance, buying you some time to extract or disable the memory-crystal. From this framework, there's a few ways you can make use of the Countdown.

The kindest approach is to treat the Countdown as 'rounds' of a fight: if a majority of the Countdown ticks go in your favor, you escape the worst effects or have no *permanent* cost--but you should still play out any leftover ticks even if, in our example, you 'win' the first four of the seven Countdown rounds, since they can still result in *interesting* scenes taking place. **In short:** seven days, each day a day you can 'win', and 'winning' a majority means the Countdown ends on your terms.

More severe, you can treat the Countdown as a clock that you *try to pause* for a respite on every tick. In our example this would mean that, *if unchecked*, in seven days the memory-crystal will completely convert you to the Precursors' belief (or whatever the Guardians have made of it). But, every day you have the chance to **brace** and buy yourself another day's time. **In short:** *at least* seven days, but each day you can add a day onto the deadline, if the deadline expires then the Countdown ends *on bad terms*.

Most harsh of all, you can treat the Countdown as an inexorable sentence, and **bracing** simply reflects your character grasping at the slope as they tumble down. This doesn't mean the memory-crystal *itself* is untreatable, but it does mean that time is scarce and nothing short of direct resolution can save you. **In short:** seven days, period, each day presenting a disruption as time runs out.

You can use Countdowns in any of these approaches, as a flexible way to model any sort of progressive effect, even ones that *don't* notionally end with transformation or mind-control or addiction. Illnesses and severe injuries for example can heal on a timetable, if you insist on that kind of grittiness, and by changing the time-length of each unit and the number of units, you can represent different conditions, even multiple imposed on the same character. In fact, Countdowns don't even need to tie to linear *time*, but can instead react to *events*, such as "hearing a command from a Guardian", giving you even more room to tailor a simple scale of change to whatever you need.

Just make sure to define the parameters so *everyone* understands and can hassle a character under a Countdown:

- what *kind*: 'rounds' you can win, time you can buy, or ironclad deadline
- how many 'ticks' does the Countdown have in total
- how long is each 'tick': one Action (extremely fast), every scene, every day, or tied to some triggering event
- what exactly should happen each tick: **bracing** is common, but *anything* is valid if it fits!
- what exactly will happen at the end: healed from an injury, permanent change, death, or what?

So to finish off our simple example, the memory-crystal will infiltrate and corrupt your personality and beliefs in seven days-- *unless* you fight its effect, but it's a daily struggle to **brace** against freaking out *and* losing yourself, and you can't keep winning it forever. If you don't find a way to extract the crystal by the seventh 'failed' flashback, it will completely overtake your identity--and unless you extract the crystal, you'll keep having these flashbacks.

Exit Zoe and Jane

As addicted as Jane is to riding Zoe's slugsnake ovipositor, her body simply can't hold any more larvae--she already has to **brace** to not have them slip out into her jumpsuit, and she and Zoe are already **persuading** their teammates that everything is normal just a little longer while Zoe sequences this strange gene-complex she'll sort it out soon--

But Zoe herself keeps having to **persuade** her own parasite with its feelers in her mind that it's not safe, she *can't* lay her larvae in her other teammates, and she has to **brace** every time she squanders some of Jane's overflowing larvae. She *loves* her protective brood-carrier, after all, and it's wrong to kill off the larvae, she knows this in her blue three-chambered heart.

Finally it comes to a head as she and Jane fail to **sneak** well enough to hide from the crew while Zoe futilely breeds Jane again, just to relieve the overpowering biological urges. That's when Jane and Zoe attack, infesting the other girls with larvae, and Zoe **transcends** with her telepathy, to bind them to her brood-queen will.

Zoe *has* learned a lot about life on the orange-lit planet of The Pit, and Jane has tirelessly protected Zoe--and now, the other crewmates, tending them as larvae slither out of their bodies. But the team won't be returning to give their report. They have more important studies to do, such as "where to find more sapient on this wayward planet".

Alteration

You've read along up till now, the *rules* make sense, and you see real potential for fun freaky lewdness! There's just one problem: you don't like the basic subject matter--or you like it alright for what it is, but it's *missing something*. No worries, kinks and squicks are beyond reasoning, you have what you have and don't what you don't. This chapter will try to show how you can coerce these rules into serving something / don't like or wouldn't do, but that you might dig.

Not So Rough (or Soft)

This one's honestly simple (from this side of the page at least): seeing things like Drakhna squads 'breaking in' trophy slaves, or Guardians who will tirelessly *drill* their ancient civilization into you might be a turnoff. Or, you might be annoyed that the devilish Mirasmi *only* want to subject you to endless climaxes to power their equipment. Both of these come down to the same thing: stakes and consequences.

Make sure the whole group is on board with the degree of stakes (what *could* you gain or lose) and consequences (how bad *could* it be afterward). If you like a lighter and gentler touch, have your Drakhna general use neural stunners and confidently seduce her new captives, instead of shackling them and taking them to the camp for 'introductions'. Have the Guardians *insistently offer* their re-education, 'so that the old memories can persist'. Even have the Silesur turn captives loose after starting the rubberization process.

For a harsher ride, the Mirasmi could easily power their systems on *fear and humiliation*, with brands that cause psychic pain at a whim. The Guardians' mechanical hands can break bones as they apply a memrecorder to impart their creators' history. The Prophets can use their influence over time to torment or kill someone, over and over, until they offer themselves to The Empress.

In particular, as a group you should go over each of the basic Actions and describe a few hypothetical Dangers coming true: "the worst I'd like to see for Zoe **attacking** is clothing-damage", or "when Jane **runs**, go ahead and have her 'get stuck' with injuries that *keep* her from **running**". These concrete examples will help you all fully understand each others' desired tone.

Be clear with each other about what kinds of risks and events you're interested in, both for your character to receive as well as for *you* to narrate for *others*. And don't be bashful if the two don't quite match: it's fine if you want tender vanilla loving for your explorer, but want to *narrate* something brutal for others. Likewise if you want your character broken, remade, and then destroyed again, but can't bring yourself to *inflict* anything more than a stern talking-to. As long as everyone is getting what they want (including the chance to *give it* how they want), everything is perfect.

I Wanna Yiff

Furry, scaley, or other 'anthro' characters? Those are basically 'alien species' as far as Into the Pit is concerned! Set up **transcend** to give yourself a scorpion stinger or poison fangs, an Edge for 'musk' or 'reflexes', and if you like, a Twist for **running** because your large size can break your surroundings.

Insufficient Dragons

Soft science-fantasy isn't your genre? That's fine, it's not mine either, but it's a convenient place to hang your ~~magic~~ technological strap-on. See Succession, from which Into the Pit hardly differs at all! Or see Book of Sand, which says how to kit out this basic rule system for other genres. Bonus, Book of Sand is free, so read up and put in robotic dragons or modern vampires or whatever gets you off.

Cursed Items

If you have a *particular* fascination with 'cursed items', self-locking chastity belts or skimpy skirts that turn you into a girl, re-read Twists and Challenges and especially Countdowns. But for a quick sketch of a how-to, let's look:

First, someone needs to come up with what exactly this cursed item is and does. Does it bind or restrain you, does it alter your mind, or change your body? And can you get rid of the item, and if you can, can you reverse any changes it makes? Let's take the example of a Mirasmi energy collar.

Gifted by a 'generous' Mirasmi scientist, it is not a collar of energy. Instead, it *harvests* energy from the wearer to power equipment, a very basic and ubiquitous technology for their civilization. Your ship *does* need power after a damaging landing, as do tools and your weapon, which the collar can provide when you plug it in!

But, only *powerful* psychic input can provide enough power for the ship, such as orgasm. And the climaxes you have with the yawning draw of your ship *pulling* them out of you are so good it might well ruin you . . . in fact, they will, on a Countdown!

The Countdown is the 'buy time' sort, you can postpone the deadline by **bracing**, the 'ticks' are any time you charge your ship to get it off the ground or power its systems, and you get ten chances. Each time you fire up the matter-converter for a meal, or use the medical-pod, or the comfortable hygiene bay, much less use the pulse-laser as artillery or *move* the ship, you have to power it. You can do it as easily as masturbating, but you have to **brace** to not sink into mindless hedonism--from which your scientist 'friend' will happily claim you to power her own vessel.

Sure, you can take the collar off *any time you like*--but your ship's power core is still faulty until you can somehow repair or replace it, and the Mirasmi shockingly had no help to spare there. And *every* time you orgasm to fuel the craft, you have to **brace** to resist the building addiction. And for extra *fun*, every second or third tick of this Countdown, your Mirasmi scientist 'friend' chimes in on the communicator, 'just checking in', sharing notes, asking if you need any 'assistance', and commiserating on how difficult it is to keep her own ship powered enough for flight. Prompting you to **brace** as well against the temptation to just plug into *her* ship, and forget about the whole "fix the power core, continue your mission, worry about things that aren't shrieking backbreaking bliss in the comfort of a personal pod".

In general, the *heart* of a 'cursed item' is simply a very sharp contrast between the benefit you get or the need you have for it, and the risk or cost to actually *using* it. You can add in progressive transformation, or mind-control, or a running risk of some catastrophic fate like captivity, or an ultimate Bad End like this example uses, but a 'cursed item' doesn't need to be 'a thing you can't get rid of', so long as it *is* 'a dilemma you can't easily resolve'. Of course, that doesn't mean locking un-chastity bikinis aren't fun, but you hardly need guidance on how *those* work.

Love Is All I Need

What about that warm fuzzy feeling of love and devotion without any say in the matter? Pheromones, conditioning, mind-control, and other more *emotional* axes of corruption and alteration are as valid as "growing a dick" or "turning into rubber". In general, any 'unwanted' compulsion or control on someone's emotions and behaviors is best handled with "when you encounter the controlling stimulus, you have to **brace** to not give into its whims".

For example, the Mirasmi's psychic brands can *personally* resonate with a specific Mirasmi, infatuating you with the delicate metalwork on her horns and the compelling tone of her voice. Likewise the Silesur can have a fondness for *personalizing* their new silicone servants, including brainwashing in an individual Silesur's voice. Even The Infestation may focus on appealing to instincts and feelings of belonging to the hive, of caretaking for newly Infested victims, and of being cared for by the fully matured tentacled hunters.

More creatively though, since **brace** gets a heavy workout in this capacity, your Mirasmi 'blessing' brand may **attack** with psychic energies--even attacking a friend engaging you in a friendly frisky romp, keeping their hands off you whether you want the brand to do so or not. You could even have the Prophets manifest for a character any time they **run** or **brace** against danger or risk, or a Drakhna squad may ally with your explorers, happy to defend you with force as long as you keep them sexually satisfied, and just as happy to share 'spoils' with your characters--as long as you keep them *supplied* with victims to rape.

In fact, to elaborate on tuning the game for this, suppose a premise of allying with a rowdy, adventurous Drakhna squad as the 'bodyguards' for your exploring team. However, their fee and hazard pay is *quite* high, even for a short duration, and your expedition looks like it will take much longer than you can afford--but there's hope! The sergeant of the Drakhna squad is willing to negotiate a ~flexible~ payment plan.

Firstly, her squad gets to personally enjoy any sapients that they engage combat with, assuming they *succeed* at suppressing the attackers, and they obviously get first dibs. If your team *so happens* to encounter such hostility often enough and they have worthwhile loot to seize, so much the better! The sergeant will count those spoils toward your 'payment'.

Secondly, to supplement dry-spells of few 'profitable' encounters, your explorers can **persuade** the Drakhna soldiers, severally and jointly, with service and sex, since the squad doesn't have quite the facilities to properly train and break in a captive *slave* while touring and protecting your team. If your team can *provide* some facilities for one or two proper captive trophy-slaves, the sergeant will count that as a *considerable* part of the squad's normal weekly fee.

Thirdly, as your security consultants, the Drakhna reserve unlimited veto rights on any questions of safety and security for their squad and your team: turn off the comms array, hostile forces might be monitoring. Return to the flier, the local fauna is inhospitable. This settlement of sapients presents too much of a threat to assure security. Deviation from the sergeant's orders in these (very loosely-defined) matters gives the Drakhna permission to abandon your team immediately.

The dynamic here is clearly one in which the powerful and controlling mercenaries are *ostensibly* at your team's service, but have all the leverage on your safety, and while they never *threaten* your characters, they can gleefully *abandon* you--unless you scrape and grovel to keep their (very *legitimate*) protection in a dangerous world. No mind-control serum, or emotion-funneling collars, or propaganda headsets, but humble old-fashioned psychological coercion, along with a variable side-dish of complicity (if you help their atrocities with captives) and having your own mission drift from presumably-peaceful research to raiding and looting so you can *keep* researching . . . unless your peaceful science-bunnies find themselves preferring to be the scientific *support* to your alleged hirelings' own adventures as they start to set the agenda.

When's the Alien Baby Due?

So you *really* want to focus on breeding, pregnancy, carrying to term, and maybe even birthing. It's cool, we're all into weird stuff. And if the existing vague, nebulous suggestion of how to reflect "host for parasites and larvae" isn't meaty enough, you can amplify on it for more structure! Here's how.

First, figure out what *kind* of buns you want in your ovens: squirmy unnatural horrors, or rapid-growth clones or devilspawn, or realistic full-term (or full-ish) gestation. In other words, do you want to constantly squeeze out spawn, or periodically birth a monstrosity, or wait with anticipation and dread while spending time gravid with whatever's inside you? Not that these options are *entirely* exclusive, but it would be pretty difficult to birth a full-term nine-month pregnancy while also having horror-larvae slithering out on an hourly basis.

Establish what kind of *effects* this creature has on carriers: is it "basically the same as normal reproduction", or "body covered in chitinous plates or writhing growths", or "thoughts completely overwhelmed", or some variation in between? Even if you care mostly about the journey, the destination matters--as well as whether the effects *end* after term, or at all.

Let's use an example of imprisonment as Drakhna breeding stock. The colorful scaled hermaphrodites use a complicated cocktail of hormones to both reduce gestation to under a month, and to ensure the offspring develop into full Drakhna. While the first few terms are a *grueling* test of a breeder's body, the drugs override the breeder's biology and tune it for both fertility, and carrying fetuses.

Now we can come up with rules for getting knocked up and un-knocked while languishing in front of the General's chair or penned in a caged enclosure! First, the deed itself probably entails **bracing** or even **attacking**, when a Drakhna soldier picks you out of a lineup. You *might as well* assume this results in pregnancy, but if this is really your jam, make it the stated Danger for your **bracing** or **attacking** or whichever Action you use to model being mounted. For *very* frequent breeding scenarios, you could even make it an added Danger, so that you at least *occasionally* get away without getting inseminated or infested--just to keep things interesting.

Once you're pregnant, the effects take some time, so you may want to skip to the first symptoms. Sore mammaries or equivalent, curves, and thanks to the Drakhna drugs, fluctuating libido and stimulation. Feel free to **brace** to resist unnatural hormonal compulsions, **attack** without clear reason, even **run** or **sneak** out of instinctive protectiveness. But after a few scenes, you should find yourself with some kind of Challenge.

As an obvious late-stage choice (probably in the fourth week, in our example), you may have to **run** just to crawl gravidly on the floor. Or, you may have to **brace** to stop kneading your milk-laden breasts, squeezing out the overfilled glands. You might even need to **attack** to stand up (owing to the risk of hurting *yourself* falling over). *Presumably* the Drakhna care enough (if only about their newborn) to make birthing safe up to a point, but with the mix of tailor-made drugs and hormones, you might need to **persuade yourself** not to bond with the garishly-colored scaly creature, before being impregnated with another.

Feel free to incorporate [Countdowns](#) to track how far along your gestation progresses. Most likely, you'll want the 'ironclad deadline' type where every tick counts and the Countdown *ends* in exactly that many counts. But for each *stage* of pregnancy, detail just what challenges and Challenges your busy breeder will face. With enough detail, you could even focus the entire drama of your story on breeding.

You Said Powers, I Want Superpowers

Superhero porn is unsurprisingly popular, maybe those tight suits give people ideas or something. And since you *won't* find good 'superhero story' kit elsewhere, let's sketch how you could do it with the rules featured in [Into the Pit](#).

Firstly, you're *probably* not an alien, so scrap what *world* you're from and instead fill your 'origin' part out with--well, your Origin Story! Keep it to like three paragraphs to start, who or what you were, what happened, and how and why you became the costumed adventurer you are now.

You *probably* want everyone to **transcend** as your key for 'have superpowers'. If you like, you can make **transcend** a *standard* Action everyone has, and instead put **pull favor** in as one of the four 'elective' Actions. Or, you can allow for 'mere' mortals who **craft** or **research** as basically-a-superpower, and leave **transcend** for things that would require CGI.

At this point, you can introduce a Twist or even a Challenge, if you feel like your Captain Ultimate is a bit *too* ultimate to be fun. "Powers only work in sunlight", or "allergic to the color yellow", or whatever kind of kryptonite or drawback you consider amusing and sexy.

Your Edges don't *need* to be superheroic at all by this point! A lot of superbeings just happen to have neat normal aptitudes, like witty banter, photography, stylish taste, or wide travels. However, if you like you can have an Edge for 'titanium skin' or 'angelic halo', representing some passive, pervasive, low-grade superness on top of your famous superpower.

Now, you can cook up some supervillains. Feel free to take cues from the species outlined [earlier](#), or make up your own Sisterhood of Doom or Rouge Gallery to harass and possibly subvert your costumed characters. If you like your superhero stories *optimistic* (or at least, favorable to the protagonists), just keep your opponents relatively weak, have them rarely or never impose Twists or Challenges, and generally consider them defeated after a good **attack** or **persuade** (and maybe a good super-fuck).

For darker stories where the bad guys win, have Lady Spite impose fancy Dangers that hit your characters where they'll feel it, failure that results in nasty Twists and weaponized Challenges, and general loss of control as the bad guys start winning! You can still be awesome and powerful, and even succeed . . . just not *enough* to save every day. And if you enjoy *losing*, you can still do it with style.

Bonus Cheat Sheet

<p><u>Character Creation Basics:</u></p> <ul style="list-style-type: none"> Name Description Region of origin and why the other main characters have heard of it Allegiance: a government, trade, or criminal organization Elective Actions and Edges / Powers Mission: why you're here, an antagonist who will make your mission harder, and what bad thing would happen if your character <i>fails</i> at their mission? Kinks and squicks: tell your fellow players about this! And try to distinguish between "things you the player dis/like" and "things your character would be down for or run from", if there's a difference. Twists and Challenges: only if applicable 	<p><u>Countdowns:</u></p> <ul style="list-style-type: none"> what <i>kind</i>: <ul style="list-style-type: none"> 'rounds' you can win, and thus win the Countdown time you can buy, pausing the Countdown ironclad deadline, ticks represent changing condition how many 'ticks' does the Countdown have in total how long is each 'tick': <ul style="list-style-type: none"> one Action (extremely fast) before or after every scene once every day tied to some triggering event what exactly should happen during each tick: bracing is common, but <i>anything</i> is valid if it fits! what exactly will happen at the end: healed from an injury, permanent change, death, or what?
<p>When exploring a new location, it is [A] and [B] (roll for it): A: 1. hazardous, 2. exposed, 3. ravaged, 4. altered, 5. quiet, 6. hidden B: 1. abandoned, 2. defended, 3. too quiet, 4. inhabited, 5. rumored, 6. safe</p> <p>When meeting a new sapient, they are [A] and [B] (roll for it): A: 1. infected, 2. powerful, 3. desperate, 4. nosy, 5. skilled, 6. supplied B: 1. hunting you, 2. hostile, 3. wary, 4. hiding something, 5. busy, 6. friendly</p>	<p>Situation Generator: fill in the lettered blanks by rolling on each matching row. A/n [A] has just taken action that [B] a crucial [A]. If left uninterrupted or unaddressed, then [C] of a/n [A] is guaranteed, and for the moment [D] looks like the best option.</p> <p>A: 1. warlord, 2. swarm, 3. team, 4. researcher, 5. location, 6. outsider B: 1. threatens, 2. inspects, 3. seizes, 4. corrupts, 5. empowers, 6. destroys C: 1. conquest, 2. devastation, 3. liberation, 4. corruption, 5. loss, 6. ownership D: 1. violence, 2. spying, 3. persuasion, 4. research, 5. defense, 6. escape</p>
<p><u>Basic Actions:</u></p> <ul style="list-style-type: none"> Attack: when you try to injure or damage people or things, use violence to get your way, even using <i>threats and intimidation</i> against someone to coerce them. The Goal is breaking or destroying your target (or target's resolve against you). The Danger is suffering injury yourself, causing unwanted damage, or attracting attention you didn't want. Brace: when you stand your ground or defend yourself against harm, danger, or attack. The Goal is to keep doing what you intended without being driven off or incapacitated first. The Danger is being incapacitated <i>afterward</i>, sustaining a lingering effect, or faltering in something <i>besides</i> what you're bracing to keep doing. Run: when you try to catch someone or something, escape someone or something, or more generally whenever you use raw speed, such as "grab the weapon before <i>they</i> do". The Goal is getting your quarry or item or getting to safety and getting it first. The Danger is losing something important, getting stuck or trapped, or injuring yourself as you rush. Persuade: when you use wits, charm, lies, or bribery to get what you want. The Goal is to entice someone else into believing or doing something they normally wouldn't. The Danger is they may demand a bribe or payment, or they may react <i>differently</i> to your persuasion from what you expect. Sneak: when you move stealthily, tuck something up your sleeve, communicate with only silent gestures, or otherwise try to keep <i>something else</i> from knowing what you're doing. The Goal is keeping something hidden from someone or something. The Danger is having to lose or leave something, getting stuck in hiding, or leaving traces to be found later. <p>Dangers: the player making an Action can name any Danger they think fits. <i>Independently</i>, any <i>one</i> other player can do the same. Added Dangers must be meaningfully different from any existing Danger or Twist on the Action.</p>	<p><u>Elective Actions:</u></p> <ul style="list-style-type: none"> Command: you have friends, lackeys, subordinates, drones or a pet, someone or something that generally does what you ask on your behalf. The Danger is your mooks doing something on their <i>own</i> in addition to your orders (or instead of, if your Goal fails). Craft: build new things, or repair or repurpose old ones, including giving an Edge to a device or item. The Danger is a defect or other problem in the finished product, such as "very noisy" or "occasional shocks". Research: apply your lore, studies, or expertise to a problem to learn the true answer to any question if you succeed (including an Edge for the situation). The Danger is revealing a dangerous downside, or missing a crucial detail that appears after you use your knowledge. Transcend: you possess a powerful posthuman enhancement conferring powers others don't possess. The Danger is your technological or biological enhancement can overload, backfire, or otherwise become unusable, or you could acquire a Twist when using your enhancement. Either one requires craft or research to restore it to normal. <p><u>Optional Actions:</u></p> <ul style="list-style-type: none"> Pull Favor: when you ply a member in a group you belong to. The Goal is to gain an Edge of useful information or secrets, a valuable device, or the benefit of some rare phenomenon. The Danger is taking on a duty imposed by your benefactor. Travel: when you hike through the jungles or zip through the clouds to get to a specific place. The Goal and Danger work differently: <ul style="list-style-type: none"> The Goal is your speed of travel, you may get to your destination in: 1-2: several days' time; 3-4: under a day; 5-6: a few hours' trip. The Danger is your relative safety in your travels, which may present: 1-2: a nasty encounter; 3-4: weather, damage, or lingering risk; 5-6: nothing but smooth progress. You <i>always</i> eventually reach your destination, and your mishap does not tack Danger dice onto your next Actions, but can say what kind of state you're in when you arrive.