

DARK STREETS



A SUPPLEMENT FOR

URBAN SHADOWS

DARK STREETS

political urban fantasy
powered by the apocalypse

ANDREW MEDEIROS

MARK DIAZ TRUMAN

Essays and Playbooks by

Marissa Kelly, Andrew Medeiros, and Mark Diaz Truman

City Guides by

Whitney "Strix" Beltrán, Paula Dempsey, Steve Dempsey,
Andy Kitkowski, Ajit George, Kenneth Hite, James Mendez Hodes,
Eloy LaSanta, Shoshana Kessock, Tim Rodriguez

Rules editing by

Brendan Conway and Mark Diaz Truman

Copy editing by Amanda Valentine

Proofreading by Shelley Harlan

Art direction by Marissa Kelly

Illustrations by Juan Ochoa

Maps by Mark Richardson

Layout by Thomas Deeny

Intimacy moves were originally developed by Dana Fried in her post titled "Three Small Apocalypse World Hacks" (bit.ly/1ScZQiW). More great design work by Dana can be found at leftoblique.net/wp/games.

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On that note: damn you, Vincent, for cursing us with your amazing designs. Powered by the Apocalypse games are harder to perfect than we could have possibly imagined...and worth every second they steal from our lives.

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Special thanks to our staff for this project. Your tireless dedication to this book made it great, and we're so honored that you've stuck with us through the long, long process of bringing it to print. Your work is amazing, and we're lucky to have each of you on the project. Thank you!

Huge thanks also to our writing staff for the city guides. We've never done a project like this before—with so many moving pieces invoking so many systems and elements of the game—and we're so proud of how all the city guides turned out. You each brought something really exciting to this book, opening new doors for how *Urban Shadows* will be played far into the future.

We'd also like to thank Jason Cox, Jenn Martin, and Travis Scott for helping us make the limited edition playbooks great. Each one of you added something really special to these playbooks; they wouldn't be the same without the conversations we had with each of you. Thank you for your contributions!

Finally, thanks so, so much to our Kickstarter backers! Your patience, support, and feedback has been invaluable, and it's helped us make this book into a resource that we believe will help both MCs and players connect with *Urban Shadows* in new and unique ways. Thank you!

If we missed you in these thanks, please let us know. We'll get you in a future printing to honor what you've done for the book.

.....

From Andrew:

I'd like to thank Sean D, Rob W, and Aaron F for being my first play-testers for *Ancient Shadows*, and Sean D for running an entire campaign set in the 1930s within a travelling carnival that gave me so much inspiration and content. Thank you!

From Mark:

I'd like to thank Marissa for her continued patience with my work on this project, through one-shots, playtests, and design meetings alike. I'd also like to thank Brendan Conway, Katherine Fackrell, and Derrick Kapchinsky for continuing to be excited about *Urban Shadows*, even though literal years have passed since we started working on all this together. You all inspire me to do the very best work I can do.

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ONE

ESSAYS



ANCIENT SHADOWS

Stories told in *Urban Shadows* take place in our modern world—skyscrapers, cell phones, and traffic—but they didn’t all start there. Many of the faces we see in urban fantasy have history, a lot of history in fact, and sometimes it’s fun to take a step back in time and explore that history in more detail. What was unlife like for the eight hundred year old vampire in Victorian England? Who did the ageless fae exploit in the American Wild West during the Civil War? And what were the early days of training like for the wizard in Napoleonic France?

Urban Shadows assumes a modern-day backdrop, but with a little tweaking you can also tell stories set in the 19th and early 20th centuries; after all, politics isn’t a modern invention. Blood is still blood, favors are still favors; the only thing that’s changed are the vessels that carry them.

MECHANICS OF HISTORICAL PLAY

To play in earlier eras, we need to make some changes to the mechanics. The basic moves, Archetype features, and gear choices likely need alteration to suit your game’s period and locale. Sometimes little to no change is needed—you and your group can probably handle most alterations on the fly—but here are some helpful guidelines to get you through.

MOVES

The basic moves form the backbone of *Urban Shadows*, but it’s important to look them over with a different lens when setting your stories in a different era of history. The basic moves themselves require no changes as written, but how they’re implemented in the fiction might change stylistically. The moves are meant to cover a wide array of situations, and a change of era is no exception; they’re robust and versatile enough to cover you in any time period.

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*Laughing Fox, The Aware played by Sean, comes upon a grisly scene: dead settlers on the road, their wagon toppled and their bodies torn to pieces. He lets it out to tap his knowledge of the supernatural world—as The Aware, he’s seen this kind of thing before—but he rolls a miss! The MC describes the sounds of heavy pawed feet moving toward him; Laughing Fox spins to see a large bipedal wolf. “Wendigo!” he cries out. Trapped by the fearsome beast on the open road, Sean asks if he has an opening to **escape the situation...***
.....

FACTION MOVES

On the other hand, Faction moves assume a rich and vibrant city, teeming with resources and conflicts ready to explode at a moment's notice. Cities in earlier eras were still cities, but it's worth thinking about how moves like **hit the streets** or **put a name to a face** are altered by the realities of earlier eras.

For example, San Francisco during the great gold rush was a booming city, but nothing like the metropolis we know today. So when the characters go searching for info or resources from local contacts, they have a smaller pool of NPCs to draw on. One trick here is to remind them of NPCs they've gone to for help in the past: there's no rule against guest stars re-appearing in future episodes of your games. In fact, you might find that going to distinct NPCs each time the players **hit the streets** creates rich relationships within the story that you'd otherwise miss out on.

ADVANCEMENT

Similarly, if the story takes you out into the wilds of 19th century Arizona, the characters may find they're hard-pressed to interact with all four Factions—the primary way they unlock new advances—and it's up to you to provide them extra opportunities to do so. Make sure the people and beings they come across out there are diverse and represent the Factions more or less equally.

If all else fails and your players are frustrated with the pace at which they're unlocking advances versus their standard *Urban Shadows* experience, consider writing a custom move or two to take the pressure off. One way is to allow them to mark Faction when making any move against someone, not just when making Faction moves. Don't be afraid to make your own changes to ensure you and everyone else is having a good time.

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*Toyosi, playing Clarissa the Vamp, is out to settle a score. The year is 1876 and she's tracking Dominic—a rival vampire count—to a secluded spot in the Swiss Alps. She runs afoul of Dominic's right hand, Florence, and with a few well placed threats is able to **persuade an NPC** into telling her where to find her boss. Regardless of the move's result, Toyosi's MC tells him to mark Night for using a move against a member of that Faction—this is a new rule they've decided to implement.*

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ARCHETYPES

The world you and your group create in *Urban Shadows* has a long history of different peoples living together: how else would ancient feuds, allegiances, and borders have come to be? Taking that into a different point in history doesn't void all that; it just changes the context a bit. There have always been Vamps and Spectres preying on humanity's desires and sorrows, Wizards and Oracles have always shaped the events of the world, and you'd better believe the Fae and Tainted have always had their claws in things. They might be wearing a different coat, and they might sound a little different, but they're the same old Archetypes.

The Aware

There have always been humans looking into things they shouldn't. What constitutes "mortal responsibilities" may change depending on the time and place you play, as you're probably not keeping a 9-5 job or have your parents or siblings calling you on your cell. Talk it over with your MC and find some broad ideas that fit.

The Hunter

When making choices for their custom weapons, the player should keep the current technological level in mind. For example, a story set in 1886 would not allow for the Silenced or Automatic add-ons. "High-tech surveillance" under **Safe House** should be replaced with "Someone who watches over the place."

The Veteran

Some of the choices under Workspace should be removed or changed to suit your era of play. Some of the following may not suit the time or place you set your story in:

automotive hoist and tools, a darkroom, a junkyard of raw materials, machining tools, transmitters & receivers, an operating room, high-tech electronics and computers, a science lab.

Consider adding in some variant options, such as:

carpenter's bench and tools, painting supplies and easels, a natural source of iron or wood, hand tools of all shapes and sizes, a telegraph station, weird scientific devices and apparatuses, an alchemical laboratory.

The Wolf

If your game doesn't take place in a large city, consider changing the default trouble plaguing your Territory to "Settlers are encroaching on the edges of your hunting grounds (add trouble: +threatened)."

The Fae, The Oracle, The Spectre, The Tainted, The Vamp, and The Wizard

Literally nothing needs changing here except perhaps some of the gear options; use your best judgment.

GEAR

Most of the gear options on your sheets feature modern devices or luxuries which wouldn't have been invented yet in your setting: cars, cell phones, automatic weapons...you get the idea. You need to do some translating on these items to make them fit the time period of your game.

Cell phones are right out, obviously. If a player makes a good case for having access to wireless technology or a local telegraph office, that should serve as an excellent replacement. If they don't...

Automatic pistols/rifles and tasers may not fit in your time frame, in which case just change them to an equivalent firearm of the time. You should probably also add the (+reload) tag.

Most of the living quarters provided by the Archetypes will still fit—a small apartment is still a small apartment—but if you need something more appropriate, such as "a room in the local hotel," then make the change.

Cars and trucks will only be viable if your game is set in the early 20th century, but even then they will probably be rare to own. Personally, as MC, I wouldn't include them in personal gear, but make a judgment call on these as usual.

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For a Wizard named The Amazing Abrams—the stage magician in a 1930s travelling carnival—his sanctum might include: a library of old tomes, a focus circle, an apothecary, and a portal to another dimension (contained in an elaborate old mirror). All of this works very well for the setting and time period, but would also fit perfectly well in a game set in the modern day. For gear, Abrams could choose a sword instead of one of the gun options (not that a gun in that time would prove a problem), he'd ignore the cell phone of course, and combine "nice apartment or simple house" and "crappy car" into a motorized wagon that he lives in as he travels. After all, you gotta have a caravan if you're in a carnival!

EXPECTATIONS AND CULTURE

The world is constantly changing and evolving—usually for the better—and that means people’s daily lives used to be a hell of a lot different than they are today. The ability to fly anywhere has made us a global community, the internet has connected us beyond borders and oceans, and modern technology has made life easier for most of us.

Given how much has changed in only a handful of decades, there’s bound to be some disconnect between your setting and the world you know. Here are some ideas about how to handle those differences.

SPACE AND SIZE

Cities were a lot smaller a hundred years ago and that’s something you have to adjust for when setting your story in the past. *Urban Shadows* is typically a game about people living too closely together and cultures clashing in the darkness; you need to make sure you keep that theme alive in your game. This won’t always be easy, especially if you’re setting things in a rural wilderness, such as the American Wild West.

When you don’t have skyscrapers and traffic lights, replace them with natural wonders and bustling town centers; and never forget to make it about the people. Relationships are at the core of *Urban Shadows*; make sure you bring everything back to that. Populate your small towns with personalities from each of the four Factions: the Wizard snakeoil salesperson, the Veteran blacksmith, the Tainted Pinkerton agent, or the Wolf Marshal are all examples of how to keep it weird while keeping it small.

If you’re setting a story in the American Wild West, in lieu of a city bustling with millions of people, include a booming border town with newcomers and long-lived citizens alike. Most of your scenes will be set here in town, with the occasional foray into the wilds for investigation and solitude. A small town is still plenty suffocating when you apply the right political pressures.

HISTORICAL ACCURACY

When you set a story in the past, you and your players won’t be able to answer all the questions about what life was like in that time and place. You can do research until your eyes bleed, but you’ll never know it all; come to terms with that and move on. It’s okay for your game to reflect history without getting all the details right; don’t be afraid to insert your own when you need to. What’s important is that you and your group tell an interesting story together; don’t sweat the little things.

All that said, do some research for your own sake, and encourage your players to do the same. Studying historical context can be a ton of fun and you're guaranteed to learn all kinds of useful tidbits that you can introduce into your game.

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*In our 1930s travelling carnival game of *Urban Shadows*, our characters eventually make their way through Pennsylvania. A quick online search reveals a famous serial killer living in the region at the time; we quickly incorporate this into our session start moves for that session.*

.....

CULTURAL NORMS

Probably the biggest question you'll face when setting your game in a historical era is about the cultural norms of the time. Women, people of color, queer folks, and trans persons have faced terrible treatment throughout history. These facts are unavoidable when discussing history and context, but you as a group need to decide if these themes are something you need to explore in your stories, or set aside for now.

There's no ignoring what happened—and what still happens today—but you can make an active choice about the kind of story you're telling together. Do you want your story to include obvious oppression, or would those things be better served as backdrop to the drama—not forgotten, but not focused on either?

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In our Wild West game set in the 1870s, Rob is playing a female-identifying Wizard: Doctor Elsa Braun. Elsa is a genius scientist and practitioner of magic. Before play, we talk about the cultural norms in play during that time. Does Rob or anyone else at the table want the presence of sexism and classism to be part of the story? This includes me as MC, since I'll be portraying dozens of people (men, women, Latinos, African-Americans, LGBT characters, etc.) and I have a responsibility to portray them with respect and equal love.

.....

If you, or anyone else present, doesn't have the bandwidth to tackle these crippling cultural norms, leave them out of the limelight and focus on the things that matter to your story—drama, intrigue, and action.

If you do decide to include difficult content, be certain you're playing with the X-Card (*Urban Shadows*, page 24) and that you're all open to changing this decision at any point in play. Nothing needs to be written in stone here. And of course, use your brains, don't be an ass, and be kind and respectful to everyone, including the characters in the stories. Hard themes call for hard thinking; be critical of yourselves at all times.

CONCLUSION

Now that you know how to convert your *Urban Shadows* games into historical settings, it's not as hard as you thought, right? A few modifications of the Archetypes here, a reimagining of the basic moves to fit the time and place of the story, and a conversation about cultural considerations are all you need. The key, like with most things, is to talk it out as a group, with everyone being given a voice.

Telling stories from our past is exciting and allows us to play in a sandbox that *Urban Shadows* doesn't allow for by default. The simplicity of life in ages past can be appealing for telling stories that truly focus on relationships and intrigue. The modern era has given us a lot to connect with people: social media, cell phones, and email all serve to connect us instantly across vast distances. When you strip those away, you're left with a world where the greatest resource you have is the people around you, the ones you owe and who owe you. That's the best part of **Ancient Shadows**, boiling everything down to the people near you.

That, and six shooters are pretty damned cool!

WRITING ARCHETYPES

Millions of stories fuel the greatest cities—tales of suffering and triumph, fragile victories and bloody revolutions worth whispering to each other in hushed tones when the masters of a metropolis turn out the lights. They flit through the darkness of human hearts, prance behind the false masks of the powerful, and bleed into the food and water and air and everything we consume as we run like rats through the metropolis.

And we gave you just ten playbooks. It's a fucking injustice, really. So many stories left to tell, and all you got was ten goddamn playbooks.

If you've played *Urban Shadows* for a bit, it's almost inevitable that you'll turn your eyes to the playbooks themselves and start to wonder what else is out there. What other kinds of stories lurk deeper in the titular shadows? What stories are we missing? What else is there to tell?

Some of you who ask those questions will write your own playbooks. And while we can't completely ease the terrible burden that such an endeavor will turn out to be, this is our attempt at lightening the load. Good luck.

ADAPTING PLAYBOOKS

The first question you need to ask yourself before you create a new Archetype is whether or not a current one can be adapted to suit your needs. If you want a spell-casting mortal who serves the court of a faerie King, considering combining elements of the Wizard and the Fae to create what you're looking for, cutting and pasting when necessary. Believe us, it's a lot less work to remix two existing playbooks than to start from scratch.

In that same vein, ask yourself: can you take an existing Archetype and change one or two things about it to make it fit your vision? If so, you'll save yourself a ton of work. Maybe you want something like The Wolf, but different somehow; you could change the Transformation options or switch out a move or two to work with your idea. *Urban Shadows* is flexible and modular: each playbook has discrete elements that can be reworked and adapted to produce unique fictional elements.

But if neither of those options work, you're gonna need to build from the ground up. It's a tough road, but we'll see if we can get you through to the other side.

CRAFTING THE PLAYBOOK

If you're interested in making a new playbook, you probably have a vision of what you want your Archetype to look like. That's great! Keep that vision in mind as you work through these steps. The Archetype might change a bit as you go, but your goal is to find the path to your vision through the mechanics and fictional positioning the playbook brings to the game. In order to help you get there, we propose some basic yet important steps to help you flesh out the Archetype into something that you can be proud of.

These steps may seem linear, but they're really an iterative process. You have to layout the basics of your Archetype—a framework for a unique character—but you also have to consistently move elements around and search for ways to make interlocking pieces work. In what follows, we give you some guiding principles that we use to make an Archetype great...but remember that you'll have to revisit the playbook—and each one of these steps—time and again to craft something that fits your vision.

THEMES AND METAPHORS

The most important thing to keep in mind when creating your own Archetype is what the fictional character represents in the real world as a metaphor. When designing the core Archetypes for *Urban Shadows*, we always kept this in the back of our minds. What does a Vampire or Hunter really represent? What themes and peoples are they meant to capture in the urban landscape? Vampires are parasites; they feed off the city without remorse and the people love them for it, kinda like drug dealers and con artists. Hunters are warriors; they take their fight to the streets and risk their lives to change the city, not unlike activists and protesters.

So what does your Archetype reflect in the real world? Answering this question helps direct the moves you write for them: corruption, Archetype, drama, even the advances available to them—they all come from that base point. Creating a playbook is crafting metaphors—you're trying to capture something about real cities and real people—and you won't get very far if you're just thinking about moves or monsters instead of the things the playbook is supposed to represent.

STAT BLOCKS

While you can start with any element of the playbook, we often find it useful to think about the playbooks stats early. When choosing the beginning stats for your playbook, you need to keep a few things in mind. First, the net sum of each stat block (main and Faction stats) should always equal a total of 1 before players add in their free increase.

For example, The Aware's stats look like this:

.....
Blood -1, Heart 1, Mind 1, Spirit 0 (-1+1+1+0=1)

Mortality 1, Night 0, Power 1, Wild -1 (1+0+1+-1=1)

That's the easy part. The hard part is deciding on which stats you assign a higher value and which get the lower ones. These starting stats communicate a lot about your Archetype to someone reading it for first time. A high stat in Blood tells the reader that your Archetype is volatile: they're good at confronting threats head-on or getting out of their way quickly. By that same token, a lower stat in Blood tells them the opposite: this is not an Archetype that resorts to violence to solve its problems or has much luck at all when trying to get away from trouble.

Faction stats work a little differently. The higher the stat, the more connected to that community your Archetype usually finds itself; as a result, this block should be easier for you to assign. Think about the common origins of this Archetype: do they spend a lot of time hitting the streets to talk to mortals (consider a high score in Mortality) or do they prefer to make deals in the shadows with creatures of darkness (a higher score in Night)?

You don't have to follow the formula we use for most Archetypes either—mostly assigning -1, +0, and +1. You can make a dramatic statement by assigning a +2 or +3 or even -2 to the Archetype's starting blocks. This indicates a high strength or obvious weak spot and should only be considered when very appropriate. One of the best parts of creating an Archetype all your own is sometimes making bold choices like this.

PLAYBOOK MOVES

Once you've chosen your Archetype's theme and starting stat blocks, it's time to start thinking about what really sets it apart: the moves. Your Archetype's moves are its defining feature, telling players what they can do and how they do it.

You need to start with these questions before you actually write any moves down:

- Will the Archetype start with a core move?
- Will all their moves come preselected or will the player have the option to choose starting moves and add more over time?
- How many total moves do you need to create the Archetype?

Core Moves

Many Archetypes start with what we call their **core move**, one move the player gets for free that is totally unique to that Archetype.

For example, the Aware starts play with **Snoop**, an investigative move that lets them ask all kinds of questions and sometimes lands them in some pretty hot water. They can choose two more moves in addition to that one, but **Snoop** is a great move for getting answers. At the same time, the move doesn't actually solve problems and doesn't create lasting change in the city; when we wrote the Archetype we decided to give them two more moves of the player's choice from a selection that would let them put the information they gained to use.

The Tainted, on the other hand, starts play with **The Devil Inside**—an especially potent and direct move—along with the other elements needed to flesh out and make sense of that move, represented as extras, like their Demonic Form and Demonic Jobs. Similarly, the Wizard is all core moves: **Channelling** and **Sanctum Sanctorum** specifically, supplemented by their spells and their Sanctum. In those cases, the core moves and the extras are largely inseparable, and all part of defining the core abilities and functions of the Archetype. The Tainted should be able to turn into a terrifying demon, and the core move and the extras are all necessary to make that possible. The Wizard should have tremendous versatility and arcane power, and the core moves and extras give that to the Archetype.

If your Archetype requires a core move to really hammer home who and what they are, start there. Give players access to that defining move and then consider if they need another move or two to help get them rooted in the city and pursue the playbook's goals. If the Archetype needs a core move with extras to supplement that core move and make it functional, then go ahead and set it all up together. (Look to "Core Extras" on page 19 for more on setting up extras.)

Stat Swap Moves

A tried and tested Archetype move is what we affectionately call the “stat swap move.” These moves allow a character to roll a different stat when triggering a move. For example, the Vamp’s move **Cold-Blooded** says “when you **keep your cool** under emotional duress, roll with Blood instead of Spirit.”

These stat swap moves are cool as fuck for players, but more importantly they allow you as the Archetype’s designer to plug up any holes that might be left over from your original stat blocks. When we created the Vamp, we wanted them to be dangerous and social, but not very much in control of their inner demons. A high starting Blood and Heart allowed for the danger, but being piss poor at **keeping their cool** under emotional duress didn’t fit our view of them. **Cold-Blooded** allows the Vamp to be dangerous, manipulative, cool under social pressures, but most importantly *not* cool under physical pressures, such as the sight of blood or the threat of sunlight.

An important note to keep in mind with stat swap moves is that they should always be conditional. **Cold-Blooded** lets the Vamp use Blood instead of Spirit for **keeping their cool** in emotional situations, but it doesn’t allow them to do so when tempted by a vulnerable meal. Adding in these caveats ensures two things: first, that your move is nuanced and interesting, and second, that players can’t ignore an entire stat by using an Archetype move.

Corruption Moves

In addition to the standard moves you give the playbook, you also need to create four additional **corruption moves** that the Archetype can unlock at the cost of more corruption or dark dealings. Corruption moves are standard moves turned up to 11—they’re extremely powerful and potent but always cost the character something precious.

When writing these moves, keep the dark vision of that Archetype in mind. What does it look like when the Aware starts to get in too deep to the supernatural world? What happens when the Wizard starts to rely on their own power to make change, no matter the cost? Look for the moments when the playbook you’re building should slide toward darkness, and build moves that both show off how awesome the character is in that moment...and how much it will cost them.

Don’t be shy with these; you want players to find them irresistible and awesome. The only thing you must include in each of these moves is the opportunity for marking corruption—at least once—when using the move.

As you brainstorm standard moves, you might come upon a great idea that either seems far too potent or too dark or morbid for a standard Archetype move. Save those ideas to fill out your corruption moves; they are intentionally bigger and badder than standard moves and are meant to reflect the dark side of each Archetype.

DRAMA MOVES

Each Archetype has three **drama moves**: corruption, intimacy, and end. These three moves are your personal love letter to whoever is playing your Archetype; they tell the player all about who the Archetype is in their most tender moments and highlight two possible paths they can walk. We usually work on these last, after we've gotten the rest of the playbook up and running.

Core Corruption Moves

The first and foremost drama move, the corruption move, is one little sentence that packs a wallop, always phrased as "Mark corruption when you..." Each Archetype has a dark dark path they can walk and it's your job to script what that looks like. Imagine how this Archetype could fall into a vicious cycle that never ends and then take a few steps back to see what single, main action led them there. This is your **core corruption move**.

Since corruption moves chart the path of the Archetype's fall, make sure that the move is a conscious choice instead of something that happens to the character. "Mark corruption when you turn down a friend's request for aid" is much stronger than something passive like "Mark corruption when you don't have enough resources on hand to help a friend in need."

Intimacy Moves

Intimacy moves are what happens when the Archetype gets close to someone, always phrased as "When you share a moment of physical or emotional intimacy with someone..." Intimacy can expose who they are underneath, the real person behind the mask. Or maybe you don't want them to ever lower their defenses; maybe you want them to shut up those they start to let in! It's all up to you and the vision you have for this Archetype. This move tells players how they process intimacy; treat it with the respect that deserves.

Intimacy moves can intersect with other mechanics in interesting ways. The Hunter's intimacy move, for example, can lead to them marking corruption if they keep their secrets instead of exposing their true self to another, and the Tainted's intimacy move gives them a chance to steal Debts from other characters when people get too close to them. Again, look for opportunities to drive home the playbook's themes by defining what getting close to them means.

End Moves

And finally we have their end move. If the Archetype dies or retires from play, what will their final scene look like? What will be their legacy? These moves are big, and they're big on purpose. When a main character leaves a television series, the entire story slows down to give us a sense of the consequences of their loss. Figure out what you want this Archetype to leave behind and write a move that reflects that. It doesn't have to be complicated to get the point across, but it should suit your vision of the Archetype perfectly.

Sometimes these end moves reinforce the Archetype's core conceit: the Oracle, for example, gets to offer one last prediction, a vision that the MC is tasked with bringing to fruition. Other end moves actually help the players reflect on the character's role in the fiction: the Aware's end move makes the other players state how the Aware has affected them, bringing the Aware's story to a close as the character leaves the game.

CORE EXTRAS

Urban Shadows gives you lots of ways to customize an Archetype: Factions, Archetype moves, corruption moves, drama moves, and the like. What you need to decide is whether or not those tools are enough to create your vision. If not, you need to come up with something unique to the Archetype. We call these **core extras**, unique mechanical subsystems that offer your players new ways to engage the world beyond the basic mechanics.

For example, we introduced new mechanics and ideas with each of the four limited edition Archetypes presented in this book: The Vessel, The Revenant, The Hallowed, The Scholar.

- The Vessel uses the new **redemption track**, replacing standard corruption, a completely unique take on becoming human instead of losing your humanity.
- The Revenant crosses out some basic moves in favor of focused moves meant to heighten their presence in the city and further emphasize their themes.
- The Hallowed uses a **flock** to create a vast network of followers and fanatics that adhere to a strict code of conduct and offers the Hallowed significant advantages and responsibilities.
- The Scholar has an **arcane network**, people who are either problematic or advantageous clientele; though not a mechanical boon, the Network gives the Scholar a ton of starting relationships.

Core extras are great for giving an Archetype something that other playbooks can't get access to by selecting "take a move from another Archetype" as an advance. Sometimes those core extras are simply sets of moves that are central to a character—the Wizard's spells and sanctum or the Tainted's demon form—but each of the limited edition playbooks in this book show you new ways to push the system by giving the playbook a set of unique mechanics that go beyond simple moves.

Core extras require pretty heavy experimentation to get right, because more than just moves, they often change and influence core mechanics of the game. That's great! Come up with your ideas for any necessary core extras, and take 'em for a whirl.

EVERYTHING ELSE

You're almost there! You have their moves, stats, corruption moves, drama moves; now all that's left is filling in some of the color, the little twists that will bring the Archetype to life.

Names

Choose a list of varied and suitable names for them; try to shoot for at least a dozen to twenty, but no more than thirty. We like to display them in alphabetical order, focusing on including a diverse list of names. Try to avoid any duplicates with other playbooks if possible; it sucks to have another player pick your character's name for their character!

Look

We suggest mirroring the look options for gender presentation ("Ambiguous, Female, Male, Transgressing") and race ("Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern, White, _____") from the base game; these have been carefully chosen. When it comes to clothing though, imagine a few examples people might interpret your Archetype as looking like, and write down four or five options: business casual, everyday clothing, inconspicuous garb, a uniform, clerical wear, etc.

Gear

In *Urban Shadows*, we gave each Archetype their own list of prescribed and optional gear for them to customize their characters with. These items ran the gamut from weapons to relics, personal items to vehicles—you name it, it's there. Your Archetype needs some of these as well.

Start with the place they live, the car they drive—if any—and the kind of phone they have; unless it really doesn't fit, try to give them all three in one form or another. Then decide on a few extras goodies they get to start with. Will they be weapons, or something with more character than that? Either way, put those options in a short list of two to three items and try to make the choices sizzle. For example, the Oracle's prophetic tools are a never-ending source of interesting fiction.

Debts

Next, write three Debt entries that will tie that character to the other players' characters using favors they owe or are owed. How many of each is a conscious choice you need to make beforehand; is this Archetype the kind who thrives off of being owed Debts, or are they the opposite and find meaning in fulfilling favors owed? If it's neither, find a balance in the entries.

It's easy to come up with ancient history between people, but you should choose very recent or ongoing Debts instead ("they just saved my life" instead of "once saved my life"; or "they're keeping an enemy of mine distracted while I prepare to face them" instead of "they once helped me take down an

enemy"). This helps keep the Debts relevant and the relationships fresh and up-to-date. The city is large, and these relationships need to be enough to keep the characters engaged with each other again and again.

Advances

The final touch for your Archetype is their advances, stuff like "+1 Blood" or "A move from another Archetype"; it's your job to assign these advances to your Archetype to shape its future in play.

Sometimes removing a specific advance most Archetypes have access to says a lot. For example, removing "retire your character to safety" tells the player that there is no happy ending for them, so they can either change Archetypes or see this through to its inevitable end. By that same token, keeping it in and removing "change to a new Archetype" has the inverted effect: you might end up happy but either way you **will** end play as this Archetype and no other. Have fun with this! Look for an exciting combination.

If you decide you want them to have access to a gang or group of followers, throw an advance in for that as well, like the Aware's "join or lead a Watcher's Society" advance. Doing so creates a bit of extra work for you—you'll need to write up rules for them and a custom move to go along with it—but if it really works, it'll be worth the extra effort. Take a look at **The Shadows** (page 269) in *Urban Shadows* for advice on writing interesting moves.

FINISHING THE PLAYBOOK

After you've gone through this process once—laying out the stats, selecting moves, addressing extras, etc.—you've just begun the process. Now you need to playtest the playbook and start to figure out what's working (and what's not working) to accomplish your vision. A new playbook is like a new recipe; you've got to get something in the oven early to keep things moving, but you'll probably want to refine it once you taste the first batch.

PLAYTESTING AND ADVICE

You've got everything written down and the Archetype is ready to roll...except for one pesky detail: you have to make sure it actually works. So get your friends together, organize a new campaign or a one-shot of *Urban Shadows* and see if someone is willing to try out your new baby.

Let them look it over and follow the instructions without your guidance. Obviously you should answer any questions your players have about the Archetype, but don't hold their hand through character creation either. If they hit a snag with something that's confusing or doesn't make sense, that's a good thing to review later and maybe edit.

When you're the MC...

...running your new Archetype through a playtest, you need to pay close attention to a few specific things, but never forget about ensuring everyone at the table gets a fair share of screentime; no preferential treatment here. The playbook has to work *with* everything at the table.

The first and most obvious thing to look for is simple: are they triggering their moves during play? Are the playbooks, drama, and corruption moves all finding purchase in the story mechanically? The flipside to this is: are some of them triggering *too often*? Try to keep a record of this so you can go back and address this issue with your revisions.

The second thing to watch out for is dominant strategies; does the player keep falling back on one type of solution to their problems? If they are, you might have created a facet of the Archetype that's too potent for them to resist. Go back to the Archetype and think of a few upgrades or alternate moves that might augment their abilities somewhat, giving them different tools to tackle their problems so they don't repeat their tactics and moves so often.

Lastly, do any of your moves create what we call *dead end fiction*? Dead end fiction is what happens when a move is triggered, but after its effect has taken place nothing has changed. This might also come across as a move falling flat or not producing the kinds of outcomes you or the player expected from it coming out of the gates. Often some slight edits can fix this issue; make the change and see how it plays out in subsequent playtests.

When you're the player...

...and you're testing out your new Archetype first hand, you should have an easy go of it when it comes to getting started; after all, this is your Archetype, you know exactly what it's meant to do. So do that, have fun with it, pick the gear, extras, and moves that most excite you and push them as far as they'll go. If a move either falls kinda flat or feels too potent or misses its mark, you can fix that; but you'll never know until you push it.

You remember when we talked about the themes of your Archetype? Well, this is your chance to aim for that theme. If your Archetype is all about leveraging Debts, leverage Debts and see if it works in play. Note how the other characters react to your theme! Does it give them a chance to deepen their own play as well?

Most importantly, is your Archetype fun to play? Are you having a good time with them, and does it feel like you hoped it would feel? If so, you're on the right track; and if not, you can see where it's lacking and rectify that in your revisions.

When you're not the MC or the player...

...watch and listen. Keep an eye out for all the same things we mentioned above—are moves being triggered, do they seem to be having fun, all that jazz—but don't be in people's faces about it. You can ask questions about their experience after the session is done; don't interrupt people. If you have a question you might forget, write it down so you remember to ask later. You have a great perspective in this scenario—you can watch the MC and player both interact with your Archetype and see things you might otherwise miss. Learn from that and keep notes—lots of notes—especially on what seemed confusing or unclear to player or MC alike.

ADVICE FOR FUTURE PLAYERS AND MCS

Once you've completed your Archetype and gotten some playtesting in, we recommend you compile your notes and experiences for those who might play your Archetype when you're not around to field questions or clarify points for them.

The first thing you should explain is what you've learned through your playtesting and creation process. What were some of the points you've seen people get stuck on or need clarification on? Highlight those for newcomers and expound on them where you can. Definitely go into detail if you have any extras or moves that aren't standard parts of *Urban Shadows*. New rules often require a detailed explanation; what might seem obvious to you may seem strange to someone else.

Also go into any pitfalls or issues you've come across in your time or that others have shared with you regarding the Archetype. Odds are good someone else will encounter that same hazard and your advice might well prevent that experience for them and increase that player's enjoyment with your creation.

Lastly, and this is non-negotiable, include some media inspirations for your Archetype! Which songs, books, TV shows, or movies inspired this Archetype or remind you of them? Share those with people; they'll love to see your recommendations and this often gives people a quick picture of what play will be like using your Archetype. Keep on rockin' in the free world, my friends!

PUBLISHING YOUR WORK

If you invest all this time in making a playbook great—and it does take some time—you might want other people to actually use the damn thing. We want to see that too. Here are a few ways you might get your playbook out into the world:

GIVE IT AWAY

As long as you're not charging money for your *Urban Shadows* playbooks and moves, feel free to post them in our G+ community or on your blog or wherever particular monsters of the night congregate on the internet (Reddit?). The Apocalypse World community has always been about hacking, re-hacking, and modding, and we're proud to see our work be part of that cycle.

SUBMIT IT TO MAGPIE GAMES

If you're interested in featuring your work in one of our official *Urban Shadows* books, please let us know. We're always open to talking with folks about their work, and we'd love to see some different and diverse ideas for playbooks in future supplements. Drop us a line at info@magpiegames.com when you've got a playbook ready to show us.

Be warned, however. We take this stuff pretty seriously. It's likely that we'll ask for lots of revisions and changes, pushing your playbook to be awesome. It's a process we love, but it's not quick or for the faint of heart. We don't just make you murder your darlings around here; we're fans of sacrificing our darlings to the elder gods in elaborate rituals.

LICENSE URBAN SHADOWS

We're also open to licensing *Urban Shadows* to folks who want to do more than just build a single playbook. If you've got a long form city guide or particular supplement idea that you'd like to build out for the community, let us know. We'd love to see someone do great things with the framework we've built, and we'll find a way to make it financially viable for all involved.

IT'S SO EASY!

After all this advice, you may be thinking, *It's so easy. Everything is here! I have all the tools I need!*

We love that kind of thinking. Keep it in mind when nothing is working, when you want to rip the Archetype's guts out and leave it to bleed out on your basement floor. Keep it in mind when someone tells you they hate playing it or hate running for it. Art is hard, and we want you to make it all the way to the other side of getting the damn thing published.

So best of luck to you. We look forward to enjoying the bloody fruits of your creation.

TWO

PLAYBOOKS





THE SCHOLAR

Some mortals think the supernatural world holds answers to mysteries or justice for the oppressed. You know the truth: the arcane is a commodity, just like everything else. If you know the right people, you can buy anything. And if you are the right people...then you might just be the person selling instead of the person buying.

NAME

(pick one)

Adrian, Akra, Angelica, Bakari, Crawford, Dalia, Ellis, Emina, Gabriel, Grace, Hart, Jackie, Lionel, Kai, Michaela, Nadia, Rasida, Ricardo, Roderick, Thibault, Valerie, Wanda, Wang, Yana

LOOK

(pick as many as apply)

- Ambiguous, Female, Male, Transgressing
- Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern, White, _____
- Corduroys and a Button Up, Expensive Clothing, Hoodie and Slacks, Tweed with Elbow Patches

DEMEANOR

(pick one)

Charming, Cryptic, Shifty, Smug

CHARACTER STATS

(Add 1 to one of these)

Blood -2 Heart 1 Mind 2 Spirit 0

STARTING FACTIONS

(Add 1 to one of these)

Mortality 2 Night -1 Power 1 Wild -1

INTRO QUESTIONS

- Who are you?
- How long have you been in the city?
- What arcane mystery brought you to the business?
- What habits or comforts does your trade offer you?
- What do you desperately need?

GEAR

- An expensive flat, a midsize car, a smart phone, reading glasses
- Messenger bag (pick 1)
 - ☐ **Lucky Bag** - When someone searches your bag without your permission, the item they are looking for is not there but instead hidden with your colleagues in your arcane network.
 - ☐ **Unassuming Bag** - Your bag disguises any signs and signals that an arcane item may emit. An arcane item placed in the bag is completely undetectable.
 - ☐ **Arcane Bag** - The bag itself has an agenda. When you find yourself in a desperate situation, reach into your bag for help. The GM will tell you what item you find...

DEBTS

- You're someone's hookup for relics and arcane items. They owe you 2 Debts.
- Someone has been tipping you off to your enemy's tactics. You owe them 2 Debts.
- You scammed someone out of something rare and priceless they cannot recover. You owe them 3 Debts.

ARCANE NETWORK

Your arcane network is a collection of powerful and knowledgeable mortals who trade in arcane items, relics, and ancient tomes. Some of their interests are legitimate and above board; others are the stuff of backroom deals and smoky rooms. They don't trust you. You don't trust them. That's business.

Your arcane network has the following features (choose three): *codes & signals, burner phones, online messaging boards, supernatural bodyguards, ritual meetings, secret drops, a monthly marketplace, secluded safehouses, a neutral appraiser, cops on the payroll*

Your colleagues include these NPCs (at least): *Raven Locke, Everett "One-Eye" Bunyasarn, Phoenix Pérez, Diana Stone, The Yoshida Sisters, Count LaMount, Brother Erick, Madam Moorelove, Lady Elaine Malcolm, John Qureshi, Dr. Zang Yi*

Whose collection do you covet? _____

Who keeps things safe for you? _____

Who suspects you're scamming them? _____

When you **cash in a Debt** with a member of your arcane network to obtain a worthy and useful gift without cost, they must offer you three things. Pick the one you want, but the others will never be "free" again.

When you **hit the streets** to consult your arcane network, you can roll with Mind instead of Mortality. Mark Mortality as normal. In addition, add this option to the 7-9 list:

- You owe them an object you haven't yet acquired

When you **refuse to honor a Debt** to someone to whom you've previously sold arcane objects, add this option to the 7-9 list:

- Promise to secure a valuable object for them

YOUR PRIVATE COLLECTION

You have a private collection of ancient tomes, books, and arcane objects that you have acquired over your years of less-than-savory deals. Tell the MC about your most prized possession and what dirty deeds you did to acquire it.

When you retreat to your private collection to **research an occult occurrence, object, or individual**, roll with Mind. On a 10+, pick 3. On a 7-9, pick 1.

- You discover a previously unknown weakness or vulnerability
- You discover a previously unknown resource or ally
- You don't attract any supernatural attention to your research

On a miss, you discover something terrible in your research that spells doom for you, your friends...or the city itself.

SCHOLAR MOVES

You get this one:

☒ **Appraisal:** When you appraise an arcane object, roll with Mind. On a hit, ask the MC questions. On a 10+, ask 2. On a 7-9, ask 1.

- What rumors or lies shroud this object's value?
- What secrets or powers does this object contain?
- Who knows more about this object or its powers?
- Who would want to possess this object?

On a miss, the object is cursed. The MC will tell you what trouble pursues it.

And choose one more:

☐ **Cowardly:** When you abandon someone to **escape a situation**, roll with Mind instead of Blood.

☐ **Expert Negotiator:** When you **persuade an NPC** by offering an arcane item they need, treat a 7-9 as a 10+ result. On a miss, your offers are accepted as though you rolled a 7-9, but they've misled you about their interests in the goods.

☐ **Arcane Detective:** When you **interview a knowledgeable NPC while pursuing the arcane**, roll with Mind. On a hit, they offer you a concrete lead: an important location, supplier, or tome (your choice). On a 10+, you already have a connection in your arcane network that allows you to make good on this info. On a 7-9, the path forward is blocked or precarious for you at this time. On a miss, they tell you little, but your questions put them in grave danger.

☐ **Wielding the Arcane:** When you **unleash** by invoking an arcane item or relic, you may choose to treat your roll as a 10+ without rolling. The item is permanently—and obviously—damaged or consumed by this process.

DRAMA MOVES

»Scholar Corruption Move

When you exploit someone's ignorance of the arcane for personal gain, mark corruption.

»Intimacy Move

When you share a moment of intimacy—physical or emotional—with another person, they get a Debt on you...and you have what they desire. Ask them to name an item they have been seeking; that item has recently turned up in your arcane network.

»End Move

When you die or retire your character, choose one character to inherit your collection of tomes and artifacts. They gain the **Private Collection** move so long as they care for and protect these arcane holdings.

STANDARD ADVANCES

Advances available at beginning of play:

- ☐ +1 Heart (max +3)
- ☐ +1 Spirit (max +3)
- ☐ +1 Mind (max +3)
- ☐ A new Scholar move
- ☐ A new Scholar move
- ☐ A move from another Archetype
- ☐ A move from another Archetype
- ☐ Add two features to your arcane network
- ☐ Change your Faction

After 5 advances you may select:

- ☐ +1 to any stat (max +3)
- ☐ +1 any Faction (max +3)
- ☐ Erase a scar
- ☐ Take **Channeling** and two spells
- ☐ Erase a corruption advance
- ☐ Advance 3 basic moves
- ☐ Advance 3 basic moves
- ☐ Retire your character to safety
- ☐ Change to a new Archetype

CORRUPTION ADVANCES

- ☐ Take a corruption move
- ☐ Take a corruption move
- ☐ Take a corruption move
- ☐ Take a corruption move from another Archetype
- ☐ Retire your character. They may return as a Threat

CORRUPTION MOVES

- ☐ **Occupational Hazards:** Mark corruption to **keep your cool** with Mind instead of Spirit when faced with arcane or supernatural threats.
- ☐ **In the Bag:** Mark corruption after successfully **escaping a situation** to reveal that you pilfered an arcane object from the previous scene.
- ☐ **Don't Trust Anyone:** When someone double-crosses you, mark corruption to reveal how you already planned for their sudden but inevitable betrayal. You immediately gain the upper hand in the situation.
- ☐ **Interested Parties:** When you are outnumbered, outgunned, or surprised, mark corruption for a third party interested in your dealings to interrupt the proceedings. Their intrusion creates an opportunity for you, but you might be going from the frying pan into the fire.

PLAYING THE SCHOLAR

Cautious, greedy, clever, compromised. The Scholar is the best and worst of Mortality all at once—a dealmaker and information broker who puts their own success ahead of pretty much everything else. They know the price of everything...and the value of nothing.

To some degree, you've got it all figured out. The city is your marketplace, and you know the mortals (and supernaturals) who will pay top price for arcane objects and ancient tomes. You've got more than one plan to make a buck off everyone—even your closest "friends"—but you're perfectly willing to play the long game. After all, you can't spend a dime when you're six feet underground.

And yet...your unique proximity to power means that you see things, hear things, know things that might make a difference for this bleeding and broken metropolis. You live at the fringes of mortal society, and right in the middle of everything else. Everything that matters.

You got into this business to take care of yourself. But sooner or later you're going to start wondering: is that enough?

»Notes on Your Moves

Appraisal isn't about recognizing arcane objects when you find them; you've been in the business too long to get fooled by a forgery or cheap trinket.

When you **appraise** an object, you're looking below the surface, sussing out the true nature of the mystery that's found its way into your hands. You might need time—or equipment from your private collection—to do the job right, but you'll always get to the truth.

When you **escape a situation** by leaving someone behind, your escape has to put them in danger for you to use Mind instead of Blood. You aren't really abandoning someone when you try to run off and leave them with folks who are neutral or friendly to them.

Wielding the Arcane results in harm equal to the rarity and power of the arcane object you sacrifice when you make the move. The MC will tell you how much damage you do, including any tags that might apply (area, armor piercing, etc.). In general, small trinkets are no more dangerous than a small knife (1-harm) and priceless artifacts can bring down a whole gang (5-harm area ap messy).

Your **arcane network** is composed entirely of mortals—if someone was a vampire pretending to be a mortal, you'd know—but that doesn't mean they don't have secrets. The people who buy and sell objects from you are surely more than they seem, much more than the demons, vampires, and faeries who peddle favors for a hint of political power.

You'll obviously need to mark corruption when you mislead an innocent mortal about the arcane, but remember that lies to supernatural creatures (or other humans aware of the true nature of the city) also count as exploiting someone's ignorance. Any time you've got more information about the arcane than someone else—and use it to get ahead—mark corruption.

If you use **In the Bag** to obtain an object you desire, you still might face an angry owner down the line. The move allows you to get the object out of the scene without being caught, but that doesn't mean that the previous owner won't follow up on the missing treasure. After all, anyone with something worth stealing will probably figure you as their most likely suspect.

»Inspiration for The Scholar

- Books: *Hellblazer*, *Hellboy*, *Dr. Strange*
- Music: "Hustlin'" (Rick Ross), "Friend or Foe" (Jay-Z), "Life in the Fast Lane" (The Eagles)
- Movies: *The Ninth Gate*, *Constantine*, *Curse of the Demon*
- Television: *Angel*, *Sleepy Hollow*, *Sherlock*

MC ADVICE: THE SCHOLAR

The Scholar makes arcane objects central to the fiction, regardless of which city you've chosen as your setting or what other Archetypes are in play. From their starting Debts to their arcane network to their playbook moves, the Scholar creates a new arena of conflict—magical items—and drags the rest of the players along for the ride. Don't fight the shift toward the arcane! While it might feel like it's distracting from the political themes of the game, the pursuit, sale, and destruction of arcane items is really a metaphor for the pursuit, sale, and destruction of *power*.

Be proactive about creating opportunities for the Scholar around arcane items. Introduce NPCs that want magic items—or that fear a thing the Scholar is pursuing—and set up PC-NPC-PC triangles that contextualize every object in the political infrastructure of the city. Put objects in scenes that the Scholar might wish to obtain—or use **In the Bag** to pilfer—and give them opportunities to mislead others whenever they use **Appraisal** to ask about the lies and rumors that surround an object.

When the Scholar uses **Wielding the Arcane**, think both about the power of the object and its character. You might find that tags—area, ap, fire or elemental, loud, or messy—are appropriate in addition to the base harm the object delivers. Remember that the arcane item is consumed or destroyed by the process; whatever is left over isn't of much value when the Scholar is through with it.

Remember also that the arcane network is virtually a Storm unto itself. As the network develops, look for opportunities to create Threats and Storms around it. When the network goes to war with itself or outsiders, the Scholar can't help but be drawn toward the escalating conflict. Give the Scholar reasons to look to the other PCs for help, and remind the other PCs that the Scholar has access to a whole different set of resources that might aid them with their own problems.

If a player chooses to use **Interested Parties** to get out of a dangerous or difficult situation, make sure to tie the intruding third party to the Scholar's past behavior. Perhaps there is an organization looking for an arcane item that the Scholar stole or sold...or maybe they're looking to get revenge for a deal gone wrong. In other words, use the opportunity the player has given you to reinforce the long history of shady deals the Scholar has made before the story started.

That said, also provide opportunities for the Scholar to rise above their base desires. The Archetype pushes them toward selfish arrogance; give them a chance to play against type, to be the hero, to take risks on behalf of people who don't offer them hard cash for magical objects. In other words, challenge the Scholar to grow...and make sure it costs them every damn time.



THE REVENANT

They took everything from you. Your life. Your love. Your future. They left you with nothing. But the spirits that grace the other side—the daemons that tend to the afterlife—they thought you deserved a second chance, an opportunity to take revenge on the monsters that did this to you. Don't squander it.

NAME

(pick one)

Abdul, Adair, Anamarija, Azarel, Bernhard, Daena, Dilla, Enrique, Faleaka, Farooq, Jeong, Josseline, Kovit, Mwatabu, Natalia, Nikolas, Pablo, Samya, Thomas, Walentyyna

LOOK

(pick as many as apply)

- Ambiguous, Female, Male, Transgressing
- Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern, White, _____
- Bloody Clothing, Fetish Clothing, Goth Clothing, Street Clothing

DEMEANOR

(pick one)

Confused, Detached, Forgetful, Volatile

CHARACTER STATS

(Add 1 to one of these)

Blood 2 Heart 0 Mind -2 Spirit 1

STARTING FACTIONS

(Add 1 to one of these)

Mortality -2 Night 1 Power 1 Wild 1

INTRO QUESTIONS

- Who were you before your death?
- What do you remember of your old life?
- Who saw you rise from the grave?
- What symbol of your old life haunts you?
- Who pulls you away from your vengeance?

GEAR

- A remnant of death (a bullet, small bones, two silver coins, etc.)
- A shotgun or magnum revolver (3-harm loud reload)
- A handful of photographs and mementos from your old life

DEBTS

- Someone mourned your death, truly and deeply. You owe them a Debt.
- Someone tried to get justice for your murder, but failed to lay your soul to rest. They owe you a Debt.
- Someone has already come to rely on you and your powers. Ask them what unique need you fill. They owe you two Debts.
- Your daemon carried you back from the land of the dead. You owe it two Debts.

YOUR DAEMON

A daemon guided you back from the land of the dead and walks with you now among the living. The two of you are inseparable, and you are constantly aware of its presence. Choose one from each list:

They are: *a dog, a snake, an owl, a vulture, a bat, a crow, a wolf, a cat, a raven, a rat*

They have: *a spectral voice, a dark voice, a patient voice, a maternal voice, a demanding voice*

When your **daemon stands with you in battle**, take armor+1. Your daemon will only follow you in the pursuit of your caul or to fulfill a Debt.

YOUR CAUL

The injustice of your demise has pulled you back to this world, allowing you to seek revenge on those who have done you wrong. List their names and how they wronged you (max 3).

Each of these people is marked by your caul, the force that has brought you back from the lands of the dead. While they live unpunished, you cannot die. You embody their fate: bloody doom called back to offer judgment for their crimes.

When you **punish one of them absolutely**—however you see fit—strike their name from the list. Your daemon will tell you if the punishment is fitting; if it is, advance. If it isn't, you owe your daemon a Debt.

When you ask your daemon to **add someone who has wronged you to your caul**, roll with Spirit. On a hit, your daemon acquiesces to your request. On a 10+, your daemon reveals how you might attack their vulnerabilities or weaknesses. On a miss, that person is beyond your reach; take -1 ongoing against them until you offer them forgiveness for the wrongs they have done to you.

When you **cross out all the names in your caul**, your connection to the land of the dead is severed. Your daemon returns to the spirit realm; you are no longer able to avoid the land of the dead if you are killed. You can lay your own soul to rest by returning your physical form to its final resting place.

REVENANT MOVES

Choose two:

- ☐ **Abashed the Devil Stood:** when you openly **present yourself to the agents of your enemies**, roll with Spirit. On a hit, they choose:

- They scatter or flee before you
- They throw down their weapons and surrender
- They attack you, ignoring your allies

On a 10+, take armor+1 against them for the scene. On a miss, they reveal that you've sprung a trap laid by those who wish to avoid your judgment.

- ☐ **Vigilante:** when you **go into a battle**, roll with Blood. On a 10+, hold 3. On a 7-9, hold 2. On a miss, hold 1 and take -1 forward. During the fight, you can spend your hold 1 for 1 to:

- Kill, disable, or disarm (your choice) an NPC within reach
- Redirect an attack within reach to another character within your reach, or else to nowhere—into the ground or a wall or the sky
- Cross the distance to any character outside of your reach before they have time to adjust or react
- Name a character within your reach; while you fight, you intercept any attack directed at them and they suffer no harm

- ☐ **Is That Gasoline I Smell?:** When you **search a location for the resources or tools needed to destroy it**, roll with Blood. On a hit, you find whatever you need to bring the place down around you. On a 10+, everything is already arrayed to your liking; all you have to do is light the fuse. On a miss, your search leaves you or an ally vulnerable or exposed to your enemies.

- ☐ **You Don't Scare Me:** You have a mortal confidante who believes in your cause. When you **go to your mortal confidante for solace, comfort, or protection**, roll with Spirit. On a hit, they tend to your wounds and hide you from your enemies; clear your harm track. On a 10+, they have been keeping their eyes and ears open for you; they tell you about an opportunity you can use against your enemies. On a miss, your condition worries them; they secretly contact someone they think can help you.

- ☐ **Merciful:** When you **inflict harm with any weapon (or your fists)**, you can choose to inflict s-harm. Decide at the moment you inflict the harm; you need not tell anyone in advance what kind of harm you intend to inflict.

DRAMA MOVES

»Revenant Corruption Move

When you kill someone not marked by your caul, mark corruption.

»Intimacy Move

When you share a moment of intimacy—physical or emotional—with another person, ask them if you should be an agent of justice or vengeance. If they say justice, ask them how you could relieve the burdens they carry and take +1 ongoing to actions toward that end; if they say vengeance, mark corruption.

»End Move

When you fill up on harm, your body ceases to function, but you do not die. Anyone who views your corpse with supernatural senses knows that you still live and how to bring you back, e.g., sprinkling graveyard dirt on your body, performing a lost ritual, etc. Your daemon may attempt to enlist someone else to facilitate your return.

STANDARD ADVANCES

Advances available at beginning of play:

- ☐ +1 Blood (max +3)
- ☐ +1 Spirit (max +3)
- ☐ +1 Mind (max +3)
- ☐ Gain armor+1 ongoing
- ☐ A new Revenant move
- ☐ A new Revenant move
- ☐ A move from another Archetype
- ☐ A move from another Archetype
- ☐ Change your Faction

After 5 advances you may select:

- ☐ +1 to any stat (max +3)
- ☐ +1 to any stat (max +3)
- ☐ +1 to any Faction (max +3)
- ☐ Erase a scar
- ☐ Erase a scar
- ☐ Advance 3 basic moves
- ☐ Advance an underworld move
- ☐ Advance an underworld move

CORRUPTION ADVANCES

- ☐ Strike out **escape a situation**; take **Against the Wall**
- ☐ Strike out **figure someone out**; take **Dig for Answers**
- ☐ Strike out **mislead, distract, or trick**; take **Haunt the Darkness**
- ☐ Take a corruption move from another playbook
- ☐ Retire your character; your daemon returns you to the lands of the dead

UNDERWORLD MOVES

- ☐ **Against the Wall:** When you are **cornered by your enemies**, roll with Blood. On a hit, trade harm with your enemies as if you were a small group (3-harm 1-armor) instead of a single person. On a 10+, pick 2. On a 7-9, pick 1.

- You inflict terrible harm
- You suffer little harm
- You create an opportunity
- You don't mark corruption

If you advance this move: You trade harm as if you were a medium group (4-harm 2-armor) instead of a small group.

- ☐ **Dig for Answers:** When you **hurt someone to get information**, roll with Blood. On a hit, their resolve breaks and they must answer your questions truthfully. On a 10+, ask 2. On a 7-9, ask 1.

- Are you telling the truth about _____?
- What do you know about _____?
- Where can I find _____?
- How can you bring me closer to vengeance?
- Mark corruption to ask any questions you want, not restrained to this list.

If you advance this move: On a 12+, ask 3 from the list or any 1 question—not restrained to this list—without marking corruption.

- ☐ **Haunt the Darkness:** When you **terrorize someone from the shadows**, roll with Spirit. On a hit, they are frightened, intimidated, or unnerved. On a 10+, pick 2. On a 7-9, pick 1.

- You create an opportunity
- You inflict harm (ap)
- You remain in shadows
- You don't mark corruption

If you advance this move: On a 12+, all four and one for double effect. You cannot avoid marking corruption for double effect.

PLAYING THE REVENANT

Broken, isolated, furious, gothic. The Revenant is vengeance personified, the mortal remains of a person who was once terribly wronged, brought back to wreak havoc on the people most responsible for their demise. They are a force of nature, a furious hurricane of blood and death that emerges from the empty sewers and dark waters of the city to remind the powerful that everything ends.

Yet the course of your life as a Revenant is still yours to chart; your daemon draws you toward the oblivion of revenge, but you may find a way to pursue justice instead. The world is filled with people who are still living, breathing, and dying, denizens of the city who could use your assistance *right now*. What good is your vengeance if it does them no good? Your daemon may drive you to find your bloody destiny, but you may need to look elsewhere to find salvation.

But salvation is a tricky thing. Its roots lie in forgiveness and love. Its branches yield fruit that other people eat. It does nothing for you until you're willing to climb out of the gutters of filth and corruption and imagine a future for yourself beyond vengeance.

Salvation, my friend, is only for the living. The dead have to get by on vengeance alone.

»Notes on Your Moves

Your daemon is free to **cash in Debts** on you at any time, even if the two of you are separated. If you resolve your caul before your daemon has used the Debts it carries against you, those Debts are forgiven and your future is your own.

Spending your hold from **Vigilante** doesn't usually require that you make a move. If an NPC is within your reach, you can spend a hold to disarm or kill them without **unleashing an attack**. In extreme cases, the MC might make you **keep your cool** to deal with the consequences of spending your hold.

If you take **You Don't Scare Me**, take some time to define who your mortal confidante is and where they live. It's possible they are completely unrelated to your caul, but it's usually more fun to have them be caught up in the same mess as you. After all, who better to offer you protection than someone who knows your enemy?

Merciful allows you to inflict s-harm on your enemies using any weapon you like. Check out page 152 in *Urban Shadows* for more on s-harm.

Striking out one of your basic moves to gain an underworld move means that you no longer have access to that move. If you strike out **escape a dangerous situation**, for example, you can't trigger it; your fate is in the MC's hands whenever you try to get away, even when you have an opportunity.

You can advance your underworld moves like basic moves by taking the appropriate advancement. You can't advance an underworld move you don't have, so you have to take corruption advancements to unlock those moves first.

»Inspiration for The Revenant

- Books: *V For Vendetta*, *The Count of Monte Cristo*, *Sin City: The Hard Goodbye*
- Music: "Bring Me To Life" (Evanescence), "Meet Me in the Woods" (Lord Huron), "Hit 'Em Up" (2Pac)
- Movies: *The Crow*, *The Revenant*, *Kill Bill: Vol. 1 + 2*
- Television: *Revenge*, *24*, *Breaking Bad*

MC ADVICE: THE REVENANT

The Revenant begins play on the edge of a knife, back long enough to figure out their powers and remember who they were before death...but not yet ready to throw themselves into the death and destruction that their daemon demands of them. Some of their Debts point them toward a few standing relationships, all likely to have been crafted after they returned from the other side.

Nevertheless, the Revenant turns any game of *Urban Shadows* into blood opera, a righteous arrow pointed at the heart of the city's filthy, corrupt underbelly. In many ways, your job is to provide the Revenant a reason not to simply kill everyone involved and call it a day: meaningful opposition, innocent bystanders, and complicated emotions.

To that end, be wary of them using their moves to shortcut through conflicts. If the Revenant **goes to their mortal confidante** for help or **hurts someone to get information**, use those moves as opportunities to wrap them up further in the lives of the people around them. Remind them that the people they hurt will remember their face, that their confidante has problems and issues all their own. Mire them in the muck of humanity at every turn.

But don't hide the Revenant's caul in the shadows. At first, no one will be expecting the Revenant to seek vengeance...dead people tend to stay dead. Let the caul live their lives in the open, and remember to create PC-NPC-PC triangles between them and the other PCs. By the time the Revenant gets to them, you want every death to be a messy feud.

When the Revenant does make a push to destroy their enemies, make your hard moves count. The Revenant can take a ton of harm, and many of their other moves allow them to recover from knockdown fights in ways other PCs can't match. Reveal their caul as powerful agents in the city, hit back when the Revenant takes risks, and then point the Revenant at ways to rebound and do the whole cycle over again.

If the Revenant lasts for multiple game sessions, keep the cycle from turning into a rut. Ask lots of questions about their living relations and old friends; bring those characters into the story and remind the Revenant that they are more than a monster. Offer them other opportunities to make a difference to their community, and drive home that the people who killed them are dangerous and worthy foes.

And when the Revenant has everything figured out, reveal who was really behind their death. The true villain. The one they didn't even know was a threat when they were first put into their grave. Show them who really murdered their future...and ask them if they are willing to forgive and forget.



THE HALLOWED

One day you spoke...and your faith spoke through you. You never asked to be touched by the holy, to be called to offer guidance and solace to the chosen, but you took the reins when the time came for you to lead your flock. Can you live up to their expectations?

NAME

(pick one)

Aaron, Amandeep, Catherine, Charity, Cornelius, Dael, Elijah, Epidiah, Gabriel, Hadar, Ismail, Jade, Johnny, Kiri, Monica, Naalnish, Reta, Sarah, Shafiq, Tobias

LOOK

(pick as many as apply)

- Ambiguous, Female, Male, Transgressing
- Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern, White, _____
- Colorful Clothing, Ecclesiastical Clothing, Formal Clothing, Simple Clothing

DEMEANOR

(pick one)

Arrogant, Casual, Clerical, Profane

CHARACTER STATS

(Add 1 to one of these)

Blood 0 Heart 1 Mind -2 Spirit 2

STARTING FACTIONS

(Add 1 to one of these)

Mortality 1 Night 0 Power 2 Wild -2

INTRO QUESTIONS

- Who are you?
- How long have you been in the city?
- When did your faith first choose you?
- What hypocrisy do you hide from your flock?
- What religious mystery are you pursuing in the city?

GEAR

A spartan apartment or communal living space, a prominent symbol of your religious faith: a holy relic, religious tool, or arcane artifact

DEBTS

- You destroyed or banished something (or someone) important at the request of another character. They owe you a Debt.
- Someone comes to you often to confess their sins and seek forgiveness. Tell them what solace you offer, and ask them if they are comforted by your offering. If they find your efforts sufficient, they owe you a Debt; if you come up short, you owe them a Debt.
- Someone is intimately engaged with a member of your flock, but you doubt they have your follower's best interests at heart. They owe you a Debt.

THE FLOCK

You lead a religious or spiritual community that meets regularly to profess their faith. The community is (choose 1): *an informal and unbounded group, a long-standing religious institution, a spontaneous gathering of a traditional faith, a new age business, a school or university prayer group, an activist secular organization*

You meet at (choose 1): *a church basement, a rec center, a member's home, a local diner, an underground hideaway, anywhere you can find space*

Your rituals and traditions are: *esoteric and confusing, traditional and expected, spontaneous and energetic, solemn and restrained, genuine and improvised*

Your flock is connected to you through a psychic link that offers you unparalleled access: you can **let it out** to try to listen in on specific members' thoughts; **cash in Debts** as if a member of your flock was right in front of you; **call your flock to action** at a distance; or even mark corruption to **take on the physical appearance of a member of your flock** for a scene.

At the start of each session, take one Debt against your flock as a whole, provided you were available to perform your religious duties; you can cash the Debt in with any member of your flock, even other PCs.

By default, your flock consists of about fifteen seriously committed followers with a few resources (cash, connections, weapons, etc.) and a deep belief in your particular faith (1-harm group medium scattered devout 0-armor). Then, choose 2:

- ☐ Your flock embodies the fury and righteousness of their faith. +1 harm.
- ☐ Your flock enjoys a modicum of faith-based direct protection against the world. +1 armor.
- ☐ Your flock has an explicit hierarchy or organization that serves your needs. Change +scattered to +organized.
- ☐ Your flock has important connections throughout the city, even within supernatural communities. Take +1 ongoing to **hit the streets** with Power, provided you use the flock's network and contacts.
- ☐ Your flock relies on you to perform important religious rituals more often than normal. Take an additional Debt at the start of each session, provided you performed those rituals.

TENETS OF YOUR FAITH

Your followers are committed far more to the faith you wield than to you personally, at least at first. Choose 2 tenets of your faith that they observe nearly without fail as devout members of your traditions:

- ☐ Life is precious and unique; kill none of god's children.
- ☐ True faith is spoken freely; deny not the faith nor the flock.
- ☐ God is god above all; give no fealty except to god.
- ☐ The weak demand protection; deny not a righteous request.
- ☐ Lies blemish the righteous; bear not false witness.

Violating any tenet of your faith in the presence of your flock—or if they find out later that you violated one of the tenets—immediately gives them a Debt over you. Any member of the flock can cash in the Debt with you, even if they weren't the one who witnessed or discovered the violation.

HALLOWED MOVES

You get these two moves:

- ☒ **Shepherd:** When you **call your flock to action** in keeping with your faith, roll + Spirit. On a 10+, all three. On a 7-9, choose 1:
 - They *all* honor your request for action
 - They don't ask any difficult questions
 - They don't demand a Debt from you

On a miss, a portion of your flock is seized by the faith and moves to address the problem in ways you did not foresee.

- ☒ **Sanctified:** When you **bestow the blessings of your faith on another**, roll with Spirit. On a hit, your faith envelops them: heal them (2-harm), bestow protection (+1 armor), or anoint an item they carry (+blessed), your choice. On a 10+, also choose 1 from below. On a 7-9, choose 2.
 - You mark corruption
 - You suffer 1-harm (ap)
 - They are marked by your faith

On a miss, your faith reveals something terrible about the intended target of your gifts. You must take all three to complete the blessing.

DRAMA MOVES

»Hallowed Corruption Move

When you violate the tenets of your faith (or through inaction allow them to be violated), mark corruption.

»Intimacy Move

When you share a moment of intimacy—physical or emotional—with another person, you choose whether or not their intimacy move triggers. If it doesn't, tell them what mark or aspect of your faith keeps you distant from them.

»End Move

When you die, you perform a powerful miracle of your faith. The innocent may rise, the wicked may fall, so on and so forth. You cannot prevent your own death.

STANDARD ADVANCES

Advances available at beginning of play:

- ☐ +1 Blood (max +3)
- ☐ +1 Heart (max +3)
- ☐ +1 Spirit (max +3)
- ☐ Add a feature to your flock
- ☐ Add a feature to your flock
- ☐ A move from another Archetype
- ☐ A move from another Archetype
- ☐ Erase a corruption advance
- ☐ Change your Faction

After 5 advances you may select:

- ☐ +1 to any stat (max +3)
- ☐ +1 to any Faction (max +3)
- ☐ Erase a scar
- ☐ Erase a corruption advance
- ☐ Change to a new Archetype
- ☐ Retire your character to safety
- ☐ Advance 3 basic moves
- ☐ Advance 3 basic moves
- ☐ Take **Channeling** and three Spells

CORRUPTION ADVANCES

- ☐ Take a corruption advance for your flock
- ☐ Take a corruption advance for your flock
- ☐ Take a corruption advance for your flock
- ☐ Take a corruption advance from another Archetype
- ☐ Change playbooks to any Mortality playbook; your flock is now a Threat

CORRUPTION MOVES

- ☐ **Rites and Rituals:** Your flock, gathered and united, forms a powerful spiritual tool or weapon, a **sanctum** (*Urban Shadows*, page 128) that allows you to perform magical rituals and create powerfully blessed objects. When the GM tells you what you need to complete the ritual, you may ignore one of the requirements if you convince a member of your flock to give life or limb to the ceremony or mark corruption yourself.
- ☐ **Augury:** Your flock, gathered and united, gives you insight into the ley lines and power centers of the city; when you pray with them, you may **investigate a place of power** at any distance, provided you are willing to make an appropriate sacrifice to your faith or mark corruption.
- ☐ **Infallible:** Your flock no longer questions your instructions or advice, following your will as best they can without violating the tenets of your faith. When you **call your flock to action**, **persuade** one of its members, or **mislead, distract, or trick** them, treat a 7-9 as a 10+ result. Mark corruption to extend this effect to requests that violate the tenets of your faith.
- ☐ **Apocalypso:** Your flock is truly prepared for days of trial and tribulation: add +1 size, +1 armor, +1 harm, and +fanatical. At the end of a session, mark corruption if you did not lead your flock in punishing unbelievers or heretics during the session.

PLAYING THE HALLOWED

Pious, conflicted, charismatic, alone. The Hallowed is the leader of a flock of believers who see the power of their faith imbued into one holy figure. Yet while the Hallowed draws their power from the men and women who follow them, faith is by no means a certain thing. The city tests even the most devout, and the Hallowed is tested more often than most.

You have been called to leadership by your faith, perhaps by powers well beyond your comprehension. The people who follow you believe in your righteousness, but the path of a righteous leader is no more clear than any other. The power you wield, your hold on the faithful, and the gifts that the faith bestows upon you will sometimes raise more questions than they answer, and it's your job to be the shepherd of a flock that faces challenges to their bodies and souls.

Your faith is yours to define: it might be devout Catholicism, but it can also be a New Age spirituality, an ancient religion lost to the ages, or a secular philosophy that demands justice at every turn. That said, it must be *compelling*. A faith that makes no demands—that puts forward no contradictions and embraces no mysteries—is no faith at all.

»Notes on Your Moves

The religious tool or artifact you get from your starting gear may be magical or blessed, but more powerful objects are likely to draw the attention of demons, mortals, and other prying eyes. Select whatever item you like...and prepare to live with the consequences.

Calling your flock to action means asking them to do something weird, out of the ordinary, or dangerous. Regular religious rituals, for example, don't trigger the move. On a 10+, everything goes well for you, but a 7-9 means you end up in a tough spot:

- If you pick *they all do it*, they ask tough questions and demand Debts. They're willing to go along, but they need to be persuaded and bribed with promises of future action.
- If you pick *they don't ask difficult questions*, some of them don't join the action and those that do expect you to owe the group for their sacrifices. Those who leave are likely to stray further from the group in the future.
- If you pick *they don't demand a Debt*, some of your flock is interested in the action...but they've got some tough questions for you to answer before they commit. The rest go their own way.

You can only **call your flock to action** if that action is in keeping with your faith, until you take **Infallible**. Before you take **Infallible**, if you want your flock to do something not in keeping with your faith, you need to resort to **persuading an NPC**, **cashing in Debts**, and **figuring them out**. And even then...good luck.

Your flock is a complicated set of relationships. They can be helpful—especially when you guide them toward your faith's tenets—but they have demands, needs, and wants all their own. Don't be surprised when they conflict with your vision for the city. Note that your corruption moves can do much to alter your relationship with your flock, should you find it *troublesome*.

Always remember that your Flock can be reached through your psychic link. They are never far away.

Sanctified provides permanent healing (2-harm), but the other two options (armor and +blessed) only last as fictionally appropriate. People marked by the faith are *obviously* marked: stigmata, halos, auras, sigils, and signs. The effect is not subtle or easy to dismiss. When you miss, the ritual reveals the sins, failings, or secrets of your target—all things your faith sees more clearly than you do.

When your intimacy move triggers, let the other person describe the effect of their intimacy move first. You choose whether or not the move triggers and what symbol of your faith keeps them at a distance.

When you die, the miracle you perform must be in keeping with your faith. You can't strike down every vampire in the city if you preach love and acceptance; you can't bring someone back to life if your faith is predicated on brimstone and hellfire.

If you mark your last corruption, you don't retire your character as a Threat. It's your flock that's the problem, not you. Tell the MC what losing your flock means to you, and pick a playbook appropriately. You might find yourself retiring from the life (The Veteran) or deeply jaded by your loss (The Scholar).

»Inspiration for The Hallowed

- Books: *Preacher*, *Watchmen*, *Daredevil*
- Music: "No Church in the Wild" (JayZ, Kanye West), "Burden in My Hand" (Soundgarden), "Eulogy" (Tool)
- Movies: *The Exorcist*, *The Order*, *The Conjuring*
- Television: *Outcasts*, *Carnivale*, *Nothing Sacred*

MC ADVICE: THE HALLOWED

Above all else, remember that the Hallowed is a Power Archetype, no matter how close their flock draws them to the mortal world. Catch them up in the politics of the city, the grand machinations of the wizards, oracles, and immortals who haunt the halls of Power; give them opportunities to call their flock to action in the service of real change or to oppose the powers-that-be. The city's most powerful players *need* the Hallowed on their side or risk seeing the people of the city turned against them.

In other words, the Hallowed may have access to magical abilities through **Sanctified**, but the real power they hold is their flock. The flock knows things (and people), can act as a magical sanctum or divining tool, and gives the Hallowed a unique way to engage the city on a level that no other character can match. Give the Hallowed an opportunity to listen in on their thoughts and use them to accomplish delicate tasks. Never let the Hallowed forget that the flock is waiting in the wings to swoop in and save the day.

But also remind the Hallowed that the flock owns them as much as they own the flock. Put the flock in harm's way when appropriate—dangers that require the Hallowed to intervene on the flock's behalf—and always look to create PC-NPC-PC relationships whenever you can (like making a member of the flock the Vamp's latest victim). The flock should never be *just* a burden...but the Hallowed should feel the invisible noose of the flock's expectations and needs at least once a session.

Since the flock is (mostly) mortal, be direct with its demands: **cash in Debts**, for example, to force the Hallowed to pursue tenets of the faith or expand the flock's holdings. Keep the Hallowed honest, and lean on those hypocrisies and mysteries that the Hallowed set up during character creation. The faith only comes alive when the flock makes it feel real to the Hallowed—and to the other PCs.

As the Hallowed marks corruption, lift up a member or two of the flock as competing authorities, religious and practical. When the Hallowed marks the last box of corruption, the flock will fall under someone else's sway, be someone else's tool. Who will it be? Can they be stopped before it's too late?



THE VESSEL

Someone made you to serve a purpose, to fill a need. But you've cast off the chains of your creator and set out on your own, your inhuman form masked to the mortals that walk these city streets. You seek to understand their humble lives, their fragile hearts, their callous truths. Will you find a place among them?

NAME

(pick one)

Adrijan, Aisha, Azra, Caieta, Dakota, Emilia, Faddei, Fatma, Laila, Leland, Katashi, Min-Ho, Nayavu, Palmer, Quanah, Rafi, Soledad, Tabor, Viktor, Zain

LOOK

(pick as many as apply)

- Ambiguous, Female, Male, Transgressing
- Asian or South Asian, Black, Hispanic/Latino, Indigenous, Middle Eastern, White, _____
- Bohemian Clothing, Professional Clothing, Rough Clothing, Work Clothing

DEMEANOR

(pick one)

Distant, Gentle, Jealous, Lurking

CHARACTER STATS

(Add 1 to one of these)

Blood 1 Heart -2 Mind 0 Spirit 2

STARTING FACTIONS

(Add 1 to one of these)

Mortality -2 Night 0 Power 1 Wild 2

INTRO QUESTIONS

- Who are you?
- How long have you walked the Earth?
- Who or what is your creator?
- Why have you chosen to forsake your bondage?
- What keeps you here in the city?

GEAR

- A small apartment in the slums, a crappy car or bike, a dumb phone
- A token of your bondage
- A keepsake from your creator
- A clumsy, but effective weapon (3-harm hand/close)

DEBTS

- Someone convinced you to come to the city to help them with an ongoing problem. They owe you 2 Debts.
- You injured someone in the process of fulfilling an instinct. Tell them what instinct you were serving. You owe them 2 Debts.
- Someone has a tie to your creator (or their lineage) and possesses knowledge about your origin they have refused to share. They owe you a Debt.

VESSEL MOVES

You get this one:

- ☒ **Only Flesh:** when you come directly at a target, without concern for your own well being, you get 1-armor. If you're doing so in the service of one of your instincts, you get 2-armor. If you're wearing armor, use that instead.

And choose two more:

- ☐ **Colossus:** When you **let it out**, add this option to the list:
 - Ignore all harm suffered the next time you suffer harm
- ☐ **Erase the Shem:** When you suffer enough harm to kill you, you can choose to shut down for the remainder of the scene instead of marking the harm. In this state, you suffer no additional harm, nor can anyone detect that you are still alive. You perceive everything that takes place around your body, and you can reawaken at will. If someone dismembers you or attempts to destroy your body, your flesh will knit itself back together upon revival, even if it has to travel great distances to be reunited.
- ☐ **Machinist:** When you commune with a machine, roll with Spirit. On a 10+, ask 2. On a 7-9, ask 1.
 - What secrets are hidden here, friend?
 - Who made you this way, sister?
 - What purpose do you serve, brother?
 - How could I get you to _____, comrade?

On a miss, the machine betrays you to your enemies, in whatever way it can.
- ☐ **Tear It Down:** When you smash through the scenery to get at something you want, roll with Blood. On a 10+, you smash or move through obstacles and get what you want. On a 7-9, you smash or move the scenery and get what you want, but you are disoriented in follow-up actions, leave something behind, or take something with you (your choice). On a miss, you crash through to your goal, but you're disoriented and off-balance; you suffer 1-harm (ap) and you're vulnerable to reprisals and attacks.
- ☐ **Tireless:** When you fight against a gang, you count as a gang of equivalent size. Calculate armor and harm as normal, but ignore any size difference between you and the gang you're fighting.
- ☐ **Hideous Visage:** When you **persuade an NPC** by revealing your inhuman face and threatening their interests, roll with Spirit instead of Heart.

MATERIALS

You are the inanimate made living, a monster with the visage of a mortal. Pick one material for your component parts:

- ☐ The bones and flesh of the dead
- ☐ A block of stone, hewn to form
- ☐ Blessed soil, sand, or clay
- ☐ An empty shell, found and filled

Once per session, you can heal up to 2-harm by consuming a copious quantity of the materials of which you are made. Anyone who witnesses the consumption sees your true form.

INSTINCTS

Your creator built you to fulfill a particular function, although you've proved to be more adaptable than expected. To help you better serve your purpose, your creator imbued you with a number of powerful instincts. Choose four:

- ☐ To serve the powerful
- ☐ To protect the valuable
- ☐ To hunt the disloyal
- ☐ To pleasure the worthy
- ☐ To entertain the masses
- ☐ To break the defiant
- ☐ To labor in silence

Resisting an opportunity to fulfill your instinct counts as **keeping your cool**. If a redemption advance allows you to rewrite an instinct, cross it out and write a new instinct of your own choosing. The old one no longer bothers you.

DRAMA MOVES

»Vessel Redemption Move

When you resist serving your instincts to attend to your mortal relationships or responsibilities, mark redemption.

»Intimacy Move

When you share a moment of intimacy—physical or emotional—with another person, ask them an invasive question about being human. If they answer the question honestly, mark redemption. If they deflect the inquiry or offer falsehoods, they must give you a Debt.

»End Move

When you die, change playbooks, or retire your character, you leave something of your old body behind, containing a remnant of your instincts, as a permanent mark on the city. Tell the MC which instinct became most central to your identity; the city will take that instinct into itself. Add the following option to **let it out** for all PCs:

- Call upon the city to obey its instinct

STANDARD ADVANCES

Advances available at beginning of play:

- ☐ +1 Blood (max +3)
- ☐ +1 Spirit (max +3)
- ☐ +1 Mind (max +3)
- ☐ A new Vessel move
- ☐ A new Vessel move
- ☐ A new Vessel move
- ☐ A move from another Archetype
- ☐ A move from another Archetype
- ☐ Change your Faction

After 5 advances you may select:

- ☐ +1 to any stat (max +3)
- ☐ +1 to any stat (max +3)
- ☐ +1 any Faction (max +3)
- ☐ +1 any Faction (max +3)
- ☐ Erase a scar
- ☐ Erase a scar
- ☐ Join or lead a sphere of materia
- ☐ Advance 3 basic moves
- ☐ Advance 3 basic moves

REDEMPTION

You don't have a corruption track. Instead, you have the opportunity for **redemption**. Each time your redemption track fills, mark a redemption advance. When your redemption track fills and you have no more redemption advances to mark, retire your character to safety or change to a Mortality Archetype. If a move asks you to mark corruption, mark 1-harm (ap) instead.

REDEMPTION ADVANCES

- ☐ Rewrite an instinct
- ☐ Rewrite an instinct
- ☐ Rewrite an instinct
- ☐ Take a redemption move
- ☐ Take a redemption move
- ☐ Take a redemption move

REDEMPTION MOVES

- ☐ **Among the Sheep:** When you try to **disappear in a crowd**, roll with Blood. On a 10+, you vanish into the crowd without a trace; take +1 ongoing if you make use of your concealment. On a 7-9, you are silent and invisible, but your deception is fragile and incomplete. On a miss, you're clearly the wolf. Even the crowd knows it.
- ☐ **Like Them:** When you try to **figure out** a member of Mortality, roll with Spirit instead of Mind.
- ☐ **Absolution:** When you **convince someone to be honest with you about their problems**, roll with Spirit. On a hit, you may take one Debt they owe (related to the problem) as your own if you promise to see it through. On a 10+, mark redemption when you honor the Debt. On a miss, their problems confuse and perplex you; you owe them a Debt for trying to get mixed up in their business.
- ☐ **Heartfelt:** Replace your existing intimacy move with the following: When you share a moment of intimacy—physical or emotional—with another person, share one of your human experiences as you understand it. If they reciprocate, mark redemption. If they refuse, they must give you a Debt.

PLAYING THE VESSEL

Curious, solitary, imposing, unending. The Vessel is the creation of someone (or something) that desired a body they could turn to material ends. Now the Vessel is free from the chains that bound them to their creator. They seek to understand humanity, perhaps to join them in mortality or to move beyond to something greater.

You were once someone's slave, a tool designed to fit the hand of a master. They might have been benevolent and kind about your servitude, but make no mistake: your creator intended you to devote your existence to doing the work they could not—or would not—do for themselves. Perhaps you developed a more complicated relationship before you threw off your chains, but your identity is fraught with the contradiction and small betrayals that come with a body built to serve someone else.

But while the rest of your Faction struggles to balance the needs of their patron or home culture against their life in the city, you're a blank slate. The future lies ahead of you, an open road that you can claim for yourself, if you're willing to ignore the voices in your head that beg for the security of bondage.

»Notes on Your Moves

Colossus obviously lets you ignore whatever harm you would mark from the next attack that strikes you, but you can also ignore the harm that something like an accident or environmental hazard might cause. The only catch is that you have to know the blow is coming in order to **let it out** before you suffer the harm.

After you use **Erase the Shem** to shut down your body, you can return at any time. Your harm track stays at the level it was when you used the move, even if someone tries to do more damage to your inert flesh. If your body parts need to travel to rejoin you, your reawakening might take some time, but it cannot be stopped once it begins. Your body might be reconstructed out of new material (or violate the laws of physics) if something keeps your original flesh from reaching you.

Tireless gives you the option of fighting gangs of people as if you were a gang. You don't physically change shape or size to do this; you're just relentless and unstoppable, even when there are a dozen assailants clinging to you.

To resist serving your instincts (and trigger redemption), you usually need to **keep your cool**. A miss usually means following through on your instinct; be prepared for the GM to occasionally take control of your character to do terrible things. You'll always get control back, but don't be surprised when your instincts push you to hurt other people or serve the wrong masters.

Don't overlook rewriting an instinct when your redemption track fills; it allows you to both ignore your creator's programing and use **Only Flesh** to serve your own purposes. Trust us. It's more valuable than it might seem at first.

When you grow tired of asking people questions about what it means to be human during moments of intimacy, take **Heartfelt** as your next redemption move: you can flip the script to tell them what being human means to you instead of just asking questions.

GROUP ADVANCEMENT: SPHERE OF MATERIA

The Vessel's quest to find purpose in the world does not have to be a solitary journey. Sometimes multiple constructs—some gifted with life by the same creator, some unique vessels unto themselves—come together to form a family of sorts, a **sphere of materia** that acts as a support network for the Vessel and others like them.

When you select this advancement, work with the MC to describe the sphere you have joined or assembled. Have you met the characters in it before? What draws you together? Do you have some formal pact for your work together or is it an informal organization only? You gain a new instinct—*protect the sphere's secrets*—which cannot be rewritten by redemption. You also gain access to **It's Alive!**, provided you can convince the rest of your sphere that creating life will further their understanding of the human condition.

.....
It's Alive!: When you and your sphere **grant life to the inanimate in your image**, roll with Spirit. On a 10+, pick 2. On a 7-9, pick 1.

- The life you grant is more than temporary
- The life acquires only the instincts you choose
- The life exists apart from your immediate presence

On a miss, what you create is wicked and cruel; it persists solely to destroy you, your sphere, and anything else you create.

.....
 It may be possible for you to advance this move such that a 12+ would grant you all three of the options. Tell your MC if you're interested in discovering what it would cost you to learn such secrets.

»Inspiration for The Vessel

- Books: *Frankenstein* (Mary Shelley), *Clockwork Angel* (The Infernal Devices Vol. 1)
- Music: "46&2" (Tool), "My Body is a Cage" (Arcade Fire), "99 Problems" (Jay-Z), "Living Dead Girl" (Rob Zombie)
- Movies: *Van Helsing*, *Prometheus*, *Weird Science*, *Splice*
- Television: *Penny Dreadful*, *Buffy The Vampire Slayer* (Season 4), *Gargoyles*

MC ADVICE: THE VESSEL

The Vessel is a wrecking ball poised to crush any and all problems that the PCs face, a nearly unstoppable, impossible to kill, fiercely defiant character whose only weakness is...a leash that you hold through their instincts. In other words, the Vessel's greatest (maybe only?) enemy is looking at them every time they look in a mirror.

But be careful using instincts to undermine the Vessel's plans. It's exciting for the Vessel to lose control of their character occasionally (and makes rewriting an instinct feel like a victory), but it's frustrating to have to roll dice every time you want to do something because there's an instinct opposing it. Try to think about confronting the Vessel with an instinct as a fairly hard move; it can easily snowball into the Vessel turning against friends or family...or wrecking a relationship or institution that's taken a lifetime to build.

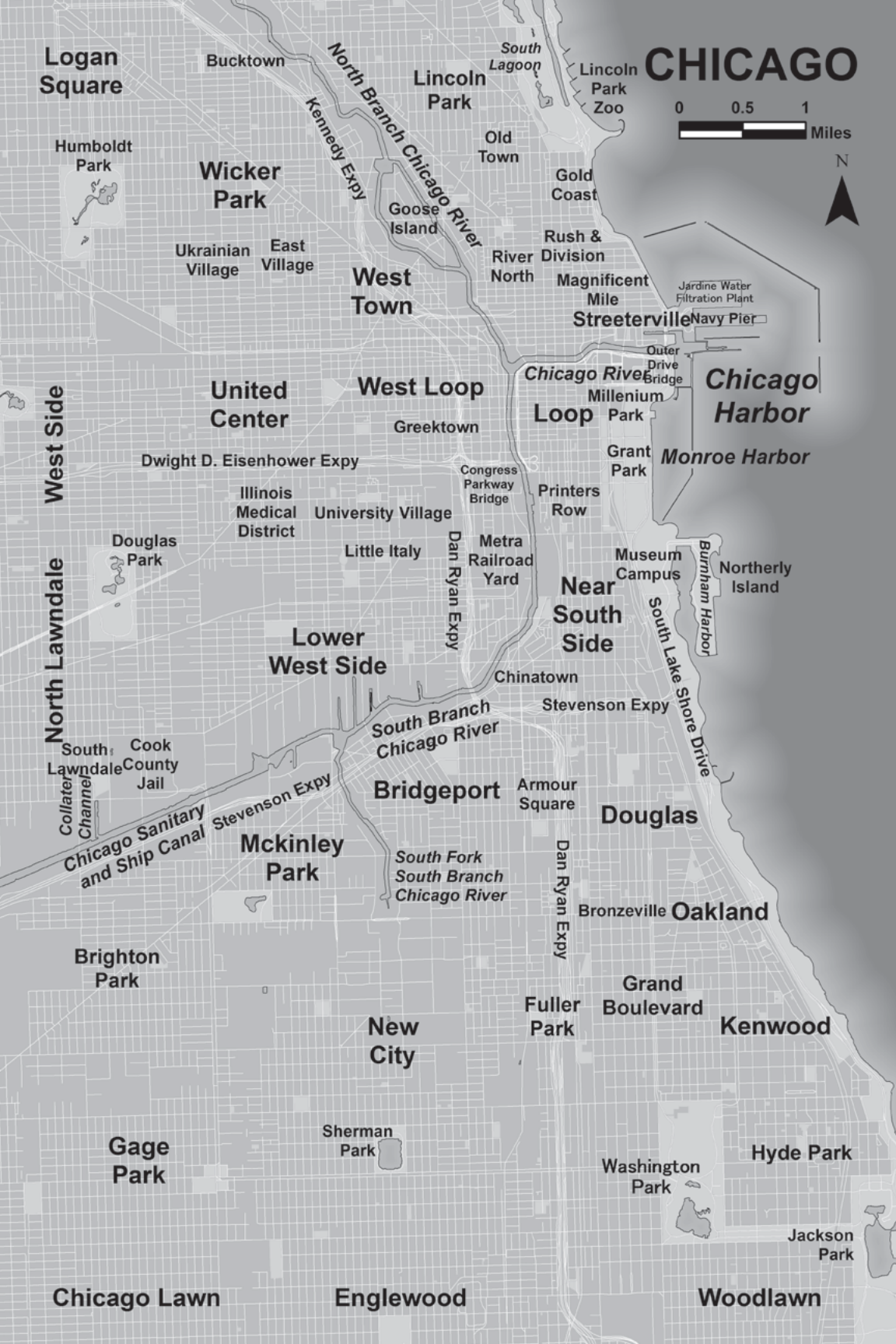
That said, give the Vessel plenty of chances to use—or reject—the instincts they chose at character creation, and plenty of mobs of villains to mow through if they've taken **Tireless**, **Colossus**, or **Tear It Down**. Pay close attention to what kind of construct the Vessel actually is and make sure they are constantly asked, "Do you want to be the thing they made you? Or something else?"

Other PCs are free to take any of the Vessel's moves as their own, but it's likely that the fiction surrounding the move is going to be pretty different. A Hunter who takes **Tireless**, for example, might not wade into a crowd like a Vessel, but they can fight for days without even so much as a coffee break, evening the odds against a huge crowd of enemies.

THREE

CITY GUIDES





CHICAGO

0 0.5 1 Miles

N

Logan Square

Bucktown

North Branch Chicago River

Lincoln Park

South Lagoon

Lincoln Park Zoo

Humboldt Park

Wicker Park

Ukrainian Village

East Village

West Town

Goose Island

Old Town

Gold Coast

Rush & Division

River North

Magnificent Mile

Streeterville

Jardine Water Filtration Plant

Navy Pier

Outer Drive Bridge

Chicago Harbor

Monroe Harbor

United Center

West Loop

Greektown

Chicago River Loop

Millennium Park

Grant Park

Printers Row

Dwight D. Eisenhower Expy

Illinois Medical District

University Village

Congress Parkway Bridge

Little Italy

Metra Railroad Yard

Dan Ryan Expy

Near South Side

Museum Campus

Northerly Island

Burnham Harbor

Lower West Side

Chinatown

Stevenson Expy

South Branch Chicago River

Bridgeport

Armour Square

Douglas

Chicago Sanitary and Ship Canal

Mckinley Park

South Fork South Branch Chicago River

Bronzeville Oakland

Brighton Park

Fuller Park

Grand Boulevard

Kenwood

New City

Sherman Park

Gage Park

Washington Park

Hyde Park

Jackson Park

Chicago Lawn

Englewood

Woodlawn

CHICAGO

THE CITY

Chicago is the White City, the Grey City, the City that Works, the City of the Broad Shoulders, the Windy City, and yes, the Second City. It's a world-class city with a world-class chip on its shoulder, but if you can do the job, you can stay. It won't kill you unless you ask it to; it's still a Midwestern city for humans, not a tourist diorama or a rat warren. Not that it doesn't have both—it's the real deal, the supreme pizza. Stuffed crust, of course.

Chicago is where the ley lines meet, not just the Potawatomi trail that became Archer Avenue, but the American leys that became Route 66 and the Illinois Central Railroad. It's where the L used to run trains widdershins to deliver bodies to the funeral homes, where they built a monolithic trapezoid on Anton La Vey's birthplace, where grown men believe that a goat prevents their baseball team from winning. "Make no little plans," said Chicago's architect Daniel Burnham, "for they have no magic to stir men's blood." Chicago's got plenty of plans, plenty of magic...and plenty of blood.

CITY MOVES

- **City That Works:** Reward someone who put sweat into an effort
- **Clout:** Call in chits and Debts against an upstart
- **Community Organizing:** Close ranks against an outsider
- **Futures Market:** Let someone dig in before revealing their inevitable failure
- **No Little Plans:** Show something big or impossible functioning despite obstacles

IMAGES AND HOOKS

Towering skyscrapers against a perfect azure sky, like a screen grab from God's Blu-ray. A black man riding the bus, coolly bored in a tailored suit and fine hat. The smell of popcorn, or garlic, or hamburgers grilling. Cooler by the Lake, which is always to the east of you. Did something move in that alley? Crowds of folks in puffy down jackets and weird hats—in the winter, nobody dresses well. Unexpected glimpse of an Art Deco bas-relief, from the L or from an office window. Foreigners—from Schaumburg or Shanghai—gaping upward at those towering skyscrapers.

FACTION MAPPING

MORTALITY

The Chicago Scholomance comes out of Mircea Eliade's work at the University of Chicago, although you can hear well-supported arguments that it actually goes back to J.H. Breasted and the tablets he uncovered in Mesopotamia under the auspices of the Oriental Institute. A global community of magical scholars, a Rockefeller budget for eldritch tomes, and Enrico Fermi's athanor to give it power. The Scholomancers know the lore in every language, especially the dead ones. Bring them information, bring them a brilliant theory, and they respond in kind. But "Hunting? Oh no, that's really more applied work."

POWER

Chicago is designed, a transforming grid laid over the ancient leys of Ogden, Archer, and Prairie. Daniel Burnham talked to angels, and his partner John Wellborn Root delved into harmonics and "authentic Egyptian design." They built the city's Plan, and the menhirs, the obelisks, the great trapezohedra rose in the pressure points of power. The Sacred Architects can turn the city off with a switch, smash buildings to rubble or raise them to exaltation. Their Draftsmen walk through their city, their "ever-living Diagram," solving its problems—geometric, not social, of course. Sometimes, you're part of their solution. Lucky you. Sometimes, you're part of their problem.

NIGHT

There have been 1,100 unsolved Outfit murders in Chicago's history. That's a lot of ghosts. The Omerti—the Silenced Ones—want to stay connected, stay in the game, maybe even hook back in. No hard feelings, right? Business is business, and now that we're dead, maybe we can do you a few favors. The Omerti cannot be exorcized from the former Stockyards—a million slaughtered animals left enough blood in the New City earth to anchor every ghost in Chicago. Pour out some blood on a crime scene for a spetetro, and you get his attention. Pour out the blood he wants you to spill, and you get a relationship with La Familia Ombra. Whether you wanted one or not.

WILD

Faceless Ceres atop the Board of Trade, the Picasso Bull-Woman, the Twins (Spearman and Archer) at Grant Park's entrance, the Merchandise Mart's faces of Commerce, the Red Calder Mantis, Eternal Silence in Graceland Cemetery, the Janus Lion on the Art Institute, Sue the tyrannosaur, and the newest god, the Mirror of Millennium Park; there's a reason that such things are called iconic. They are icons, the faces of the gods. Chicago's gods want worship, but they're Chicago's gods, so they're realistic. For gods, anyhow. But nobody ignores them, and they reward loyal worship with chance and success. They give to get, trade for everything. Give a favor with the correct words, offer a Debt in the right posture, and see what happens.

MAJOR CHARACTER PROFILES

CAPTAIN LUISA HERRERA (MORTALITY)

Captain Herrera knows how to handle monsters in her city: silver bullets, “shot while escaping,” sigil-induced suicide in a holding cell. Her lawyer brother is on the fast track for judge; her aunt is a ward boss who unmakes West Side aldermen. When the Special Operations Section got closed down in 2008 she got a promotion, not an investigation into her “unorthodox methods.” Now she works out of Homan Square in Lawndale as part of the Special Functions Group. Her brother officers know to call her for a “weird” case, and to keep the blue code if she closes it off the books. Help her out, she’ll look the other way... cross her and wake up in a silver-plated cage in a precinct station basement.

BOBBY RAY RANDOLPH (POWER)

The diminished fifth is a damn sight more diminished now. Time was, you hit the blue note, the devil’s interval, and shit got real—real fast, real hard. Bobby Ray Randolph remembers when it was big, when nobody would make a move without making music first. Maybe the players got greedy, and grabbed too much; maybe it was white folks ruined it. Bobby Ray doesn’t hold a grudge; like he says, he can’t hold nothin’ much but a bottle and a guitar anymore. He’ll teach you to play if you have a will to learn, and no crossroads required. But you got to keep playing the music, mind. And if the lightning ever comes back on, well, you gonna be playing for Bobby Ray.

SAMMY DOHRN (NIGHT)

Sammy Dohrn cruised the wrong forest preserve (LaBagh Woods on the Northwest Side) on the wrong full moon (any of them). Or that’s what ve thinks by day, on two legs, mostly. Vis life was no picnic before, but now ve just smells wrong to druggies, to the homeless—and definitely to dogs. But by night, on four legs, she loves it. She can always catch the bus, or outrun it, she can go anywhere and smell anything brewing. She has mates wrapped around her paw: a golden Lab in Bucktown, and a coyote in a brownfield under the Kennedy, and any hound she wants. Push Sammy around by day to get dirt or get something dirty; bring Sammy her meat at night and she might bite.

GEORGE MURMAN (WILD)

He usually looks like anyone on the Northwest Side, a big, red-faced white guy with graying hair and a bottle-fight face. But sometimes he looks like a smaller guy, hunched over, with a five-o’clock shadow on his narrow lantern jaw. And sometimes, he looks like both of those, but like nothing human. None of his clothes postdate 1945—the year he killed those girls as the “Lipstick Killer.” He says he’s stopped, that he never wanted to do it, that he’s just a vessel, that it’s not his fault the *Tribune* immortalized him, froze him into the city’s infernal pantheon. He hangs out in Edgewater and Uptown, and gets a lot of fan mail. Whether he’s a mascot, a mole, or an *eminence grise* remains unclear. You can’t kill him, so you might as well make use of who—or what—he knows.

THREATS

THE HAWK (WILD)

The Hawk is the name Chicagoans give to the winter wind out of the north-west, the one that freezes streets and pipes, kills those caught in his path, tattoos the skin with frozen needles. The Hawk has always been jealous that Fire got to take the city down last time. This winter, it's his turn. The Hawk can look like a fierce beaky-nosed man with white hair, or like a wendigo, or like the red-tailed hawk indigenous to Chicago's high rises and power lines.

Custom Moves

Frozen Metal: When you touch the Hawk, you feel the cold. When you **unleash** on the Hawk, suffer 1-harm ap no matter what you roll.

Countdown Clock

3:00 – It's going to be the coldest winter since 1979, they say on the news. Octogenarian African-American members of the scene buy tickets for the South. "Mr. Hawkins is comin'." Everybody gets static shocks opening doors and walking on carpet.

6:00 – The first bad storm dumps 13" of snow on the city. The ice brings down trees in Lincoln Park, especially near the Urban Wildlife Institute in the Lincoln Park Zoo. Night custodian (and sometime Oracle) Andy Proctor, of partial Sauk descent, dies of exposure.

9:00 – It's going to be the coldest winter since 1904, they say on the news. The ghost of John Wellborn Root (protector of the city's architecture) appears in the frozen surface of the Chicago River, entombed there by the Hawk's magic.

10:00 – The wizard Zhong Qiyin battles the Hawk with his lightning magic, dies frozen on top of the Hancock Building in the middle of a blizzard that drops 26" of snow on the city.

11:00 – A polar vortex forms over Chicago; temperatures plummet to -10° F and below. Werewolf packs begin to attack stragglers as atavistic impulses awaken in their brains.

12:00 – In the midst of the greatest blizzard of all, the cold shorts out the main ComEd substation on North Dearborn Street. A cold blue fire starts and burns out the city core, scores of Loop skyscrapers become cyan torches, hundreds die in the fires and thousands of exposure fleeing the fires. Fire trucks are snowed in and the pipes are all frozen anyway. Ambulances can't get through. The world watches Chicago's heart turn to cold ashes.

URBANOPHAGE (NIGHT)

A cult of vampires that drinks from the city itself has arrived in town from Detroit. The Urbanophagists batten on wounded cities, like vampire bats on wounded horses. This cult plans to summon the vampire god Pesheth to drain Chicago to a husk—then move on to the next city on their menu.

Custom Moves

Lachesis' Nose: An urbanophagist can smell the social fabric of the city and follow its connections. When you **cash in a Debt** or roll with a Faction and miss, you also attract the attention of an urbanophage who wants to trace your connections and relationships.

Pay it Sideways: When you **unleash** on an urbanophagist, add the following option to the 7-9 list:

- The urbanophage deflects your harm onto the city itself

Countdown Clock

3:00 – Things start going a little crappier everywhere. Streetlights won't stay lit. Potholes appear even more than normal. The urbanophagists have arrived in Gage Park. The players discover the drained (and on examination, tumor-ridden) body of an NPC representing the city in some capacity (cop, firefighter, ballplayer, ward boss, bureaucrat). Ideally they recognize the corpse.

6:00 – A single-minded Hunter, Latoya Parnell, arrives from Cleveland and warns of a new vampire menace in town. She doesn't prioritize interpersonal skills, so she succeeds primarily in setting Chicago's vampires and the other supernaturals at each others' throats.

9:00 – Latoya Parnell dies in a gas main explosion that ties up traffic on Halsted Street southbound for weeks as repair crews fail to repair.

10:00 – The urbanophagist principesa, Dahut, becomes suddenly influential in city politics, introduced by the powers-that-be as Jibrila Dahut, an "outside consultant on civic restructuring."

11:00 – Dahut drains the person who owed the most total Debt to the players. That person turns out to have been a linchpin in Chicago's entire supernatural fabric; cashing in a Debt with any supernatural NPC now costs two Debts instead of one.

12:00 – The urbanophagists ceremonially invite Pesheth into the city. Everything slowly gets much, much worse. In the short term, the mayor dies and the City Council descends into racial wrangling, leading to police strikes, employers shutting down, and riots.

LOS ANGELES

THE CITY

Los Angeles is a staggering megacity—17 million people inhabit the urban sprawl that extends from the coast of California to the edges of the Moreno Valley. It's an awe-inspiring tableau of bright lights and glittering towers set against rolling hills, caught within a veil of heavy brown smog. Hollywood is infamous as the center of American media culture, but in truth the city has many hearts. Underneath the decadence and glamor of palm tree studied boulevards lies an intricate and dangerous landscape of ancient feuds, strange alliances, lucrative opportunities, and broken dreams.

For thousands of years, the Chumash and Tongva peoples occupied the area that would come to be Los Angeles. In the 16th century, the Spanish invaded the region. Spanish rule became Mexican rule, and the city was eventually ceded to the United States in the Mexican-American War. While humans tend to disregard all but the most recent history, other creatures lurk here that do not forget as easily, and the city is layered with the complexities of its past.

Over time, the City of Angels became a major portal for both people and commerce. Anything you want to find can be found in L.A. People from all walks of life—from the most famous of celebrities to the poorest and most down-and-out transients—rub shoulders on the streets. Fortunes turn quickly in this town, and the Haves and Have-Nots can trade places in a single day.

The incredible flow of people and ideas has led to a wide diversity of strongly developed cultural groups. There are noticeably large Hispanic, Asian, Jewish, and African-American populations, which often form tight-knit communities. Groups may congregate by ethnic identity, but there are other types of neighborhoods as well, such as the vibrant queer community in West Hollywood. You'll find many prosperous neighborhoods like Koreatown and Little Tokyo, but you'll also find troubled and impoverished areas like Watts and Skid Row. There are parts of the city some people shouldn't go into at night, and there are parts of the city some people shouldn't go into at all.

Amongst the cultures and chaos of L.A., other not so human forces have the perfect opportunity to blend in and carve out their own domains. The unseen world can be louder here, messier and bolder than in other places. What can't be passed off as "L.A. strange" can be taken care of with deep pockets or a good tire iron.

CITY MOVES

- Hypnotize someone with promises of fame, wealth, or glory
- Lead someone into a dangerous neighborhood
- Obscure who is in charge at the highest level
- Rally seemingly unconnected allies to a cause
- Undermine someone using conventional or social media

IMAGES AND HOOKS

Late night food trucks and steaming street tacos. A pack of polished young women armed with the latest haute couture and identical plastic smiles. A wharf packed with cargo containers on a foggy night. Hole in the wall *lavandería* with peeling paint and broken washing machines. A raucous beach boardwalk swarming with street performers, vendors, punks. A celebrity spotting, a crowd of gawkers, and the flash of cameras. Dirty freeways, caked with grime and detritus, packed with endless traffic. A homeless old woman with cataracts and a frayed beanie. A row of *tiendas* selling cheap clothing. The metro bus, seats covered in graffiti.

FACTION MAPPING

MORTALITY

The Outliers are a secretive group of mortals founded by two women who survived an otherworldly attack some 50 years ago. Ostensibly the organization exists to monitor and neutralize threats from supernatural sources. Over the years, however, the organization has begun twist in on itself. Power and leverage have become more important than security. It's now just as aggressive in collecting other talented humans as it is in tracking threats, and lately it's been known to make offers that are best not refused. While once pure in motive, the Outliers have played too long with the darkness, and the lines that separated its members from that which they guard against have dangerously blurred.

The Outliers are spread out across Los Angeles, but their central meeting place is the executive offices at the L.A. Museum of Art. They are not to be trifled with, and if you're a veteran who's dropped out of the game, a lone hunter, or an independent of any kind, it's best to see them coming before they see you.

The Outliers have some serious ties with a handful of individuals from the Power Faction. The nature of the relationship is unclear, but in the past the Outliers have acted to lubricate situations for them. Other groups within the city—werewolves, vampires, ghosts, fae—all have reasons to want the Outliers out of the game.

POWER

If anyone holds sway in the tumultuous city of Los Angeles, it's the oracles. L.A. is a city of movement, of rapid and spectacular change, of constant influx and outflow. It's also a city of strict pecking orders and social hierarchies. Only the most powerful oracles can muscle into this territory with any authority, and they keep their own numbers low. No more than three or four of the big players are allowed to keep any amount of significant power at a time. These major players tend to be capricious and vain, each building their own little empire of wealth and prestige, willing to live and let live with other oracles so long as they keep their distance. The oracles have claimed downtown as their turf. They maintain orderly domains, and woe betide those who bring problems into their backyard.

Skid Row is the only exception to their fastidiousness, an area of town lined with garbage, shopping carts, tarps, and tents. The homeless and destitute linger out in the open, making Skid Row a place considered by most to be "dangerous for tourists." It's not so much a community as it is an asylum. A stark punishment often meted out for displeasing an oracle is to be driven mad and then deposited on Skid Row. The oracles also extend one arm of their territory to the shipping piers and the international airport, and regulate much of what comes into and what goes out of the Port of Los Angeles and LAX. The oracles jealously guard these assets, and will viciously attack anyone who threatens their collective sovereignty. Even immortals and wizards step lightly.

NIGHT

Los Angeles has a ghost problem. The metaphysical characteristics of a place often overlap with the physical ones, and L.A.'s long history as a portal has thinned the veil between worlds. Many who die on the streets of L.A. find themselves less than fully departed. Spectres have become so numerous that they form a whole new (and invisible) social layer in the city. Regular Angelenos are largely oblivious to this, but those who are aware of the spectral infestation find it extremely troubling. Ghosts clog up spells, mess with the energy of ley lines, possess all the wrong people, and generally stick their ectoplasmic noses where they don't belong. It's hard to run a secure operation when spooks are always watching.

Many supernatural denizens of the city are trying to shore up the veil, and the city's wizards are often called upon to make barriers, deterrents, and artifacts to combat the infestation. It's a booming business. Poltergeists, spirits, and phantoms of all kinds fear wizards and go to great lengths to avoid them.

Spectres are often preoccupied with the individual grievances of their former lives. However, factions have recently formed among them, some for and some against restoring the veil. Things have been heating up, and a spectre war seems imminent.

Because of their nature, spectres often come in contact with the fae. The fae tolerate them and employ spectres in devious tricks and reconnaissance assignments. Hungry and ambitious for power, the fae are at odds with the vampires, werewolves, and oracles; spectres are just the right tool to use in their secret wars.

WILD

Gossip, intrigue, glamor, wild bargains, and power plays. What's not to love about Los Angeles? The fae are comfortable here in the city of smoke and mirrors, a home away from home. They're solidly entrenched in North Hollywood, and Griffith Park is solely their domain. Even the big boss oracles are cautious about entering the fae's place of consecrated power at the heart of the park. Mirroring the mundane world, L.A. is a central port for folks from other worlds and the fae assert their authority over the veil to control who has the means to come and go between these domains.

The fae love to play in Hollywood, and often cause scenes with their capricious whims. Anyone who mistakes them as lighthearted, however, soon learns a painful lesson. The fae are notorious for their infighting, and their vicious feuds often spill out into the politics of other factions. The chaos is partially due to the mercurial nature of the fae, but primarily because the sheer variety of fae present in the city is astounding.

In an attempt to minimize disorder, fae houses insist that their members wear their court symbols at all times.

MAJOR CHARACTER PROFILES

NATHAN HÖSCHEL (MORTALITY)

Co-leader of the Outliers

Oozing charisma and charm, Nathan has a disarming nature that's almost supernaturally persuasive. He's one of two main powers that lead an elite group of humans that call themselves the Outliers. He's cunning and seductive, with a deep dark streak that craves power, fame, and wealth. Nathan hasn't always been a smooth operator, and he's buried his past as deep as it will go. No one but him remembers what he used to be like *before*. On the sly, he's constantly looking to make deals with L.A.'s more supernatural inhabitants.

CONSUELA “SWAY” VALDEZ (POWER)

Recently transplanted oracle

Sway washed into town only recently. She’s on the run from something that chased her from Florida into New York City and from the Big Apple all the way to the West Coast. Sway is looking to lie low, but the oracles here are nothing like she’s previously encountered. She’s a talented oracle, but very inexperienced. Coming to L.A. has been surreal and disorienting. Sway used to think that people like her had a responsibility to use their cursed gift to make the world a better place, but the culture shock she’s experienced in L.A. is making her think twice.

ANACAPA (NIGHT)

Vengeful Chumash spirit

No one remembers the blood that’s been spilled here in the name of conquest. No one but Anacapa. She was on the beach collecting shells when the first ships came into view, ships bigger than she had ever seen. She was there when the friars demanded her people adopt Christian names. She was there when the fevers ripped through her village and spared not a single soul, not even herself. And she was there—despite her death—when the wars came, when her people were erased, and when the city turned to glass and steel. Anacapa is one of the oldest spirits in L.A., and she has clung to her earthly presence out of sheer spite. She works tirelessly to open the way between worlds and see Los Angeles swallowed by the darkness it deserves.

DAK-HO (WILD)

Kkangcheoli looking to make it big

Dak-Ho is a dragon. Or rather, an Imugi, a lesser dragon striving to be a true dragon. Okay, actually he’s a Kkangcheoli, a failed Imugi, but nobody has to know that. You see, Dak-Ho came over to this side to give himself a fresh start, a chance to make it big. And nobody has to know he’s not actually a dragon, right? Besides, Dak-Ho has heard rumors that the Yeouiju—the mystical orb that can evolve an Imugi—is in the hands of a collector somewhere in L.A. He’s not down for waiting a thousand years to evolve, and he doesn’t mind ruffling a few feathers to cut in line. Why strive for greatness if you can’t go all the way? Dak-Ho loves flashing his fake Prada sunglasses and his gold plated chains to all the ladies in Koreatown. He’s the next big thing, you know.

THREATS

EL CUCUY (NIGHT)

Cast and Description

Duérmete niño, duérmete ya

Que viene el Cucuy y te comerá.

"Go to sleep child, go to sleep now,
Or the Cucuy will come and eat you."

El Cucuy is among the worst of the things that lurk in the dark underworlds of reality. Savage, primordial, and older than time, he's the boogeyman so many Hispanic children fear far into adulthood. All he needs is a fingernail's hold on a child's soul, some tiny stain, to rip their souls away from the world. El Cucuy's range is usually much farther south, in the climes of Mexico, but recently he's migrated into Boyle Heights, an impoverished Hispanic community in East L.A. He's usually a solitary hunter, and no one knows what's pushed him north into werewolf territory, but there are rumors that a cabal of angels is after him.

Custom Moves

The Reaper: El Cucuy can rip out the soul or essence of his victim. When El Cucuy lays his hands on you, roll with Corruption, i.e. the number of corruption advances you have taken. On a miss you resist his attack. On a 7-9, El Cucuy manages a partial grasp. Take 1 harm. On a 10+ El Cucuy sinks both hands into your chest and rips out a vital part of your being. Take 3 harm and the Spirit Scar "Broken." If Broken is already marked take an additional 1 harm instead.

Countdown Clock

3:00 – Missing children are reported in Boyle Heights. Local news begins to cover the disappearances; officers with supernatural connections start making discreet inquiries.

6:00 – Soul jars appear at the floating faerie market in Echo Park. The fae are initially blamed by the Boyle Heights werewolf pack.

9:00 – El Cucuy steals the souls of three children whose parents are part of local werewolf packs, all in a single night.

10:00 – El Cucuy slaughters the entire Huntington Park werewolf pack.

11:00 – El Cucuy devours the essence of Kiara Thomson, a powerful oracle who tried to stand against him.

12:00 – El Cucuy establishes himself as an unrivaled power in East L.A. The oracles declare his territory a no-go zone pretending that he does not exist.

SHAMAN KIDS (WILD)

Cast and Description

Mischievous fae from an unknown court are masquerading as homeless street punks in the gutters of L.A. They call themselves the Shaman Kids, and they love to wave their anarchy symbols under the noses of the authorities any chance they get. The local police force can't seem to stop their increasingly destructive activities, and others are starting to suspect that their actions are subterfuge for something much bigger and far more complex.

Custom Moves

You Can't Make Me: The fae members of the Shaman Kids are incredibly hard to persuade, mislead, distract, or trick. When attempting any of these actions, roll with Spirit instead of Mind.

Sticky Hands: When you approach the Shaman Kids, roll with Mind. On a 10+, your eyes are sharp; you don't lose anything. On a 7-9, you got distracted or conned; you lose something inconvenient or replaceable. On a miss, the Kids get the best of you; something vital is stolen.

Countdown Clock

3:00 – Local media reports on the increasing gang presence in central L.A.

6:00 – The Shaman Kids begin to take hold of the area known as the oracle's corridor—a passage of land from downtown to the wharf that's used to traffic goods. They cause considerable chaos.

9:00 – The Shaman Kids steal an important artifact from werewolves in Lynwood. It shows up at a vampire-owned night club in Culver City and the werewolves accuse the vampires of breaking their territory agreement.

10:00 – The Shaman Kids steal a wizard's spell scroll while disguised as werewolves. They use the scroll, which consecrates almost all of the water in the city for a short amount of time. This causes serious injury and even death to any unholy denizens who are caught unaware. Vampires interpret this as a direct attack from the werewolves of the city. War between the two factions erupts.

11:00 – Unable to keep order among the violently warring factions, the oracles lose their sway and are pulled down one by one. A power vacuum is created and even more violence breaks out as every group with enough wherewithal tries to take control of the city. No one is left out of the fray.

12:00 – The Shaman Kids reveal themselves as agents of The Red Moon Fairy Court, which has now consolidated power over the chaos and become the predominant force in L.A. The politics of the entire city are restructured around them.



Silver
Blue Lake

Pinewood

Miami
Shores

Biscayne
Park

North Miami

Stillwater &
Biscayne Pt

Surfside

Allison
Island

Normandy
Island

North Bay
Village

Pelican I

Harbor
Island

Pelican Harbor

Bird Key

Legion
Picnic Is

Morningside
Picnic Is

BISCAYNE
BAY

La
Gorce

Julia Tuttle Causeway

Mt Sinai
Medical Ctr

Mid-
Beach

Intracoastal
Waterway

Sunset
Islands

Pace Picnic I

Venetian
Islands

Venetian Causeway

San Marco I

Flagler
Memorial I

Miami
Beach

South
Beach

South
Pointe

Miami
Beach

Watson
Island

Star, Palm, Hibiscus Islands

MacArthur Causeway

Dodge Island

Meloy Channel

Government Cut

Fisher
Island

Brickell
Key

Miami

South

Channel

Virginia
Key

Rickenbacker Causeway

Miami Seaquarium

Deering
Channel

S Dixie Hwy

Brickell

Downtown
Miami

Little
Havana

MIAMI

Edgewater

Little
Haiti

Upper
East
Side

Airport
Expy

I-95 Express

I-95 Express

Allapattah
Brownsville
Gladeview

Little River Canal

Lake
Arcola

El Portal

Biscayne Blvd

Biscayne Blvd

0 0.5 1
Miles

MIAMI

MIAMI

THE CITY

Miami is many things to many people. Some know it to be a tourist city with amazing beaches and boundless cultural appeal, like Little Havana or South Beach. Others see it as a bastion of freedom from the cruel dictatorship of Cuba, with tens of thousands of immigrants looking for a new life in the US. Many more simply call it home, entrenched here for generations and fully in support of the status quo.

In just over a century, Miami has grown from slightly over 1,000 people to a population of 5.5 million, making it the fourth largest city in the US. Miami gained the nickname *The Magic City* because of this incredible growth, mostly due to the influx of Cubans. Such fast growth comes at a cost, however, as many poor and middle-class families are displaced to make room for the rich and powerful, leading to increases in crime rates that rival any other major US city.

What lies just below the surface, however, is another reason why Miami is called the Magic City. Miami sits on a wellspring of magical energy at the depths of Biscayne Bay, a mystical prize that lies at the center of a violent struggle between supernatural creatures. Regular people are often caught in the crossfire as competing Factions vie for power—influencing elections, manipulating the influx of tourist dollars, corrupting the sizable homeless communities, and controlling who can make it through neighborhoods safely.

Miami is also the haven for the dead, as more and more mortals report ghost-sightings across the city. Santeria priests and priestesses pray to the spirits for guidance and favors, and the dead are more than obliged to obey, creating a sub-economy of ghostly favors and prayers as payment for any number of deeds performed in the dark.

CITY MOVES

- Offer someone a chance at “special” cargo
- Shadow someone traveling through gang territory
- Send a vengeful spirit to collect a Debt
- Reveal a clue to unlocking magical power from Biscayne Bay
- Foretell the future with blood and ritual

IMAGE AND HOOKS

Downtown lit up by neon-colored buildings and a lively nightlife. Older Cuban gentleman smoking outside of a neighborhood bodega. A wealthy couple pulling up to their high-rise hotel in their expensive sports car. A beat-up truck with a Latino family riding in back. Cafes on the beach spilling over with attractive dancers, mortal and supernatural. Tourists lounging on the beach. Undead hands reaching out of the sand.

FACTION MAPPING

NIGHT

Spectres rule entire neighborhoods with their ghostly glory; the idea for trading ghost favors was theirs in the first place. The average ghost has at least a family or two under their sway, granting blessings in the form of secret tasks and leaning on old alliances. They have a heavy presence in Little Haiti, where Santeria is widely practiced. People go to priests and priestesses for help, and the spectres ensure the deed is done. Easy money.

South Beach, on the other hand, is bathed in scantily-clad men and women of all shapes and sizes, and no one can tell who is under the sway of the true powers of the beaches: the vampires. Each night, the undead plague awakens to the vibrant party scene that takes place on Miami's shores. Rhythmic melodies and plenty of alcohol are great cover for vampires to take as much blood as they can stomach on an almost-nightly basis. Most vampire arguments revolve around the best ways to keep their nightly activities quiet.

The Wolves of Miami hold their territory more directly, relying on property destruction and petty extortion. Gladeview is their prime territory, and they're loathe to allow anyone access who isn't of wolf blood. Other Factions rarely travel here, mostly due to the high number of violent crimes and property damage in Gladeview. Residents know not to report the claw marks they find, for fear of their "protectors" gobbling their family up in the night.

POWER

Downtown Miami and Allapattah are the purview of the wizards. These power-hungry beings play their own brand of politics in Miami, each one hoping to steal control from the other. There are no less than a dozen covens battling over the city's economy, ruling from corporate buildings and air-traffic control towers. Money speaks volumes, and wizards are one of the few groups unswayed by the promise of a ghostly favor. The wizards of Brickell Bay have even gone as far as to create wards to bar ghosts from the island.

Miami's immortals, on the other hand, deal almost exclusively in ghost favors. They are long-lived, as ghosts are, and alliances between the two groups were struck centuries ago. Immortals use their vast resources to ensure everything in the ghost markets run smoothly, often acting as judge for perceived lateness on payments. They call Edgewater their home and have recently reached into parts of the Upper East Side, putting them in close proximity to their ghostly allies in Little Haiti.

MORTALITY

Miami is brimming with mortals, from partying tourists to everyday folks trying to make it in this crazy city. Not all of them are unaware of exactly what goes on in the shadows around them; in fact, most know "something" is odd. A few knowledgeable mortals have been around for a while, and know how to maneuver (and sometimes circumvent) the powers that run the city. A few have even discovered the ghost trade; the hidden power in the city spreads with every ghost deal made.

Hunters are the only mortal group to hold a real part of Miami, staking a claim on Brownsville, what some would call the center of the city. They obviously come to blows with the Wolves of Gladeview often, but also battle the influence of wizards to the south and immortals to the east. Ghosts abound, as well, leading many hunters to track down ritualists working in the ghost trade and destroy their altars to break their hold over the dead.

WILD

The fae were once the rulers of Miami's beaches, feeding on the energy generated by its party atmosphere and hedonistic tourists. They found themselves ousted, however, as the vampires weaseled their way into control in the late 90s. It's become a habit for the faeries to run the sands during the day, only to leave as the sun starts to set over the beaches. No reason to poke the bear, after all. Not without a plan...

Dodge Island is controlled by demons and the tainted, pariahs excluded from the mainland dealings of other Factions. A shipping and loading hub, Dodge Island is filled with docks, ships, and shipping containers. The other Factions have realized how important it is to make a deal with the devil to ensure their shipments pass customs safely.

MAJOR CHARACTER PROFILES

AARON VAZQUEZ (MORTALITY)

From a young age, Aaron was raised to hunt. He and his grandfather visited the Everglades on survival excursions, stalking animals for their pelts and meat. It wasn't until he and his friends were attacked after his high school prom that he learned that his hunting skills might be needed in the city. The attack left him with his signature claw mark down his clavicle, which is the last thing many a monster sees before he seals their fates. While he's by no means the leader, he is a respected (and feared) member of the gangs that protect Brownsville.

COCO RICHARDSON (WILD)

Born Claudia Richardson to a mother who fell for the wrong guy, Coco has always called Miami her home. Shunned by most supernaturals, Coco found allies, demon and tainted alike, on Dodge Island, many of whom lived out of the containment units to avoid dealing with wizards and ghosts. With her encouragement and acumen, her people rose to a position of some power in Miami, though she was more than happy to sit on the sidelines while the others did the heavy lifting. Now Coco is the receptionist for one of the most important entities in the Magic City: customs. Nothing gets in or out without her say so, and her demonic gifts make it easy for her to get ahead. Others have tried to take Dodge Island, but she's seen every attack before it arrived. She's a bad enemy to have, but she's always looking for places where her kind can gain a foothold.

TAZIO VARZI (NIGHT)

Tazio—an Italian-born vampire who inherited a nightclub empire from his sire—owns a dozen of the most popular and exclusive clubs in South Beach, catering to the wealthy and beautiful. No one knows what happened to his sire, but Tazio has a firm grip on both the nightclubs and his master's vampire brood. Tazio is conflicted: he wants desperately to weed out dissent within their ranks but he knows that the fae could take the beaches back if the vampires' numbers dwindle too much. Tazio is always sure to take notice of up-and-coming supernaturals who make a name for themselves. He's known to pay bounties for dead fae, but he's just as likely to reward someone for ratting out vampires who conspire against his rule over South Beach.

SOPHIA CRUZ (POWER)

Sophia lives a life of contradictions. She's both a Cuban-born immigrant—proud of her culture and origin—and the CEO of a major biotech corporation with headquarters in Miami, the city she considers her home. Sophia devotes her wizardly attentions to preserving Miami's stability, quietly leaking information to the hunters of Brownsville and working with the tainted to bring more Cubans to America. Her charm and selflessness is admired throughout her magic circles. Her reputation, combined with her strong moral code, easily makes her a major player in Miami.

THREATS

THE COST OF VENGEANCE (NIGHT)

Cast and Description

Carmen Vilacruz lost her fiancé, Manuel Ortega, to a drunk driving accident last fall. Beset by grief, she's conspired with a ghost named Jeremiah to kill Hector Rivero, the wealthy wizard who killed Manuel and escaped for his crime with nothing more than community service. In order to overcome Hector's magical defenses, Carmen has allowed a Santeria priestess to link her soul to Jeremiah's ghostly corpus. Yet, as Jeremiah uses that power, Carmen's life hangs in the balance.

Custom Moves

Eye for an Eye: The bond Jeremiah has with Carmen works both ways. When you **unleash** on Jeremiah through magical or supernatural means, any harm dealt to him is also dealt to Carmen.

Temperamental: Jeremiah is a vessel for the worst emotions Carmen has to offer, radiating them out to whoever is close by. When Jeremiah is manifest, you must roll with Blood instead of Spirit to **keep your cool**.

Countdown Clock

3:00 – The priestess performs the ritual. As Carmen rests, Jeremiah makes his way from the Upper East Side to Downtown Miami. The rumor mill is in full force; anyone with an inkling of the supernatural hears about the ritual being cast for the first time in centuries.

6:00 – Jeremiah reaches Hector's office, and engages with the wizard's external defenses without bothering to conceal his actions.

9:00 – Jeremiah defeats the magical wards, including Hector's apprentice, Nathaniel. Nathaniel is badly wounded in the conflict, but Jeremiah doesn't kill him.

10:00 – Jeremiah reaches the top floor of Hector's office building and strikes Hector dead. Jeremiah fades away.

11:00 – Carmen's body convulses and she enters a coma-like state. Any attempts at a medical diagnosis are inconclusive, but magical means might reveal the truth.

12:00 – Carmen dies, her vengeance complete. Few remember her tale of terrible loss.



Nandini Layout

Malleswaram

Kurubarahalli
Nagapura

Kamala
Nagar

Basaveshwara
Nagar

**Rajaji
Nagar**

Bashyam
Nagar

Sheshadripura

Rajamahall
Guttahalli

Jayamahall
Bangalore
Palace Lake
Bangalore
Palace

Benson
Town

Frazer
Town

Richards
Town

Maruthis
Sevanagar

**Bennigana
Halli**

**C V Raman
Nagar**

Kaveripura

Govindaraja
Nagar

Rajaji Nagar
Industrial Town

Binnipete

Madhava
Nagar

Racecourse

Tasker
Town

Sivanchetti
Gardens

Ussoor
Lake

Saravanna
Nagar

Hoyasala
Nagar

Jogupalya
Tippasandara
New

Vijayanagar

Anubhav
Nagar

RPC
Layout

Rayapuram

Keshava
Nagar

Chickpete

Sampangiram
Nagar

Shanthala
Nagar

Ashok
Nagar

Richmond
Town

Victoria
Layout

**Jeevanbhima
Nagar**

Attiguppe

Guddadahalli

Nagarabhavi

Deepanjali
Nagar

Azad
Nagar

Chamrajapet

**Sudham
Nagara**

Vishveshwara
Puram

Hombe Gowda
Nagara

Neeliasandra

Vannarpet

Agaram

Konena
Agrahara

Nayandahalli

Srinagar

Hanumanth
Nagar

Sunkenahalli

Laibagh
Lake

Siddapura

Jayanagar

Lakkasandra

Ejipura

Challaghatta

**Rajarajeshwari
Nagar**

Girinagar

Vidyapeeta

Basavanagudi

Yediyur

Byrasandra

Suddagunte Palaya

Koramangala

**Bellandur
Lake**

Bellanduru

**HAL
AIRPORT**

Ganesh
Mandir ward

Karlsandra

Pattabhiram
Nagar

Guruppanapalya

BANGALORE



BANGALORE

THE CITY

Bangalore is a city in the throes of explosive, chaotic growth. An economic powerhouse of 10 million people, it's a riot of competing cultures, religions, and social mores. The city's ancient heritage—spanning back to Stone Age settlements—is at war with globalization. Glittering glass towers have torn through the cityscape, fabricating corporate colonies and luxury neighborhoods for the new age. In their shadows bloom ever-growing slums, an inescapable squalor that houses nearly a fifth of the city's population. Once the prize of South Indian dynasties, the famed Tipu Sultan, and the Mughal and British Empires, Bangalore is now beholden to major information technology, aerospace, finance, biotechnology, and manufacturing corporations. Those left behind live in crushing poverty.

Bangalore is the capital city of the state of Karnataka. It bears the symbol of Gandaberunda, a mythic two-faced bird of enormous strength, which embodies the dual essence of the city. The latest brands and fashions hold court in newly minted malls, while old style bungalows still house altars for daily worship. Parents arrange marriages, while the youth slip away to bars and clubs. Temples and slums sit side by side with high-rises and five star hotels. Cattle roam the streets between the crush of cars and the daily congestion. Government officials perform pujas with the devout, and then extort bribes from the helpless.

These dichotomies are writ large between the competing powers of Bangalore. There are old mysteries that have known the city for eons, while new cabals have emerged with surprising strength. An uncomfortable and sometimes violent friction exists between these factions as disparate peoples, cultures, and ways of thinking are constantly thrown into close proximity—and Bangalore is a city of very, very close proximities.

CITY MOVES

- Humiliate someone through community gossip
- Make the costs of abject poverty real
- Intimidate someone with gunda violence
- Extort the weak through political corruption
- Reveal the divisions wrought by religion

IMAGES AND HOOKS

Three-wheeled black and yellow auto-rickshaws rambling down pot-holed roads. Stray cattle wandering into the middle of traffic. A police officer harassing a hijra on the street. Haunted beggars gazing from the slums upon the well-manicured lawns of a golf course. A cluster of women in black hijab negotiating with street vendors. A wedding hall lit up with thousands of lights and joyous music, overflowing with guests. Sunburnt old men carrying construction material on their heads at a shiny new building site. Young, wealthy kids in designer clothes dancing in a hip lounge atop a sky-scraper. Ancient shrines falling into disrepair.

FACTION MAPPING

MORTALITY

Bangalore is a city of communities, and while globalization has eroded some of the traditional Indian bonds, religion still plays a vital role. The city boasts many mortal religious leaders: Hindu swamis, Islamic clerics, Christian priests, and Jain monks, though the Hindu mathas are the largest and hold the most sway. Even local politicians ask for the blessings and support of such influential community figures before taking office.

There are also important mortal activists that have shaped the city—women’s rights organizations, queer communities, anti-corruption movements, and political groups. While they’re not as powerful or don’t have as large a following as their religious counterparts, they’re often savvier when it comes to dealing with the modern world and the changing landscape of the city.

These religious and activist leaders have a complex relationship with each other and with the supernatural denizens of the city. Various groups aware of the supernatural pass knowledge and information among the sectarian groups, while hunters who number among the activists pursue more aggressive agendas.

There is a faith-based relationship—sometimes symbiotic, sometimes adversarial—between the religious element of Mortality and Wild. Similarly, many religious mortals are willing to work with Power, but often view wizards or immortals with mistrust. Most denizens of the Night are reviled by religious mortals, either as the work of the devil or a karmic curse and an abomination of the cycle, though a few see them as divine (and proper) retribution.

The influence of Mortality can be found throughout Bangalore. Temples, mosques, and churches are places of power, as are non-profits, shelters, and community centers.

POWER

In a city of great powers, the wizards stand above the rest. The most dominant of them are organized in a loose conglomeration, a corporatocracy whose enormous influence extends well beyond the borders of Bangalore. Their overarching agenda is the stability and growth of Bangalore's economic power.

To some, money is the newest incarnation of magic, an evolution of the form. To others, corporations and the economic structures they represent are an avenue to channel their ambitions. Regardless, these modern and savvy wizards hold high positions in the large field of small, mid-sized, and major companies that have transformed Bangalore over the last three decades.

The wizards meet annually in Electronics City, a large industrial park that was the birthplace of India's information technology revolution and the outsourcing capital of the world. Other corporate colonies in Bangalore host smaller regular or impromptu gatherings as necessary. These are networking events, opportunities to iron out disagreements or to employ third-party arbitration, or simply to share information.

While the wizards are the strongest Power in Bangalore, there are others outside their structure. Oracles, mystics, ascetics, and rishi may be smaller in number, but they've existed for hundreds of years and understand arcane powers and ancient secrets that often elude their better-known brethren.

Power—as a whole—often finds itself at odds with mortal activists, who try to undermine their work through open protest or subtle maneuvering. Members of Wild can be unpredictable allies, as can Night, except for those vampires, ghosts, and undead who have a burning hatred for the corporate wizards.

NIGHT

Bangalore is a city of extremes that's out of balance. While some grow wealthy and powerful, others are used and discarded. The slums continue to expand and organized crime has become increasingly brutal. There are more kidnappings, rapes, and murder in Bangalore than anywhere in India, save for Delhi. The police are often inept or deeply corrupt. There is little justice for the weak and helpless.

In the midst of this, the ranks of the revenants—the undead agents of justice, returned from the grave—have swollen dangerously. Though no one knows how many exist, there are enough to give the other Factions pause and worry. The undead burn with righteous fury and will not be denied from exacting vengeance upon those who have wronged them.

Out of the particular environment of the city, two camps of revenants have emerged. The first are those who died from violent crime, usually tied to greed or personal rivalries. These revenants often hunt their target and exact their vengeance, then find whatever peace they can in the afterlife. However, the majority of the revenants were originally from the poorest of the city, especially impoverished women who are easily victimized. Also among this camp are the casualties of gross negligence of the city, victims of fatal accidents—roadside collision, unsafe construction sites, open sewers and other terrible misfortunes. Many of them die without justice; the corruption of the city protects the perpetrators.

Revenants from this group have shown unique traits. Unlike other undead, they seem less fixated on the specific individual who caused their demise, and more on the larger cause of injustice—abusive men, powerful and wealthy individuals, corrupt and apathetic politicians, civil servants and law enforcement. They often try to take down gangs, groups, and organizations and they will work with other Factions and agents towards these goals.

Revenants can be found throughout the city, mostly in the many slums. The revenants bent on individual revenge have little to do with others. However, those who have banded together against common enemies meet periodically at self-made “Towers of Silence” out of homage to one of the first revenant leaders in the city, a Zoroastrian Parsi.

WILD

In a city as robust and chaotic as Bangalore, Wild is represented through many factions and creatures. Asura, jinn, nagas, angels, raskshasas, apsarases, and other creatures stake their territory. They claim to be the heralds, or incarnations of their faiths, and push complex agendas on behalf of themselves or greater entities. Open warfare is rare, however, as these entities have learned from their Northern counterparts that communal violence can have disastrous results. Instead, they exist in segregated communities and interact only when business forces them to do so. When negotiations fail, subtle machinations are employed to eliminate rivals.

Wild is often preoccupied with matters of their faith and spend much time with mortal followers or other associated powers. However, there are those among the Wild who have been advocating for a cohesive body to oversee the Wild Faction in Bangalore: the Sabhī Parṣada, the All Council. The most optimistic believe the council would help stem interfaith conflict, while more cynical voices are certain that the Sabhī Pariṣada is part of a larger strategy to rule the city.

MAJOR CHARACTER PROFILES

KOKILA CHETTY (MORTALITY)

A transgendered woman in her mid-30s, Kokila is an activist, street poet, and leader of the hijra-rights collective, Mukti. Early life was brutal; she endured vicious bullying by classmates and continued efforts by her family to “correct her.” Later she faced discrimination in every facet of public life, and assault by police. She attempted suicide three times; on the third, an awakening occurred, giving her a glimpse into the unseen world. She has found her own voice and strives with relentless passion to garner rights and to protect the hijra from mortal and supernatural predators alike.

WILLIAM BOYCE (POWER)

A Caucasian man in his late 40s originally from Denver, William was born into an upper-middle class corporate family. Ambitious and with a sense of personal destiny, William has succeeded in both the financial and mystical worlds. Now he’s the Managing Director for a major multinational corporation, a wizard of considerable might, and the informal leader of various and assorted strategic corporate-mystical coalitions. He’s lived in Bangalore for several years and believes he understands the city, its people, and what’s best for them. He acts with vision and a self-assured certainty that his rise, and his corporation’s wealth, will eventually benefit the people of the city.

MARU MAGHAL (NIGHT)

She is known only as Maru Maghal, the Daughter-in-Law. Deeply disfigured, she died an agonizing death by burning. When asked what she did to deserve such a fate, she always replies with bitterness, “I was born a woman.” Many tales have sprung up—that her husband burned her alive for lack of dowry, that she had a lover outside of marriage and was killed in a fit of jealousy, that her father-in-law abused her and murdered her. Each story is the same—her life was lived as the object of men and ended by the hand of men. She is the oldest revenant in Bangalore, and has escaped the cycle of life and death. Now she exists to mete out vengeance on the unjust and she’s rallying a growing army of her kind to her mission.

VARUTTAM (WILD)

Varuttam was once the wisest scholar of the south. A Brahmin of great learning, he spent his days in deep meditation and study. He was sought by kings and paupers alike for his knowledge, but he kept council only with himself. All pleas fell on deaf ears, though many begged him for his help. One day, the god Brahma came to see this great sage and asked him for advice. But Varuttam, hoarder of secrets, turned the lord away in his arrogance. So Brahma cursed him; in death, Varuttam became a brahmarakshasa. Terrifying and tormented, he’s trapped between two compulsions; to feast on the flesh of men, and to impart his vast trove of secrets, ancient and new, to anyone who asks for his aid.

THREATS

THE TIGERS (WILD)

"A tiger does not shout its tigritude, it acts."

- Wole Soyinka

Cast and Description

Sadhri and Sabal are the last of their kind. They're a part of an India that's fading from memory, soon to be forgotten. Shapeshifters, lovers, savage and untamable, they are Tigers fierce and proud. As the cities sprawl and man consumes, breeds, and proliferates, the land is laid to waste, the jungles are cut down, the water is poisoned, and the wild dies. For love, for each other, for their unborn children, for their brethren and the creatures who cannot fight, Sadhri and Sabal will make Bangalore and all within it their prey.

Custom Moves

Stalk the Prey: The Tigers can unerringly track a targeted prey, anywhere. When you try to **escape** them, roll with Mind instead of Blood. On a miss, you walk straight into a trap that leaves you helpless, grievously injured, or alone, your choice.

Frenzy: The Tigers can call to the raw, primal nature of a target, inspiring them into an animalistic fury. When you try to **keep your cool** in their presence, roll with Heart instead of Spirit. On a 10+, you gain an opportunity against the Tigers; they aren't used to dealing with enemies with self-control.

Countdown Clock

3:00 – Local animals are on edge, nervous, or agitated. Packs of wild dogs whimper and turn tail, large flocks of crows caw their warning.

6:00 – Cattle begin to migrate out of Bangalore, clogging the streets, causing massive traffic jams and chaos.

9:00 – Predatory animals disappear from nearby Bannerghatta National Park, reappearing in Bangalore, mauling prominent mortal city officials.

10:00 – The Tigers track and kill Dharmendra Thoppil, leading wizard and CEO in the tech industry.

11:00 – The Tigers set fire to UB City, a major luxury mall, causing fear and uncertainty among the wealthy.

12:00 – The Tigers destroy major utilities, throwing Bangalore into chaos. Predators roam freely throughout the city, hunting as they will.

LORD ROBERT NELSON BLACKBOURNE (NIGHT)

Cast and Description

Lord Robert Nelson Blackbourne was the worst of what the British had to offer. An ancient vampire of ruthless ambition, he believes India is the Empire's prize, once and always. He used his powers to hold sway over the indigenous population and flourished by their labor and their blood. Now he has returned to reclaim his birthright.

Custom Moves

Colonial Treaty: Lord Blackbourne is brilliant at using intimidation, fear, and manipulation to force others into unfavorable agreements and treaties. When you strike a deal with Lord Blackbourne, he maneuvers the terms to his advantage and gains an additional Debt over you.

Sow Discord: Lord Blackbourne is a master at dividing and conquering people, unravelling alliances and relationships in all who hear him. When you **resist his attempts to poison you against another PC**, roll with Spirit. On a 10+, his lies are simple and obvious; take +1 forward to **figuring him out**. On a 7-9, he speaks enough truth to undermine your trust; take -1 ongoing to **keep your cool** in his presence. On a miss, he has what appears to be clear and obvious evidence of a betrayal; your friends cannot lend a hand to your efforts until you confront them about what you've seen.

Countdown Clock

3:00 – Lord Blackbourne returns to the city and takes control over the iconic Bangalore Club, symbol of the old British rule.

6:00 – Various mortal activists and community leaders are inspired by Blackbourne to protest against bureaucratic corruption, holding fasts, sit-ins, and demonstrations at government institutions.

9:00 – Blackbourne negotiates key alliances among the wizards, garnering powerful corporate support. Financial markets shift, reflecting the new economic reality.

10:00 – Religious factions among the Wild are played against each other, boiling over into communal violence and riots.

11:00 – The revenants are encouraged to wreak vengeance upon the ruling powers not yet aligned with Blackbourne.

12:00 – Amidst the chaos, Lord Blackbourne seizes control of the city's supernatural landscape by negotiating peace among all parties under his benign and wise governorship.

LONDON



CAMDEN

ISLINGTON

HACKNEY

WESTMINSTER

St. George's
Fields

CITY OF LONDON

TOWER HAMLETS

KENSINGTON

CHELSEA

LAMBETH

SOUTHWARK

LEWISHAM

The Long
Water
Kensington
Gardens

Hyde
Park

Green The Mall
Park

Waterloo

London
Bridge

Canary Wharf

Blackwall
Tunnel

Maida
Hill

South
Hampstead

Primrose
Hill

London Zoo

Regent's
Park

Kings Cross

Pentonville

St. Pancras

Finsbury

Barbican

Liverpool

Whitechapel

Stepney

Limehouse

Poplar

Mayfair

Fitzrovia

Covent
Garden

Temple
Blackfriars

Aldgate

Shadwell

St. Katharine's
Dock

London Bridge

Bermondsey

Rotherhithe

Surrey
Quays

South
Bermondsey

Abbots
Manor

Churchill
Gardens

Vauxhall Bridge

Vauxhall

Kennington

Oval

Camberwell

Queens
Road

Tufnell Park

Lower
Holloway

Barnsbury

Colville

Estate Whitmore
Estate

Cambridge
Heath

Bethnal
Green

Old
Street

Dauston

Newington Green
Mayville
Estate

Homerton

River Lea

Hackney Wick
Chobham
Manor

Stratford

Victoria
Park

Olympic
Stadium

Bow

Bow Creek

Poplar

Blackwall
Tunnel

Isle
of
Dogs

THAMES

RIVER THAMES

Battersea Park

Elms

Camberwell

Queens
Road

Deptford

Deptford
Creek

N



LONDON

THE CITY

London blends the old and new with little effort, whether that's the Georgian house opposite an estate of social housing or the latest influx of immigrants. It's been a port from Roman times and there's a constant process of arrival and assimilation. In the twentieth century people from the Indian subcontinent, Africa, and the Caribbean joined the existing Jewish, French, and Chinese populations. Although some groups are centred around particular areas—Bangladeshis in Tower Hamlets or African and Portuguese people in Brixton—it's a diverse city. Londoners all live close together and they generally get along.

Different areas of London have their own characteristics. The City, or Square Mile, is the financial district: tall office blocks and corporate coffee shops. There's an enormous amount of history there—some is locked up in the Museum of London, and for the rest of it, just look around. The West End is for shopping and Theatreland and it's where the tourists go. Notting Hill is full of the upwardly mobile—actors and rock stars. Hoxton's arty and bohemian. All the Goths hang out in Camden, where they buy clothes at the Market and drink in the World's End pub. Earl's Court is full of young Aussies, Kiwis, and South Africans and you're as likely to hear French spoken as English in Kensington.

Londoners keep their dead close too. There's a plague pit under Liverpool Street Station and seven huge Victorian cemeteries. And the dead get along the same as everyone else. There are mummies, fairies, vampires, ghouls, occultists, and elementals older even than the city itself.

Getting around London is easy. There are the iconic red London Buses, the Tube, black Hackney cabs, and Boris Bikes. And there's a lot to see: museums in Kensington and Bloomsbury, the Tower of London, Big Ben, Buckingham Palace, the Zoo, and many green spaces.

London is emblematic of the British obsession with class. The working class is marginalised economically and geographically as hipsters colonise inner city council estates. Big financial interests and business allied to the government drive down wages and cut public funding to transport, health, and social care. The left-leaning middle classes vacillate, as they worry about house prices and school fees.

CITY MOVES

- Discuss secrets on public transportation
- Move lowlives and drug dealers to a new location
- Shock the public with an explosion or disaster
- Purchase a property for redevelopment
- Secure a part of the city for a royal visitor

IMAGES AND HOOKS

Tourists cluster round a red phone box taking selfies. Police on horseback patrol the streets. A drunk is thrown off a bus by the driver. Opposing football fans chant at each other outside a pub. A queue of people lines up outside a pop-up eatery. A fox stands in the middle of the road.

FACTION MAPPING

NIGHT

Mummies

In the British Museum, the mummies gaze eyelessly from their glass cases, scanning every visitor and looking for likely servants—curious occultists, earnest historians, and the easily suggestible all have their uses. As well as using living humans, the mummies recruit from the dehydrated bodies in the cat-a-combs at Kensal Green cemetery. They are adept in mind control—the late Victorian fascination for all things Egyptian did not come about by chance.

The mummies' agenda is to expand their underground realm while living quietly under the city's radar. The psychic energy they drain from humans is essential to their continued existence; in this they resemble the ghouls that haunt the city's churchyards and plague pits. They are opposed by a group of archeologists at the Petrie Museum in Bloomsbury. Surrounded by body parts, statuary, and tomb paintings, these scientists try to understand the mummies and curtail their predations.

The demolished British Museum Tube station is the centre of an underground network that enables the mummies to journey beneath London. Mummies favour being close to the dead and populate all of London's Magnificent Seven municipal cemeteries; the pyramid-shaped monument in Brompton Cemetery is not a grave marker but rather a device permitting the mummies to travel back to the Old Country.

POWER

The Chaos Magicians

Chaos magicians are at best a loose collective, almost entirely male. They live in the less fashionable bit of South London around Deptford which boasts both cheap rent and a strong ley line—a source of power they frequently exploit. Not allied to any particular religious or philosophical path, the chaos magicians simply do magic that works. Their inspiration comes from the early twentieth century occultist and artist Austin Osman Spare, himself a South London resident, who manifested his will to good effect through magical sigils. The chaos magician may call upon an ancient god or upon a TV soap character; all that matters is he works with a symbol of his true will to achieve a magical goal.

The Montague Arms, an eccentrically decorated New Cross pub, is a good place to find chaos magicians. They like the mouldy skeleton and the dodgy taxidermy. When not downing a pint they might haunt New Cross library, poke around Deptford Market for bargains, or get the bus to Brixton to buy candles in the voodoo shops. They are unconventional and anarchic and many of them align with the Occupy movement and other left-wing political organisations. On bad days they drink lager in the street accompanied by a dog on a bit of string. They mostly pass under the radar of other groups, their magic as mundane as the grime that collects in the gutters of the city. However, the police have started to take an interest in their antisocial behaviour.

MORTALITY

The Met (Metropolitan Police Service)

Watchmen, parish constables, and the Army have been variously responsible for law and order in the capital since time immemorial. In 1829 the duties of this mishmash were brought together in the Metropolitan Police. The reach of this body covers the whole city, except of course for the City.

The relationship between Londoners and the Met is complex. On the one hand, there are the regular patrols of unarmed constables who bravely tackle gun-toting criminals, dance with performers at the Notting Hill carnival, and give directions to tourists. On the other hand, there is the shooting of innocents by armed officers, the brutality of riot control, and institutional racism.

There is also a hidden side to the Met. Who keeps the streets from wandering about, who prevents out and out war between fairy factions in Hyde and Bushey parks, who retrieves creatures absconded from the fantastic menagerie at the Tower of London, and who cheerfully promotes to the public normality in the face of the strangest of circumstances, even at the cost of a poor reputation? After all, police brutality is far more believable than a werewolf on the loose late at night in Piccadilly Circus.

WILD **The Ravens**

"If the Tower of London ravens are fly away, the Crown falls...and Britain with it."

On 15th June 1215 at Runnymede, everyone knows that King John signed the Magna Carta, limiting the power of the King and protecting people's rights. What is less well known is on the next day, King John signed the Occulta Carta, the Hidden Charter, agreeing to the rights of certain other powers in the land. This charter was witnessed by the powers temporal, spiritual, and magical. In essence, this accord limits each to their own sphere of responsibility.

The eight ravens that live at the Tower of London are the living embodiment of this agreement. Their power is ancient, perhaps even from the primordial order that predates Time itself. They intervene whenever a breach of the OC comes to their notice. And they notice almost everything.

They are not always of one mind, however, and meet in a parliament to discuss the evidence and hear pleas from accused parties. If repeated breaches are noted, they might even make a sortie en masse to extinguish the guilty faction. Who, after all, can forget that Hollow Pond in Leytonstone used to be a hill?

MAJOR CHARACTER PROFILES

AMESIS (NIGHT)

The mummy of the Pharaoh Amesis was bought at auction by a collector with a liking for curiosities. Aided by his former owner's housemaid, Amesis made his way to Brompton Cemetery where he has lived for a hundred years and can be glimpsed between the tombs late at night. He has a seat on the Council of Mummies as a Lawgiver, regulating the behaviour of his people and keeping them from the attention of the authorities.

In the 1970s he instigated a terrifying war against the vampires. Fought as much on the psychic plane as the physical one, it permanently changed the aura of the city, heightening anxieties amongst humans as well as the undead. The prize, as always, was human souls.

STAN (POWER)

Stan doesn't have a surname. And his first name probably isn't Stan. He came to London thirty years ago to study Theology at Goldsmith's College, quickly becoming addicted to a certain section of long-unread books in the college library. It wasn't long before Stan tired of old rituals and starting riffing on a theme, adapting the magic of fellow Deptford resident Christopher Marlowe's *Dr Faustus* to summon a dream girl. Like many things in Stan's life, this went a bit wrong. She sat around his bedsit for six months being beautiful but was otherwise useless. He eventually dismissed her to whatever circle of Hell she'd come from, but by then he'd dropped out of university and signed on the dole, in which happy place he continues to dwell. He ventures out from time to time to go to demos. He is vegan and pro-peace.

CHIEF SUPERINTENDENT EKANI SHANTA (MORTALITY)

Born in Southall in 1972, Ekani excelled academically, obtaining a first class degree in History and Politics at Oxford. Believing her lot to be in public service, in particular to minorities, she joined the police fast track. She has ended up in charge of SO1, Specialist Protection (O), the part of the Met which deals with occult crime—much of which is trespass, some murder by means foul and magical, and some unclassifiable. With the occasional help of occult scholars, her small team's job is largely to keep the weird below public notice and deal with its political fallout.

MARLEY (WILD)

Marley is the most devious raven. Where others are content to deal with breaches as they arise, Marley is active in the doings of hidden London, spreading a rumour here, spiking a vampire's lunch there, or distracting a spirit guarding a place of power. All these he does to tempt the occulture into misdemeanours so he can come down upon them with righteous fury. So if you stumble across the head of a long-dead king in an alleyway, or notice a new untapped ley line, look out for a glint of eye and a flap of wing, and leave well alone. Put something shiny at the foot of the White Tower during the Ceremony of the Keys at 7pm every evening; if Marley likes it, he'll turn up.

THREATS

PRINCIPAL REPAYMENT (MORTALITY)

Cast and Description

The Cairo Geniza, a collection of 300,000 documents from the storeroom of Old Cairo's synagogue dating back over a thousand years, has been distributed for analysis to experts around the world. Miriam Murray, an archeologist at the Petrie Museum, has finally found something that will help them in their fight against the Council of Mummies—a papyrus that contains the true name of Khentammit the Punisher, the chief enforcer for Amesis the leader of the Council.

Custom Moves

Mummy Magics: When you try to *keep your cool* in the face of a mummy, roll with Mind instead of Spirit.

Countdown Clock

3:00 – The International Journal of Egyptian Studies published by University College London hosts a conference on new discoveries from the Cairo Geniza.

6:00 – The Petrie Museum pretends to send one of its mummies on loan to the Kelvingrove Ancient Egypt gallery in Glasgow.

9:00 – A dog walker is eviscerated by a mummy in Highgate Woods. The attack is witnessed by two small boys.

10:00 – A bundle of rags and desiccated body parts are found scattered under Archway Bridge. Hieroglyphs scrawled on the walls indicate a great magic has been enacted and Khentammit is no more.

11:00 – A freak Saharan dust storm strikes, covering the city in fine red sand.

12:00 – Rioting breaks out across the city, as the mummy-possessed mortals are pitched against each other in a macabre puppet show.

A WALK IN THE PARK (POWER)

Cast and Description

Every five hundred years, Madb the Queen of the Fairies must make a sacrifice to the land. The intense etheric vibrations generated by these violent rituals replenish local psychic fields, enabling the fairies to make their magic. As urban sprawl encroaches on fairy territory, it's harder to kill the required humans without discovery. Madb has decided to implicate a South London Chaos Magic Collective in these necessary murders, deflecting attention away from herself. One fairy, Henbane, is living with the magicians in the form of a dog and relaying reports of their activity back to the fairy community.

Custom Move

Police Raid: When the police raid your home, roll with Mortality. On a 10+, nothing is found but you're on a watch list. On 7-9, they turn up only mundane trouble on your territory, but they probably let it slide...for a price. On a miss, they find something clearly supernatural.

Countdown Clock

3:00 – Anti-social behaviour is on the increase as a fight between down and outs in a supermarket car park in New Cross ends in many cars being set alight.

6:00 – The Mayor of London launches a war on anti-social behaviour, ordering the police to crack down. A known chaos magician is arrested for loitering outside Deptford Station.

9:00 – A police officer is killed in the doorway of the Goldsmith's Arms pub, the victim of a vicious dog and gang attack. The Met steps up foot patrols and *The Evening Standard* sparks a moral panic.

10:00 – A middle-aged woman is dragged off a bus by a pack of dogs outside Goldsmith's College. The dogs disperse, but the woman has vanished. The police arrest several chaos magicians in connection with the attack.

11:00 – The chaos magicians raise the dead in Deptford Churchyard to get insight into the situation.

12:00 – The woman's body is found in the stone circle at Hilly Fields Park. The fairies are pleased with their sacrifices. Their territory in South London will be blessed for many years now. The chaos magicians blame each other for their failure to discover the cause, turning to bloody violence.



Sakaecho

Odai

Miyanomae

Kitasenju

Katsushika

Aoto

Senjuohashi

Ushida

Horikirishobuen

Keiseitateishi

Yotsugi

Shinkoiwa

Arakawa River

Komagome

Nishinipori

Minamisenju

Bunkyo

Sendagi

Nippori

Minowa

Yahiro

Uguisudani

Tokyo U Arts

Ueno

Taito

Higashimukojima

Hikifune

Sumida

Tokyo U Hospital

Asakusa

Korakuen

Okachimachi

Tawaramachi

Omurai

Hirai

Chiyoda

Akihabara

Sumida River

Ryoguku

Kinshicho

Kameido

Higashiojima

Kanda

Hamacho

Morishita

Kikukawa

Sumiyoshi

Nishiojima

Ojima

IMPERIAL PALACE

Ningyocho

Suitengumae

Kiyosumishirakawa

Ishijima

Kitasuna

Higashisuna

TOKYO

Kyobashi Kayabacho

Yurakucho

Shinbashi

Shiodome

Chuo

Shinjuku

Monzennakacho

Kiba

Toyochi

Minamisunamachi

Hamamatsucho

Takeshiba

Kachidoki

Tokyo U Marine Science

Toyosu

Shiomi

Yumenoshima

Park

Shinkiba

Kasai Expy

Tamachi

Hinode

Shibaurafuto

Rainbow Bridge

Shijomae

Ariake Tennis

Nomori

Ariake

Shinonome

Koto

Tokyo Port

Daiba Bayshore Expy

Telecom Center

Oi JCT

Samezu

Shinagawa

Tanimachi JCT Nagatacho

N

TOKYO

0 0.5 1 Miles

KICHIOJI DAIMACHI

THE CITY

On the western edge of Tokyo—outside the jurisdiction of the 23 Wards—lies the cultural hub known as Kichioji. Historically irrelevant compared to the thousand-year-old temples and shrines that dot the rest of Japan, Kichioji sprang from “the place next to the nice park where you can buy anything in the black market” after World War II to a contemporary roaring hub of creativity, culture, and energy.

Kichioji is a layer cake of experience. Directly south of Kichioji station is a major strip that caters to the exhausted and hungry Japanese salarymen: places to eat ramen and fried rice, to drink whiskey and sake, to talk business and pleasure without interruption, to fuck in numerous love hotels and brothels both legal and shady. Step across a major road and things become eerily quiet as you descend into Inokashira Park, a large but serene public park famous for its cherry blossom trees, the large and well-kept shrine to Benzaiten, and quiet rest areas in the dark.

North of the station is Sun Road, a four-block long traditional shopping arcade with hundreds of small shops featuring anything you could possibly want to buy, from gym shoes to Chinese herbal medicines. Further north is 10 minutes of suburban housing and 2-3 story apartments...then Zempukuji Park, an unsettlingly quiet and unmistakably ancient forested lake that somehow remained totally unchanged by the last 2,000 years of aggressive urbanization around it.

Most influential to the explosive growth of Kichioji is the fact that it lies literally one kilometer away from Tokyo’s 23 Central Wards, and the Four Heavenly Lords who control Tokyo with absolute authority from the shadows. That small distance, that one single line that separates Kichioji from the established powers both political and supernatural, has turned the town into something that the lords of Tokyo never expected to see: Something New.

CITY MOVES

- Inspire loyalty to Kichioji
- Push someone to work across Factions
- Obscure a power struggle working in shadows
- Outflank outsiders from Tokyo or suburban Japan
- Reveal the people in power, in neutral locations

IMAGES AND HOOKS

Couples holding hands and walking in Inokashira Park. A gentle spring breeze distributes a light rain of sakura blossoms. Packs of male and female touts in tuxedo tops and black apron bottoms dressed to the nines, loudly encouraging salarymen to step into their tavern house. The train station, pumping hundreds of harried people in and out every second like an engorged heart. Fingerstyle guitarists, poets, calligraphy masters, fortune tellers, street magicians, and other performers set up small booths. Late at night in Zenpukuji Park, a lone jogger makes her way around the stone-pathed perimeter of the lake.

FACTION MAPPING

MORTALITY

Sei Aru Mono

In the White Birch tavern, so many mortal fighters (veterans and the occasional retired hunter) have run into each other by a twist of fate that even others in the city jokingly call them White Birchers. Strung out and sick of it all, they came to Kichijoji mostly to escape the bullshit and bloodshed in Tokyo. Many have grown to respect, if not love, this Kichijoji.

The city is always in the state of quiet danger, and the White Birchers—when not drowning out the past in cheap whiskey sours—have taken it upon themselves to act as the city’s protectors. They act as information and exchange brokers between the other Factions, as the others recognize their station and willingness to keep the peace. They also find and eliminate threats to the fragile utopia they’ve found in Kichijoji, which often come in the form of outsiders and upstarts from Tokyo or rural Japan.

POWER

Maryoku

No one Faction truly rules Kichijoji with an iron fist, but the Six from Inokashira are the closest Kichijoji has to a founding clan of elders. These six immortals are said to have created the city as it is known today nearly seventy years ago, by each planting a stone jizo statue in a pattern that would become the rough shape of contemporary Kichijoji. Each member of the Six has a strong drive to see Kichijoji flourish as its own entity, next to but separate from the powers controlling Tokyo.

Or at least, that’s what the public word is. In truth, what they see as a threat differs from member to member, and indeed it takes a clear and unmistakable danger to get all six to work together. Interestingly enough, the Six are not mysterious entities that rule from the shadows; anyone aware of that world can easily find or run into one of the Six, and even occasionally have the opportunity to talk with them at length. They’re surprisingly open and unmasked when it comes to communications with other Factions.

NIGHT

Mayodan

Sure, occasionally a Westerner werewolf graces Kichijoji with their unmistakable scent, but the closest Japan analogue is the Henge (Hen-GAY), aka Oni-Born. The Henge of Japan have different bestial forms, but usually they transform into a creature that is half human and half...something else. Perhaps a hairy, shaggy, goat-man standing at three meters tall with a musculature straight out of an American comic book. Or maybe even a walking, talking three-dimensional shadow with unnaturally long forearms, torso, and calves. In any case, the brute nature and other traits of the werewolf are shared equally by their Asian cousins.

Out of all the Factions, the Henge are just as suspicious and disdainful of themselves as they are with other Factions. They're prone to great, uncontrollable savagery, and that rarely works out in their favor in Kichijoji where there are no leash-holders to carefully direct their fury for a greater, shadowy purpose. They're left as masters of themselves, and they fear that fact more than the other Factions do. They find themselves most at ease when serving or working for members of the other Factions.

Vampires in Kichijoji are relatively low-key operators. All that's known about their upper echelon is that their spiritual/moral leader in Kichijoji is a young Eastern European girl, and that their base of operations usually changes one to two times a year.

WILD

Yohmono

The Ayakashi (a-ya-KA-shi), as they are called in Japan, are as wild-natured and inscrutable as their western faerie counterparts. The humanoid ones encountered in the physical world only represent about 1/5th of the Ayakashi in Japan. Others may be formless, transient, or even shift from shape to shape. But the humanoid Ayakashi rarely talk about the non-human ones; it's just not polite around others.

The Ayakashi have absolute control over Zempukuji Park, and while the immortal Six from Inokashira originally lived and met in that park, the very nature of Inokashira Park as a natural power makes it more receptive to Ayakashi presence than any other Faction. The Ayakashi are a force that provokes the other Factions to equal parts pride and disquiet.

The Tainted are extremely rare; there are no Tainted native to Japan, they all are foreigners born overseas. Occasionally, one or two find their way to Kichijoji on their path to fulfill some bargain, but they don't tend to stay long. Other Factions find them interesting, worth talking to if they share a language, but mostly harmless. It is impossible, for reasons currently unknown, for a Japanese person to be born or become a Tainted on Japanese soil.

MAJOR CHARACTER PROFILES

HASHIZUME HIROKO (MORTALITY)

Hashizume is a name respected by many both within the White Birches and outside of it. Barely a few years over 30, she's one of the most accomplished hunters of her generation in Tokyo. She doesn't aim to lead, but others step back to push her words and will forward. It's clear to anyone who's spoken to her that something happened to her in Tokyo that drove her out of the city.

She now advocates for peace with the other Factions promoting Kichijoji as a safe haven, and serves as a font of knowledge and advice for new mortals that wander into the shadows. While she is looking to live a life of relative quiet—deciding what to do with the rest of her life while working part time at an elegant stationery store—those that know her well understand that it may just be a matter of time before something disrupts the balance, knocking her back on the dark path she vowed to leave behind.

SNOW LOTUS (POWER)

Snow Lotus is a rarity. She's one of the few female monks of her order, and a walking encyclopedia of ancient esoteric Buddhist knowledge. At one time she was a member in high standing at the esteemed Gokoku-ji temple in downtown Tokyo, but has long since taken up residence in the Kichijoji area. She is indeed one of the Six from Inokashira, and known for her unmoving resolve when pondering actions and swift execution when a decision has been made. She also seems to have an uncanny amount of knowledge about every single person of interest in Kichijoji who has lived there more than a few weeks. She is seemingly warm, calm, quick to smile or laugh, and known to lend an ear to anyone from any Faction who needs someone to talk to.

It's not hard to miss her; she still sports a shaved head and wears the classic black and yellow-sash robes of her order, though she herself has not been to temples of her order in some time. When not found wandering the city day and night, she has a small eight-stool dining stand called Wisdom King Café in the Harmonica Alley district, where she prepares and serves simple vegetarian dishes for two hours a day, five days a week. She is open for consultation or discussion at any time, other than when she's cooking.

MAYAREN, AKA SHIMIZU ISAO (NIGHT)

Shimizu Isao, a young and handsome part-time worker who drifts from place to place in the Kichijoji area, is the cover of Mayaren, a six hundred year old vampire who reports directly to the Heavenly Lord of Shinjuku Ward. Mayaren is excellent at his job, and not even the local Kichijoji vampires have recognized him as one of their own. Stylish and outgoing, he works part time in a few evening bistros, bars, taverns, shops, and the like, popular with local women and occasionally men, and at least every Faction member has seen him around at some point, though they don't know his identity.

Mayaren is at a crossroads, though. He's unquestioningly served the Heavenly Lords for hundreds of years with absolutely no thought as to his own will or desires. However, he has recently and quite accidentally fallen in love with a passionate supporter of an independent Kichijoji. After three years of living and operating outside of Tokyo, he's also begun to feel personal drive and desires, things he thought ended for him centuries ago. Pretty soon, he'll have to choose a path, and whichever one he sets foot on will likely not end without turmoil.

TOMAS PAOLO MARIA DE LAS MERCEDES ARREDONDO (WILD)

Tomas left his native Spain to travel the world. About six years ago he ended up in Japan and loved it so much he decided to stay for the long haul. Though he's still new to customs and traditions and has yet to master the language, he's swarthy and ruggedly handsome with impeccable taste and fashion, so he's nevertheless had to beat away gaijin-chasers with a stick.

He's of course half-demon, and will share that information willingly with any other in-the-know Faction member if welcomed with respect and a gift presented (usually in the form of a light dinner and conversation). He's settled into Kichijoji for now, and has started getting to know the other Faction members. For some shadow residents of the city, the Spaniard serves as an interesting diversion, a friendly enough person who reminds them that the world outside of Japan is bigger than they imagined. For others, Tomas represents an uncontrollable wild card, a walking hand grenade that could be used and set off at any time.

SPECIAL RULES FOR WEAPONS IN JAPAN

Firearms just are not a thing in Japan. The purveyors of law (and rumor has it that the Four Heavenly Lords themselves) have seen to it that they don't appear on the streets. The equivalent of weapons as violent and dangerous as firearms are melee weapons: knives, daggers, batons and the like. Enchanted and blessed weapons are easier to come by than one might expect.

Any 3-harm sword or melee weapon is large, likely an ornate/gorgeous/ancient katana, impossible to hide without great effort, and draws a lot of attention—like walking around a North American city with a drawn AK-47.

The only characters allowed to start with a firearm are The Hunter and The Tainted. Firearms can be found in play with the right connections, but they will mostly be 2-harm weapons; 3-harm weapons are exponentially harder to come by (read: almost impossible, and at great cost) for outsiders.

THREATS

THE CITY WILL SLEEP (NIGHT)

Cast and Description

The Four Heavenly Lords thought Kichijoji was “cute” two decades ago. Now, with shadows migrating out to beyond the areas of their control, they’ve had enough. Time to put things in their proper place.

The calculating Spectre Lady of the Drowning Moon (Oborozuki-no-Kimi) and the loyal great demonic clawed goat Henge Senba (aka Senba the Shrine-Eater) have been sent into town to stir up trouble, putting the Factions at war and destroying the ones that may pose a threat to a hostile takeover.

Custom Moves

He Was Birthed in Naraku: Senba the Shrine-Eater does 2-harm with his bare hands in human form and 3-harm in his Henge form. When you take a critical wound from Senba, he puts an unseen spiritual/magical mark on your person that allows him to track you anywhere you might hide in Japan.

Countdown Clock

3:00 - Local news reports that there are discussions between the municipal government of Tokyo and the local government about Kichijoji/Musashino being politically annexed into Tokyo as a new ward.

6:00 - Lady of the Drowning Moon and Senba arrive in Kichijoji. Various TV news crews wander the streets of Kichijoji asking “the common man’s opinion” on what they think of the potential merger.

9:00 - Senba gruesomely murders Sanada Hiroaki, a minor White Bircher ex-hunter, in Inokashira Park at night. It’s in the news the next morning, and is played up on Tokyo TV news commentary shows. Drowning Moon convinces the Henge to go to war with each other.

10:00 - Drowning Moon convinces the Ayakashi to openly fight against the vampires, and to ignore the Six from Inokashira. Senba murders three Oracles in one night at the Sun Road, hiding their bodies but leaving the blood.

11:00 - Senba murders a wizard and four White Birchers in an ambush at Inokashira Park. One body is left gruesomely displayed. Media is in a frenzy the next day. Drowning Moon creates a schism within the White Birchers, causing them to distrust each other.

12:00 - The referendum is passed in government, Kichijoji and its surrounding Musashino city become the new 24th ward of Tokyo. That evening, a Bright Lord arrives in the city and one shadow is killed every evening until the Six from Inokashira and the White Birchers disband and move away.

THE HUNT RESUMES (MORTALITY)

Cast and Description

Ishigami Naoko was in her young prime when she was (quite accidentally) killed by a vampire, a young woman named Rumi. She's become used to life as a Spectre and shadow society, and even has known love; but she will never forgive the vampires for making Rumi, and for what happened to her. Once she realizes that the state of relative peace between the hunters (as well as veterans and awakened) and vampires is quite unique to Kichijoji, she decides to aid in returning affairs to their natural state.

She knows deep down that she won't be able to move on (attain "Jo-butsu") until every vampire in Kichijoji suffers for what happened to her. Rumi doesn't know that Naoko is a Spectre, but when all the other vampires in Kichijoji are gone, Naoko will finally face Rumi and claim her last.

Custom Moves

It Has to Be This Way: When you try to *persuade* an NPC against Naoko, roll with Spirit instead of Heart.

Countdown Clock

3:00 – Vampires become more active than usual in their feeding activities, and two new vampires are seen in Kichijoji. Naoko spends hours in the apartments of several hunters, subliminally manipulating them to action.

6:00 – Akutsu Karen, an ex-hunter, stakes the vampire Kinoshita Yo in his apartment. She hides her involvement in the murder and disavows it if questioned. Naoko takes Veteran Maruyama Ivory as her lover.

9:00 – Naoko runs into two younger vampires, talks to them using an assumed identity, and over the course of a conversation convinces them to start killing "just the hunters" before they're killed themselves. The two vampires that night stake out and kill an older veteran man on his way home to his house near Zenpukuji Park.

10:00 – Maruyama Ivory and a small group of Awakened capture two vampires, and burn them to death in an old apartment. Patrols of White Birchers begin around the city, and vampires begin to travel in packs.

11:00 – In one evening, five vampires, two hunters, four veterans, and two human passersby are killed in a war in the middle of a street at night. The Young Mistress (vampire leader) emerges and declares war against all Mortals.

12:00 – The Young Mistress discovers the source of the manipulation. Naoko's soul is quickly captured and slowly, painfully destroyed for her part in the ruse. The Young Mistress uses the attack to pressure the Six into granting her a seat at their councils.

THE BRONX

0 0.5 1 1.5 Miles



MANHATTAN

QUEENS

EAST RIVER

THE BRONX

WEST BRONX

WESTCHESTER

MT VERNON

PELAM

Davids Island

Glen I

PELAM BAY PARK

PELAM BAY

City Island

EASTCHESTER BAY

Country Club

Pelham Bay

Baychester
Pelham Gardens

Pelham Parkway

Morris Park
Westchester Square

Van Nest
Parkchester

Schuylerville
Edgewater Park

Throgs Neck

FERRY POINT PARK

Castle Hill

Clason Point

WHITESTONE BRIDGE

Soundview

Bronx River

Hunts Point

Longwood

Morrisania

Claremont Village

East Tremont

West Farms

University Heights

Mount Hope

Morris Heights

Mount Eden

High Bridge

Concourse

Concourse Village

Melrose

Mott Haven

Port Morris

Randall's Island Park

Brother Is

Rikers Island

RIKERS ISLAND BRIDGE

LAGUARDIA AIRPORT

FLUSHING BAY

College Point

VAN CORTLANDT PARK

WOODLAWN CEMETERY

Williamsbridge

Edenwald

Wakefield

Eastchester

Co-op City

Woodlawn

Bedford Park

BRONX PARK

BRONX ZOO

Belmont

Fordham

Kingsbridge

Hillview Reservoir

Hutchinson River

Davens

THE BRONX

THE BOROUGH

The Bronx might burn, but it won't ever die. It survived bootlegging during Prohibition, redlining in the '60s, arson in the '70s, and crack in the '80s. Whenever it gets knocked down, the borough rises again. Most recently, African, Asian, and Latin American immigrants have renewed New York's northernmost borough as a hub of the arts, media, theater, sports, and music. These cultural institutions bring humans and the supernatural into constant, often unconscious contact.

Since great art gives even the most inhuman being influence over mortal and monster alike, many political heavies here are cultural icons: reclusive novelists, guerrilla artists, or avant-garde musicians who hide the devil within beneath an eccentric-artist persona. Big teeth only go so far here: if you want a Faction to care about you, you've got to prove you can create as well as destroy. Don't just fight; start a boxing gym. Don't just tag enemy territory; paint a mural. Don't just win an election; transform the city.

Of all the art scenes in the Bronx, the four Factions meet, collaborate, and compete the most in that celebrated subculture born at 1520 Sedgwick Avenue: hip hop. What began as an art form with the DJ, rapper, breaker, and graffiti writer has become a worldwide culture whose capital is here, encompassing fashion, slang, philosophy, and entrepreneurship. Five continents send people to the Bronx; the Bronx sends its culture back across the globe. Survive here, and you're everywhere.

CITY MOVES

- Put politics, mortal or otherwise, in the way
- Connect a criminal to a gang, or a gang to a syndicate
- Spotlight a secret or vulnerability with a piece of art
- Make unfair assumptions about someone's culture
- Herald urban decay

IMAGES AND HOOKS

A DJ spins while MCs rock lyrics over beats. Gangs cheer a speaker at a midnight rally in Van Cortlandt Park. At the Riverdale Yacht Club, rich folks take tea and play tennis. Schoolchildren at the zoo tease one another in Bakwé. Yankee Stadium spectators fight over a foul ball.

FACTION MAPPING

MORTALITY

Bronx mortals get uncommon respect from Night, Power, and Wild for creating and maintaining hip hop, the art form which has become a supernatural lingua franca and conflict resolution system for the Bronx (and sometimes the rest of New York). Sometimes it's useful for rival werewolf packs or faerie bands to settle their differences through less lethal means than yesteryear's. So rap battles have replaced swords at dawn, dance crew throwdowns stand in for gang rumbles, diss tracks and spray-painted caricature for public shaming. Mortal artists called "judges" preside over midnight ciphers or run pirate radio stations where this all goes down, making rules and deciding on winners. They're impartial, just, and incorruptible.

...Or they're supposed to be.

First, photos of a judge taking a bribe from a rap battle contestant surfaced on the Internet. Then a judge who made an unpopular ruling in a DJ contest between faerie aristocrats was shot down in a drive-by, and remains in critical condition at Lincoln Hospital. Deserved or not, isolated incidents are stringing together into a wave of anti-judge violence. Is there one source, or many? Who stands to profit from a return to violence?

NIGHT

Masters of vice and temptation, vampires have played the Bronx's illegal drug game since 1970. A promised high is an easy way to get someone into your web. Rumor calls the arson wave of the 1970s not only an attempt at insurance fraud, but also a multi-factional effort to drive out vampires. It worked for a time, but the 1980s crack epidemic returned vampires to the top of the game.

The problem with being at the top is that everyone wants a piece of you or what you have. Law enforcement wants you gone (or wants on your payroll); rival gangs and dealers want your turf, clientele, and material; and the Bronx's more civic-minded denizens want you gone, period. Among other supernaturals, the Judges' Council and its aforementioned nonviolent conflict resolution methods help—several hip hop performers have gotten their start as "champions" for various drug lords in the judges' competitions. But they won't keep the police off your back.

Escalation is inevitable, with vampires already hiring werewolf street gangs or stockpiling illegal munitions to protect what's theirs. How long before a werewolf pack leader wants what his employer has, and makes a move for vampire holdings?

POWER

The Bronx's Hispanic majority makes Roman Catholicism the borough's most obvious religion. However, the Yorùbá òrìṣà count many devotees among the Puerto Rican and Nigerian immigrant communities (many of whom are also observant Catholics). If you need to contact your ancestors or consult a reliable diviner, the Bronx will hook you up.

African religious practitioners are as diverse as their nations and peoples of origin, but they tend to unite in their opposition to "witchcraft"—the use of supernatural abilities to harm others, especially members of Mortality—and in their opposition to the cultural appropriation of African symbols and practices by pagans or chaos magicians not initiated into their religions.

But magic-users tend to respond poorly when asked to surrender their power sources; and many self-identified witches are on the defensive against what they see as potential religious persecution. Race and other identity politics are threatening to balkanize this Faction...and when that happens, ain't nobody gonna keep their alliances straight.

WILD

With many of its members embedded in the Irish, Jewish, and Italian mobs, the Wild ruled the Bronx during the 1920s and 1930s. Their fates have fallen since then, though, in tandem with the slow decline of American organized crime. But Mrs. Mac Néill, Mr. Mas'ud, Mr. Blumenthal, and Mrs. Cracchiolo still meet at Spitznogle's Delicatessen in the South Bronx for coffee every Sunday.

They regularly tried to kill each other back during Prohibition and...okay, also during the decades after, but in their retirement, they're all each other have got. Rumor has it that one of them's a dragon, one of them's a devil, one's fae, and one's mortal, but no one's quite sure which.

It's a rare Sunday when younger members of Wild don't show up to buy them pastries and ask them for advice. They can't help but feel sympathetic towards the members of their Faction in whom they see themselves in their younger days, trying to build up their power and put Wild back on the Bronx map. But what will it take to push them back into action? And if they go back in, will they be on the same side?

MAJOR CHARACTER PROFILES

KRISHNA TAGORE (MORTALITY)

The Unluckiest Cab Driver

Bengali immigrant Krishna Tagore drives a taxi to pay the bills while his wife studies for her English degree. Somehow half his fares are supernatural—from Tinder dates turned vampire snacks to screaming arguments between faerie countesses to drunken ghost makeouts. His steel-trap memory for routes and details makes him a reluctant expert on everything supernatural in the Bronx. Now that his medallion number is known, people hail him to get information about other supernaturals. To snitch would be unprofessional—but he’s getting bribes, threats, everything. What if they come after his wife?

TYRELL MEURIG (NIGHT)

Vampire Dog Whisperer

Expert dog trainer Tyrell Meurig looks like the stereotypical vampire—wiry, dark skin, cornrows, expensive eckō unltd wardrobe. Abused pit bulls he rescues have become living status symbols for Bronx luminaries. Recently, he’s discovered that certain “generous” vampires adopt his dogs to make them attack animals to guard havens and savage enemies. It’s wrong, but how can Tyrell say no to the borough’s most dangerous undead? What whirlwind will he reap if he asks werewolves for help? Or are the PCs willing to step in? Come on, player, you know you need a familiar.

ŞÀNGÓ JACKSON (POWER)

Yankees third baseman Romeo Jackson nicknamed himself “Şàngó,” after the king of Ọ̀yọ́ canonized as ọ̀rìṣà of battle, drumming, dancing, and storms. The media loves his home runs, good looks, tempestuous relationships, and press-conference trash talk. He even introduces himself in New York’s Wild courts and Power meetups as King Şàngó. Trouble is, Şàngó Jackson has sorcerous powers associated with the real Şàngó, and doesn’t care who sees him fling ball lightning during nightclub brawls. Now, three quarters of the West African religious community wants to see him hang, while the other quarter has started a cult around him.

RUSTIN (WILD)

The Golem Watchman

“South Bronx Vigilante’s no human. When we knocked down the tenement where Bayard Rustin Houses is now, a man o’ brick and old pipes crawled out the rubble, caught the wreckin’ ball like a softball, vanished into the night. They say it reached through a window, crushed the hand of a woman who was finna hit her son. Threw a dumpster at teenagers who got in a knife fight. Cop tazed a kid for talking back and it showed out of nowhere, caught the electrodes, knocked the cop cold with one punch. Any night but Friday. It’s protecting the place, but it’s outta control.”

THREATS

BLUSH (NIGHT)

For mortals, the newest drug on the street—"blush"—is a mild stimulant with effects comparable to attention-deficit drugs, but it makes members of Night look and feel human and alive again. Werewolves stay chill through full moons. Vampires breathe, food tasting richer and blood having no attraction. Ghosts appear and feel solid without effort.

Synthesizing blush requires myriad chemicals and a small quantity of vampire or werewolf blood or ghostly ectoplasm. The most successful manufacturer is Bedford Park's Whitney Janggok, a former vampire thrall who learned necromancy from her late "employer." She didn't want to hire crews of illegal immigrants like other blush producers, so she's got a container ship floating in the East River where dozens of reanimated corpses cut and pack the goods.

Custom Moves

Ten Crack Commandments: When you sell drugs in the Bronx, roll with Mind. On a hit, you drop weight for a fair price. On a 7-9, the MC chooses one:

- word spreads of your weight, money, or movements
- you had to buy on credit—your supplier takes a Debt on you
- someone you trust with your business makes trouble for you

On a miss, you're in trouble right here, right now, with police, rival dealers, or worse.

The Blush of Life: If you're supernatural and you take blush (or feed on someone who's taken blush within the past 48 hours), for the next 24 hours you seem mortal. Manifesting supernatural abilities—a vampire's fangs, a werewolf's animal form—is possible with effort. During this period, advance all basic moves and lose **let it out**.

The Crash: When you're coming down off blush, roll with Night, with a cumulative +1 for every consecutive hit of blush you've taken after the first. On a 10+, choose two. On a 7-9, choose one.

- Mark corruption
- Lose access to an archetype move (MC's choice) for the next twenty-four hours
- Get a Scar (counts as two choices)
- Take another hit of blush

On a miss, you're fine. Lucky.

Countdown Clock

3:00 – Elder were-jaguar Charo Fernández is exposed as a blush addict and dethroned.

6:00 – A night-long standoff pits blush pushers against an organized crime syndicate (Albanian or Sicilian, perhaps) trying to seize control of the trade.

9:00 – An epidemic-within-an-epidemic of HIV-infected blush needles spreads, infecting the vetāla DJ Chiranjivi.

10:00 – Two sub-Factions within Night (vampires and werewolves are classic) go to the mattresses to control the trade, turning abandoned buildings into fortresses and streets into war zones.

11:00 – Providers cut blush unsafely to stretch their supply. When a PC comes down off blush, they have to pick one extra option from the list, even on a miss. Chiranjivi gets sick from a bad hit of this stuff.

12:00 – Nine tenths of Night in the Bronx, across supernatural species and at all levels of the totem pole, are addicted to blush. The rest of Night excommunicates the borough.

AFTERLIFE RECORDS (POWER)

Lydig Avenue-based Afterlife Records calls itself an antidote to music industry giants; but CEO Xhesika "Jessie" Xhepa conducts business like the unholy child of Roulette and Death Row Records. Punishing tour schedules. Too-frequent public appearances. Royalty checks that never arrive. And that's just those who actually sign. Those who don't face smashed windows, scary letters sent to friends and family, and songs from their demos turning up on the radio in other Afterlife artists' catalogues. Artists who make it big in spite of turning down an Afterlife contract frequently find themselves living in fear of the hail of bullets out of a SUV window which has erased many of Jessie's enemies.

You wouldn't know it to look at this short, round-faced woman with platinum blonde hair, big eyes, and a perpetual smile, wearing whatever's fashionable this week, but Jessie's advantages include Albanian mob connections and witchcraft. She's never above ensorcelling artists she can't control through half-empty promises and intimidation. Yet Jessie sees herself as an elder guardian. She led the effort to burn vampires out of the Bronx in the '70s, and balances her villainy with well-publicized philanthropy and angel investment into neighborhood businesses. But can her ends justify her means?

Custom Moves

The Craft: When you ask Jessie to aid you with witchcraft, she takes a Debt on you and gives you a blank compact disc. Break the disc to use any one faerie power or wizard spell as if you'd paid the price or spent 1-hold, just this once.

Industry Rule #4080: When you sign with Afterlife, they put you on contract. Whenever you have downtime, hit the studio and roll with Heart. On a 10+, the track is hot: Jessie's happy and you take a Debt on her. On a 7-9, the track's still hot, but Jessie needs another (probably unpleasant or embarrassing) service before she cuts your check: intimidation, muckraking, cleanup, etc. On a miss, the track goes nowhere, but someone in the neighborhood is under the impression you were talking about them. Oops.

Countdown Clock

3:00 – Neighborhood blogger Olufunmilayo investigates Jessie for undeclared, unauthorized economanancy after Afterlife stock shoots the moon.

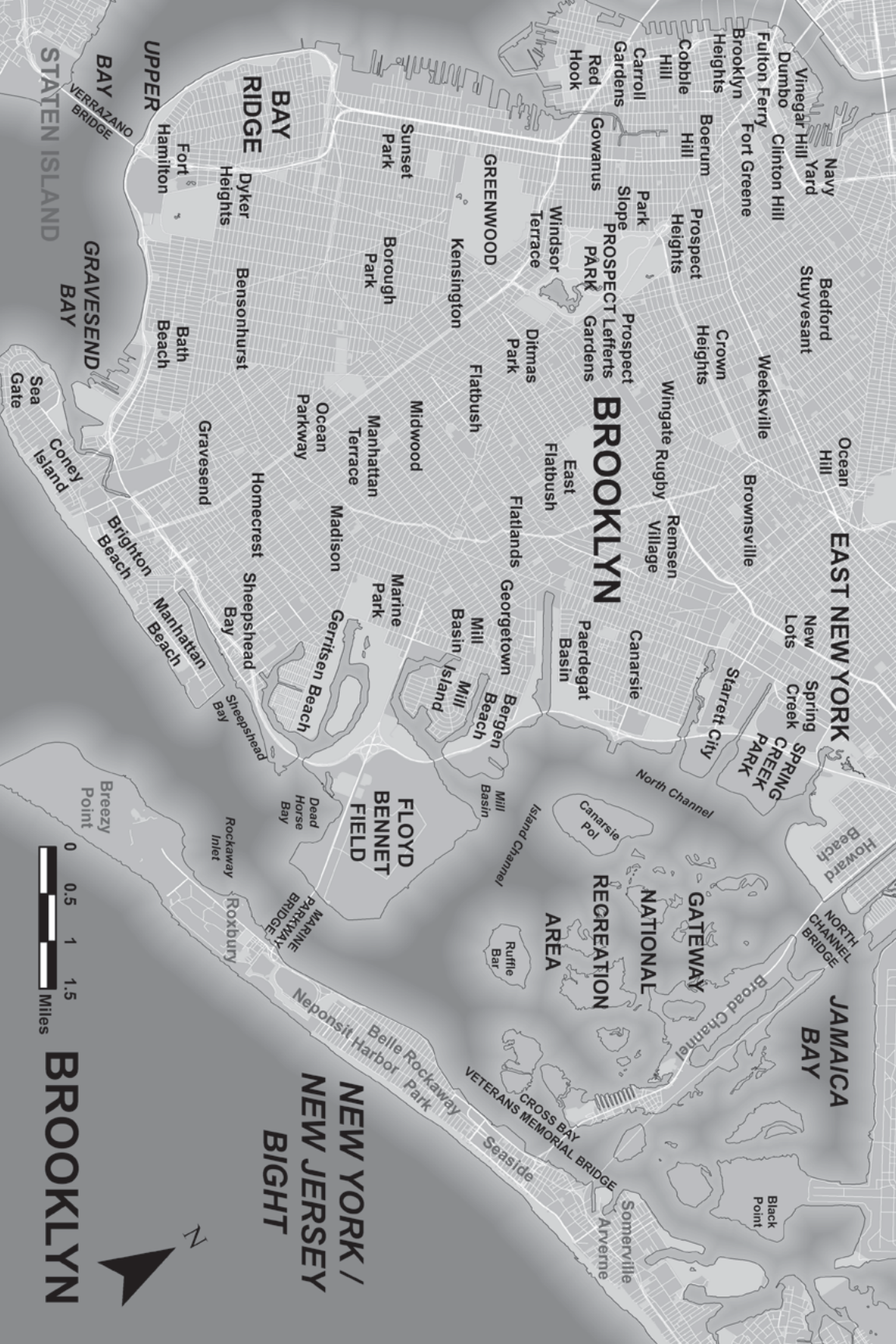
6:00 – Doxxing and a terror campaign force Olufunmilayo into hiding.

9:00 – The Dark Web floods with personal information about Jessie's enemies, including one of the PCs (who may not even know what they did to upset her).

9:00 – MC Wreck, an up-and-coming rapper in Wild, dies in a drive-by outside a nightclub a week after refusing an Afterlife contract.

10:00 – Jessie engages the Bronx's deadliest, least scrupulous hunter lodge as "corporate security," redoubling her intimidation campaigns.

12:00 – The Bronx burns. Jessie's goons recreate the arson of the 1970s to purge her enemies in a night of fire, fear, and death.



STATEN ISLAND
VERRAZANO BRIDGE
BAY

UPPER

BAY
RIDGE

Fort
Hamilton

Dyker
Heights

Bensonhurst

Bath
Beach

Gravesend

Homecrest

Sheepshead
Bay

Brighton
Beach

Manhattan
Beach

Sheepshead
Bay

Ocean
Parkway

Madison

Gerritsen Beach

Dead
Horse Bay

Rockaway
Inlet

Roxbury

FLOYD
BENNETT
FIELD

Neponsit
Harbor

Belle Rockaway
Park

GREENWOOD

Kensington

Flatbush

Midwood

Manhattan
Terrace

Marine
Park

Mill
Island

Bergen
Beach

Island Channel

Ruffle
Bar

VETERANS MEMORIAL BRIDGE

Seaside

Hook
Gardens
Carroll
Hill
Cobble
Hill
Boerum
Hill
Prospect
Heights
Crown
Heights
Wingate
Rugby
Village
Remsen
Village

PROSPECT
PARK
Gardens
Prospect
Lefferts
Gardens

BROOKLYN

East
Flatbush

Paerdegat
Basin

Canarsie

North Channel

RECREATION
AREA

NATIONAL
GATEWAY

Broad Channel

Brooklyn
Fulton Ferry
Fort Greene
Dumbo
Clinton Hill
Vinegar Hill
Navy
Yard

Bedford
Stuyvesant

Weeksville

Brownsville

Ocean
Hill

EAST NEW YORK

New
Lots
Spring
Creek
SPRING
CREEK
PARK

Starrett City

Howard
Beach

NORTH
CHANNEL
BRIDGE

JAMAICA
BAY

Black
Point

Somerville
Avenue

CROSS BAY
VETERANS MEMORIAL BRIDGE

NEW YORK /
NEW JERSEY
BIGHT

BROOKLYN



BROOKLYN

THE BOROUGH

Brooklyn. In New York, it's home. Home to a long line of immigrants, beatniks, rappers, hipsters...culture. Sure, maybe the rest of the world thinks of Manhattan when they think of New York—but Brooklyn stands on its own, a complete city unto itself. Brooklyn is un-reliant on and independent of the rest of the boroughs. They're just gravy. Brooklyn is the place to be—which is just one of the things that makes it so dangerous.

Brooklyn has this aura of "cool" about it. It's a major creative zone, largely in a style we'll call "Brooklyn-Retro": letterpress printing, "old-timey" music, and the move to capitalize on individual artisanal products. The drive to create is almost certainly a side effect of the high population of hedge mages. It's really no wonder the Brooklyn startup scene is so strong, when you start looking beneath the surface.

Brooklyn is also at war. The politicians and developers have always been in bed together, but all the new money has prompted them to make a show of cleaning up the city. Daylight looks a little bit nicer for the rich folks and the darkness gets darker for all those who can't afford new lights.

In some places this looks like gentrification as demons and other outsiders move in; even the long-time residents of the "good" neighborhoods start to feel out of place. In other areas it looks like rough neighborhoods getting worse as the new residents bring high concentrations of danger and poverty into stark contrast. And yet in others it looks like rebuilding as life, residency, and cool is brought to formerly industrial areas. Then again, it's always kind of been that way. Others want what Brooklyn's got.

Brooklyn is ultimately one of the most difficult and welcoming places in the world for anyone. You can find anything you want here, from anywhere in the world. It's iconic, expensive, and flush with money, creativity, power, and darkness. Stay a while. There's a little space here that we've saved just for you—if you're prepared to defend it and make it yours.

CITY MOVES

- Get someone lost in an entirely unfamiliar neighborhood
- Take zero shit from someone
- Change the dynamics of a neighborhood without notice
- Make life difficult for an outsider
- Shut someone down with traditions
- Prop up someone's rival
- Promise more

IMAGES AND HOOKS

Skylines featuring decrepit rooftop water tanks. Kids playing joyously in the spray from a fire hydrant. People sitting on the steps of a brownstone townhouse, watching the world go by. Loud music blasting from a makeshift performance space. Young people talking loudly in front of a graffiti-covered wall, near a bar that just opened. Women walking dogs bigger than they are.

FACTION MAPPING

MORTALITY

The smartest mortals, the survivors—the Hunters, led by Pynchon Lopez—maintain a slipping grip on Red Hook and the Brooklyn Waterfront. It's defensible, confusing, and has a hell of an exit strategy. It also boasts one of the most accessible industrial districts in Brooklyn.

Like most neighborhoods in Brooklyn, Red Hook is home to parks, a good mix of residential areas, and commerce. But the waterfront area also has access to shipping ports, which make it particularly valuable for negotiations with the other Factions. Life in Brooklyn is tough enough without having to deal with the other supernatural forces in the city, so leverage is key.

The rest of the Faction membership of Mortality is scattered throughout the borough. It's unclear whether that's purposeful to disguise their numbers, or just because they keep being pushed out of other places. Eleanor Childress and her crew in Williamsburg are a notable exception; they've proven themselves too tenacious and vicious to simply edge out, and no one else has risked pushing harder...yet.

When an outpost of Mortality shows up, it's frequently seen from the outside as heralding an imminent move from Power or Wild. Popularity breeds greed, and Mortality has proven themselves the best at outright creating cultural trends. Which catches others' attention. And starts the cycle over again.

POWER

Hedge mages are Brooklyn's heartblood of creativity. Their territory is made up of DUMBO, Gowanus, Williamsburg, Greenpoint, and other neighborhoods rife with new co-working spaces, trade workshops, and startups. Nico-demus Forsythe has definitely made some formal ties with the Mortality Faction through Childress, which—knowing Childress' reputation—appears fairly tenuous to outsiders and a potential exploitation point. But recent attempts to sever those ties have been minimally fruitful so far, suggesting that the bond between Power and Mortality is much more than what it seems.

For the most part, members of the Power Faction have little choice but to make something of a show of themselves. The other Factions work much deeper in the darkness and this doesn't leave much room in the shadows. So Power has been forced to adapt and has done so successfully by walking the line between the daylight and the shadows.

Power's brazen and obvious movements imply a discovery of a new kind of magical intersection point that has unbelievably gone unknown. It's thought that this could be a feint, but the results of reconnaissance and probing tests of their defenses around the apparent intersections have been met with significant force. It's likely that Power will gain a stranglehold on something powerful, but it's still unknown what exactly that is.

NIGHT

All it takes is one little disaster. New York City is at sea level, and right on the water. Water comes in, power goes down, and when Night falls, everything is its prey. The Turk has his eye on taking the rest of Brooklyn. He's been patient, but recent events have him more irritable than usual, to say the least.

Wild is the only Faction that truly recognizes the threat that is Night. They have shored up their defenses while Power and Mortality try their hardest to remain willfully ignorant of the coming change. The mortals in the deepest reaches of Brooklyn are amenable to a changing of the guard. Alternately ignored and pushed further out by those with a greedy desire to touch the hem of Manhattan, they fear neither the darkness nor the coming change.

While Power and Mortality make a lot of noise about magical intersection and controlling other such tinsel, Night has territory. More than the other three Factions combined. The others would have you believe that they exist in darkness, but their lightbulbs, will-o'-wisps, and the like prove otherwise. Night *is* the darkness and it is coming.

WILD

You might guess that Wild owns Brooklyn. You'd guess wrong...but not for lack of trying. The last time there was a push for more territory, the consequences were a massive power failure that shut down the entire eastern seaboard and brought trouble to everyone's door, virtually handing it all to Night. Those in charge of that blunder have been...reassigned. But that fiasco wasn't without benefit. It brought Anastasia Adu Agyeman to the city. She's been quietly rebuilding sleeper cells within other Factions' territory.

For now, Wild owns the outskirts. Those areas just a little further out than is convenient. Brooklyn is a big borough, after all. Bay Ridge, Borough Park, Flatbush, the ethnic neighborhoods where the people *know* there are things beyond their ken. They know it's best for them to have Wild there because the things that go bump in the night exist just a few blocks further out. *The devil you know*, right?

MAJOR CHARACTER PROFILES

NICO FORSYTHE (POWER)

The self-proclaimed “most educated man in New York,” Nicodemus Forsythe is a wizard and maker who claims to have discovered a new magical intersection in DUMBO. He’s been making a lot of noise about this recently and it’s starting to make a lot of people within his Faction nervous because it’s drawing a lot of attention. Some years back, he took out some subway ads with his face on ‘em. They still show up from time to time. They always kinda look like the eyes are following you.

PYNCHON LOPEZ (MORTALITY)

Leader of Red Hook’s Hunters, Pynchon has a talent for getting into, and dealing with, trouble. Word on the street is that a lot of people are seriously pissed on account of she recently took a trip into Wild’s territory, uninvited, and took out one of the Turk’s wolf packs that she encountered. By herself. While drunk. Which has caused no end of diplomatic troubles for everyone even remotely involved. She’s an alcoholic and a fanatic, and is occasionally found wandering the subways screaming about hell and damnation. Keeping her sober is half the job, but it wouldn’t do to let on.

TONY “THE TURK” SALÉE (NIGHT)

Originally from southern Spain, Tony has been in Brooklyn since before there was a Brooklyn. Part of his success is his reputation with the variety of minority groups and blockading versus aggressive gentrification. The Turk runs the significant portion of Night’s Territory and quietly manages piracy of NYC shipping from his compound in Gravesend. He’s had a lot of trouble with this since Pynchon started making trouble for him. At this point he’s been forced to start using mortals to handle the piracy on account of the hunters watching the ports more closely.

DAKINI VARGAS (WILD)

This Dragon has probably changed her name (and apparent gender) a hundred times this week. She’s a little off, but she knows people. Lots of people. She fixes up deals all over the place, and in doing so mucks up plenty of other people’s deals or situations. Dealing with Dakini is generally considered to be a cost of doing business in Brooklyn since she opens many more doors than she closes. She’s said to be responsible for negotiating Night’s frequent use of the Brooklyn Waterfront, which earned her some friends and lost her plenty of others. Be very careful in dealing with her—she’s a total wild card.

THREATS

THE COMING OF THE UNMAKER (POWER)

Cast and Description

The hedge mage startup scene in DUMBO is busy trying to harness what appears to be a previously unknown kind of ley line. They're busy experimenting on it, which is causing a variety of ripple effects that prompt consternation among the other Factions throughout the borough. Not that the hedge mages have noticed; they've been too absorbed in poking and prodding at it to be aware that it's started to poke back. Atholezzia the Unmaker is bound here, and as its bonds are tapped for other uses, its spirit and body are slowly released.

Custom Moves

Ripples in the Fabric: When you *let it out*, choose an additional effect as you access the power of the ley line. On a miss, erase a Debt someone holds on you, and give a Debt to Atholezzia.

The Unmaking: When you *gaze upon the visage of Atholezzia the Unmaker seeking answers*, roll + Heart. On a 10+, you experience a vision of what is to come. On a 7-9, your courage is unmade and you must flee. On a miss, you flee and realize later that a prized possession or memory has been unmade by Atholezzia.

Countdown Clock

3:00 – The word on the street is that Power's entrenched leadership is being challenged from within the Faction.

6:00 – Nico Forsythe's workshop completely disappears, along with many important notebooks.

9:00 – Wild outposts within Power's territory vanish without a trace, creating a lot of tension between Wild and Power.

10:00 – Nico's body is found, washed up on the Rockaways.

11:00 – Eleanor Childress, King of Williamsburg, is discovered wandering the streets, suffering from acute memory loss and unidentifiable burn marks.

12:00 – Atholezzia the Unmaker is released from its bonds, unmaking the Brooklyn Bridge.

TRUTH TAGS (???)

Cast and Description

A crew of graffiti artists (led by a chaos elemental named "Q") has started marking turf in places that have stirred up a certain amount of trouble, which in turn has given a lot of dangerous people certain anxieties. It's completely unclear if these tags are a foreshadowing of Mortality making a move, a feint by Wild, some kind of tricks by Power, or a frame-up by Night. With everyone on edge about any perceived slight, Brooklyn just got a lot more dangerous.

Custom Moves

Found Art: When you *study a truth tag for its secrets*, roll + Spirit. On a hit, spend hold and secrets of the city are revealed to you. On a 10+ hold two. On a 7-9, hold one and it asks you a question too, which then becomes part of the tag:

- Who was the last one to lose themselves while studying this tag?
- What did I see before, but miss the importance of?
- Where should I be looking for potential allies?
- How will I die?

On a miss, hold one but also give up a Debt to the tag.

In the Wrong Place at the Wrong Time: When you *destroy a truth tag*, roll + Blood. On a 10+, you succeed, but the tag infests your thoughts until you find another one and study it for its secrets. On a 7-9, as before, but take -1 ongoing to Mind until you inspect another tag. On a miss, the tag shifts location before you can destroy it, stealing one of your secrets while it escapes.

Countdown Clock

3:00 – A new graffiti crew's tags appear in seemingly unrelated places.

6:00 – Sharply satirical art featuring recognizable players from all four Factions appears; violent skirmishes begin to break out between Factions and tensions get high.

9:00 – Dakini Vargas is murdered. Night disclaims responsibility, despite very suspicious circumstances.

10:00 – Wild's factional leaders are assassinated and Power and Night take advantage of the timing to entirely take their territory.

11:00 – Mortality goes completely dark. But no one is quite prepared to pick up their territory and local mortal gangs take some semblance of control.

12:00 – "Q" announces an era of anarchy and chaos as Brooklyn devolves into war in the streets. The mortal city government declares martial law and puts Brooklyn under quarantine. "Q" disappears.

NIGHT MOVES (NIGHT)

Cast and Description

Night already controls the majority of the land area in Brooklyn. They've made a show of being "held back" to the outskirts, while instead biding their time and winning clever little victories. The other Factions have grown complacent and turned their attention to their own business instead of keeping their face towards danger. Now, the Turk is ready to move, and when the time comes, the darkness will not be held back.

Custom Moves

Limited Resources: When you make a Faction move, roll with Night no matter who you're going to see. On a hit, make the move as usual. On a 7-9, the Turk knows who you are. On a miss, the Turk *cares* who you are.

The Darkness Without: When you ***find yourself alone in the darkness***, roll with Heart. On a hit, you steel your nerves and proceed unopposed; on a 7-9 pick one:

- Whisper a personal secret to the darkness
- Observe, but also become a part of a fiendish ritual that's binding a deeper power to your current location
- Stumble into a war party; give up a Debt to escape unmolested

On a miss, reveal the Name of someone who trusts you to a spirit corrupting the current location.

Countdown Clock

3:00 – Poorer areas of Brooklyn lose power completely.

6:00 – Pynchon is more and more frequently found drunkenly raving about the coming darkness.

9:00 – Protests about the loss of power turn to riots, cutting off Brooklyn's East River crossings. In this mess, the hunters are forced out of Red Hook and scattered.

10:00 – Night takes Brooklyn's perimeter as Wild's defenses mysteriously collapse.

11:00 – The Turk proclaims himself the Ruler of Brooklyn and delivers an ultimatum to Power, demanding their subservience.

12:00 – With Power's compliance, the Turk's final ritual is completed and Brooklyn is shrouded in permanent darkness.



Morningside Heights
Manhattan Valley

HARLEM
East Harlem

WARDS ISLAND

ASTORIA

QUEENS

Jacqueline Kennedy Onassis Reservoir
CENTRAL PARK
The Lake
The Pond

Upper West Side

Carnegie Hill

Yorkville

Upper East Side

Lenox Hill

Lincoln Square

Sutton Place

Mill Rock Island

Robert F. Kennedy Bridge

Ravenswood

Long Island City

Sunnyside

Blissville

Hunters Point

Newtown Creek

BROOKLYN
Greenpoint

MANHATTAN

MIDTOWN

LINCOLN TUNNEL

Hell's Kitchen

Turtle Bay

Tudor City

Murray Hill

Midtown South

QUEENS MIDTOWN TUNNEL

Gramercy

Chelsea

Flatiron

Stuyvesant Town

East Village

North Side

South Side

Williamsburg

LOWER MANHATTAN

West Village

Greenwich Village

Noho

Lower East Side

Soho

Little Italy

Tribeca

Chinatown

Civic Center

Two Bridges

Battery Park City

Financial District

Manhattan Bridge

Brooklyn Bridge

Vinegar Hill

Fulton Ferry

Brooklyn Navy Yard

JERSEY CITY

NEWARK-HOBOKEN LINE

0 0.5 1 Miles

MANHATTAN

MANHATTAN

THE BOROUGH

All the world, monster or human, wishes it could live in New York. All New York wishes it could live in Manhattan. That desire means the end of your world is likely to begin here. Maybe you'll be there to see it.

Manhattan, a narrow island running mostly north-to-south, is New York's densest borough. Occupants quickly ran out of lateral expansion space; but the island's bedrock is ancient, solid schist, ideal for skyscrapers. America's most extreme income gap lives here: the top 5% of households earns 88 times as much as the poorest 20%. Old-money edifices contrast with immigrant enclaves in a borough that birthed the modern gay rights movement in the Stonewall riots, the War on Terror in the 9/11 World Trade Center attacks, and the Occupy movement in Zuccotti Park.

Here, there's at least one of everything. Number one international financial center? Wall Street. World's largest stock exchanges? NASDAQ, NYSE. Black cultural crossroads? Harlem. Labyrinthine metropolitan parkland? Central Park. Ivy League university? Columbia. World government headquarters? United Nations. The Western hemisphere's densest-packed Chinatown? Canal Street. Hidden underground tunnels? Seven stories of 'em. Innumerable fictional portrayals? Everything from *The Great Gatsby* to *Shaft*.

Manhattan's population, pulsing culture and nightlife, and subterranean or verdurous hiding places host enough ambient weirdness that no one's likely to care that you're staggering around the subway in pajamas, chattering warding incantations as you flee invisible demons you summoned by accident. Hell, someone will probably give you change. But for these same reasons, the supernatural-to-mortal ratio is high enough that even if that first subway diabolist doesn't turn any heads, the eighth that day might not be so lucky. Manhattan walks the line between "occult safe haven" and "catastrophic reveal of the shadow world while the entire globe watches."

CITY MOVES

- Flood the area with tourists
- Make demands on their pocketbook
- Catch someone in the crossfire between warring parties
- Introduce a powerful foreigner
- Join two unlikely enemies' forces

IMAGES AND HOOKS

An art-deco subway station, abandoned to the homeless. An all-night halāl food stand's line wraps a city block. Four angels alight on a skyscraper. As limousines disgorge dignitaries into the General Assembly, demonstrators chant and wave signs. Luxury townhouses and apartments line one side of a street, tenements and boarded-up windows the other.

FACTION MAPPING

MORTALITY

Manhattan monster-hunting is an organized sport. The Condottieri recruit both Italian-American police and mafiosi seeking brotherhood after the collapse of the Five Families. Ex-gangsters run and customize guns for beat cops and button men who spend off hours threatening or murdering faeries who kidnap children, or vampires who feed to excess. Some work is pro bono, but most is paid. Not a few contracts come from Faction members hoping to eliminate supernatural competition without dirtying their own hands.

Accordingly, one does not simply roll into Manhattan with a trunkful of shotguns and nitroglycerin and go to work. You need to make the proper introductions, prove your training, and convince the establishment you're an asset—lest you end up on their hit list like the next out-of-control werewolf. Loose-cannon mortals are as likely as evil wizards to blow our cover. Don't be that guy, okay?

NIGHT

Little do tourists of Broadway's haunted theaters suspect that phantoms run the opera. After the last mortal curtain falls, centuries of dead performers flicker into being on stage and in the wings, while spirit-mediums and vampire necromancers collect tickets and run security. On the Great Night Way, you can still enjoy shows that premiered in 1750, if you don't mind that actors still bear the wounds that felled them, and singers sound like they're foretelling your death. The attendant dinners, afterparties, and intermissions are attractive opportunities for monsters to see and be seen, safely. Invitations and opera boxes are in high demand, and frequently horse-traded for expensive cars, thralls, or relics.

But Broadway's daylight frontier tempts many of the ambitious dead. Perhaps you've heard of the poltergeist of a set designer who completely remade a musical's set overnight. Or the prima ballerina who collapsed during a dress rehearsal (vampire lover, hypoglycemic shock). Or the jealous ghoul who sabotaged an acrobat's safety equipment so he'd join her in death. How long before an actor gets possessed on stage, or a banshee steals an aria? If the truth gets revealed on Broadway, no cover-up can save any of us.

POWER

The diviners and economancers in the overgrown Wall Street fraternity called Sigma Omega have met yearly since 1929 in the St. Regis Hotel ballroom to network, compare tax breaks, and live out their motto, “Dum vivamus, edimus et biberimus” (“While we live, we eat and drink”). Since the 2007-2009 financial crisis and market crash, their once-subtle invisible hand has grown heavier. Given government oversight’s failure to stave off catastrophe, is maintaining the economy not their sovereign duty? If a little off the top winds up in their pockets in the process, who suffers? They should be thanked for their involvement.

Sigmas who discover mages or augurs outside the 1% first try to absorb these wayward powers into their own corporations, tempting them with money and influence. Say no and Sigmas might buy the company where you work and fire you, or the building where you live and evict you, driving you out of their town or into enemies’ clutches. Sigma Omega’s best efforts are effective, but rentpunk communities still hang on in urban squats or on the periphery of other Factions’ territories. Sigma Omega’s policy may be driving Power’s next generation into alliance with their enemies.

WILD

Dutch interlopers bought Manhattan from the Lenape long ago, but Indian legendary spirits stuck around: Raccoon, Heron, Turtle, Bat, and company, species representatives who can assume partially or fully human forms. Wave after wave of immigrants brought their own faeries with them: Irish aos sídhe, Russian house-spirits, Chinese xiān. Faerie courts—pockets of the world beyond woven into New York’s wild places, the parks and subway rats’ nests and riversides—allow these permanent outsiders to flirt or quarrel without starting race wars.

Central Park’s Belvedere Castle harbors the oldest, most constant court, where a Faerie Queen and King have ruled since Manhattan’s English occupation. Many of Wild resent absolute monarchy, but disagree on how to replace it. Daoist-Legalist xiān want constitutional monarchy. Iroquois nature-spirits want a representative assembly. Brazilian exús like the royalty concept, but propose a complicated annual election system involving sequined costumes and samba. Were the European bloc to succumb to intramural politics, or the dissenters to compromise and unite behind one government, the Castle might fall or be taken, for the first time in centuries. Keg, meet fire. But will a house so divided stand up to the other Factions?

MAJOR CHARACTER PROFILES

CARDINAL QUINTANA (MORTALITY)

Archbishop of New York

Born to Dominican immigrants in Washington Heights in 1962, José Ildefonso Quintana y Puerta was a US Navy chaplain, wounded when America invaded Grenada in 1983. Now the Catholic Church's youngest cardinal, he heads a clerical committee that intercedes between mortal and supernatural, and combats human rights abuses, like human trafficking among other Factions. Soft-spoken, he prefers backroom arbitration and dialogue to speeches, though his office frequently drags him into the spotlight. Cardinal Quintana is a large, imposing man with dark skin, a short beard, and a scarred face. He wears traditional red and white, and uses a wheelchair.

PENNY WINSTON (NIGHT)

Reporter by Night, Cleaner by Later That Night

Bolstering Columbia training with superhuman senses, the werewolf Penelope Winston is the Grey Lady's best investigative journalist, revealing the truth behind crimes that baffle the police and scandals that sweep the media. But many of Penny's findings have been lies, carefully constructed after other members of Night sought her help to cover up evidence of paranormal activity. Journalistic integrity's conflict with Faction loyalty is quietly tearing her apart. Penny is a Munsee Indian woman in a Chanel pantsuit with dark hair in a ballet bun. Her wolf form is large but wiry, with hound-like proportions and dark gray fur.

CANNON (POWER)

Street Dance Soothsayer

The daughter of Japanese banker-magi who moved to Manhattan during the nineties, Hara Kanon (原花音) is a talented diviner and an even better b-girl. Her uprock is the ecstasy of Delphi, and her downrock tells her the street's memories when her callused hands touch cardboard or pavement. Despite (okay, really because of) parental pressure, she refuses formal allegiance to any of the Factions. She cares only for dance; the whispers and visions are peripheral, dispensed to the hip hop community without bias. Cannon is fifteen, androgynous, and expensively and fashionably dressed.

SURLY (WILD)

Stone Guardian Lion

Although most assume the Parks Department periodically relocates this massive lion statue while no one's watching, Sir Li (李爵士) moves nimbly when he cares to, making sure visiting supernaturals respect Chinatown and its denizens. Surly values comportment over Faction: he might allow occasional feedings by polite vampires who make offerings of incense, poetry, or meat, but knock rude angels out of the air on sight. Rumor has it that certain audacious hunters plot secretly to eliminate Surly and replace him as Chinatown's warden. He's tough, but with few allies in his Faction; can he weather such a storm?

THREATS

THE NEW YORK POLICE DEPARTMENT (MORTALITY)

The organ of Manhattan responsible for your protection and safety is also your greatest threat. Many brave officers stand committed to law and peace; but incidents like the Stonewall riots, the 30th Precinct's "Dirty Thirty" scandal, and Amadou Diallo's murder confirmed the NYPD's reputation for prejudice, brutality, and corruption in popular imagination and the fears of New Yorkers—especially young men of color.

Using fearmongering post-9/11 rhetoric and his political connections, Police Commissioner Murdoch Slane defends the five-oh and their medieval methods. Courts of law offer no recourse; charges against police almost never make it past a grand jury. As Manhattan's paranormal overpopulation swells, the police more frequently come face-to-face with vampiric exsanguinations and sorcerous lab mishaps. Before long they'll put two and two together; but will they expose this darkest secret, or hide it behind the Blue Shield?

Custom Moves

Fidelis ad Mortem: Cops present a united front. When you share the origin and details of a Debt with your NYPD partner, commanding officer, or subordinate, you may transfer that Debt to your confidant.

See Something, Say Nothing, Drink to Forget: When you cover up evidence of paranormal activity, roll with Mind. On a hit, no one who observes the site will know anything out of the ordinary happened there. On a 7-9, eh, pretty good, but the MC chooses one:

- It takes for friggin' ever
- You need _____ to make it convincing
- You need _____'s help to make it convincing
- The process of cleaning it up reveals an unwelcome truth
- It'll satisfy a quick look, but not a detailed or protracted investigation

On a miss, your attempts at evasion are amateurish and clumsy. One of your old enemies follows the trail you leave to your doorstep at an inopportune time. The MC will tell you when.

Stop and Frisk: If you encounter the police on an open city street *and* your Look includes Black or Latino *and* you're doing something "suspicious," roll with Mortality. On a 10+ choose three, on a 7-9 choose two.

- The stop doesn't waste much of your time
- They don't find your contraband
- They don't find clues to your true nature
- No one inconvenient observes your humiliation

Countdown Clock

3:00 – A prominent Night or Wild member dies in a holding cell.

6:00 – A SWAT team raids a “crack den” (read: supernatural habitat) in the meatpacking district, killing everything within.

9:00 – The NYPD violently suppresses anti-authoritarian riots in the financial district.

10:00 – In conjunction with the Federal Bureau of Investigation, the NYPD assembles the Domestic Insurgency and Terrorism Vanguard (DITV)—a cover for a COINTELPRO-esque investigation and infiltration of New York’s supernatural communities.

11:00 – Commissioner Slane delivers a secret ultimatum to the leaders of Night, Power, and Wild: comply with his department’s demands, or face exposure and extermination.

12:00 – Commissioner Slane informs the Governor of New York and the President of the United States of the supernatural situation. Panic erupts as the National Guard rolls into Manhattan to wipe out the threat.

THE ZERO TRAIN (WILD)

Sometimes a subway train comes that isn’t the one you wanted—a train with a skeleton of scorched wood braided with oxidized steel, with graffiti in shades of dried blood, with headlamps glowing like brimstone. Its crest is sable, a hollow ellipse argent. It is the Zero Train. Some say it was an angel once, burning bright along tracks high as heaven in the light of day, before the prideful ones who walked below cast it down beneath the earth. Now it roams tunnels, vengeful and bitter, snapping at living trains’ heels, throwing itself at stone and concrete to cut new paths for itself and its rattling children, and inducting souls lost in the deep into its cult. The Zero cuts profane geometry into the Undercity’s halls, until the day arrives when it links the subways to Hell’s own terminal, and the Devil’s engines rattle forth to cross our unsuspecting commutes.

Custom Moves

Crazy Train: When you listen to the Zero Cultists preach their blasphemous timetables, roll with Spirit. On a 7-9 you’re OK for now, but you must **keep your cool** to act against them or their train. On a 10+ you’re better than okay: you successfully open your brain to the maelstrom of terrible portents that the Zero broadcasts. The MC will grant you a detailed (but freaky) vision of some information or secret relevant to you or your interests, originally seen by the Zero or its cult.

Unplanned Service Changes: When you must get somewhere with a quickness, the Zero might show up to offer you a ride—if you can afford it. If you pay with:

- Blood, spill it on the tracks and take 1-harm (ap)
- Heart, you owe the Zero a Debt
- Mind, transfer a Debt someone owes you to the Zero—you've forgotten it
- Spirit, mark corruption

Note: This price is in addition to, not instead of, the \$2.75 on your MetroCard (or whatever absurd rate it is by the time you read this text).

Roll with whatever you paid. On a hit, no matter where in the greater New York metropolitan area you need to go, you roll up right on time. On a 10+, mark Wild and also choose one:

- Secure a free ride home from the Zero
- Find evidence of the last person or party to take the Zero before you (it's always someone interesting)
- Get a crazy vision as per 10+ on **crazy train** above

On a miss, you'll get there eventually, but the ends won't justify the means. Note that if you're traveling in a group, everyone pays the same price and takes the same results, but anyone may roll.

Countdown Clock

3:00 – New subway tunnels and tracks appear overnight, without warning or explanation.

6:00 – The Zero acquires an engineer—a fanatical preacher, ideally from a Faction or group that likes to make trouble for the PCs, responsible for recruiting followers as well as defending and repairing the train.

9:00 – The Zero's movements suddenly and violently collapse a major subway tunnel in or connecting to Manhattan, sealing at least one mortal subway inside. It may or may not be a trap.

10:00 – Giant, fiery sinkholes open underneath various Manhattan landmarks such as the Empire State Building, the Metropolitan Museum of Art, and the Apollo Theater, consuming them entirely.

11:00 – Train service in Manhattan comes to a halt. Businesses and government agencies shut down. The city is paralyzed as gridlock, riots, and looting explode across the island.

12:00 – The Zero completes the ritual pathway its motion has been drawing since it appeared, merging Manhattan with the City of Dis and transforming it into an exclave of Hell on Earth.

THE BRONX

Longwood
Hunts
Point

EAST RIVER

Clason
Point

WHITESTONE
BRIDGE

Beechurst

Bay
Terrace

LITTLE NECK BAY

Douglaston

0 0.5 1 1.5
Miles

QUEENS

Glen
Oaks

Floral
Park

Bellerose

Bellaire

Queens
Village

N

FLUSHING

Murray
Hill

Auburndale

Bayside

Fresh
Meadows

Holliswood

Hollis

Hillcrest
Jamaica
Estates

St. Albans

Cambria
Heights

QUEENS

Queensboro
Hill

Pomonok

Utopia

FLUSHING
MEADOWS
CONCORDIA
PARK

South
Corona

Meadow L

Kew Gardens
Hills

Briarwood

JAMAICA

South
Jamaica

Forest Hills
Gardens

Kew
Gardens

Richmond
Hill

Rochdale

Springfield
Gardens

Laurelton

ASTORIA

Ravenswood

Woodside

Sunnyside
Gardens

Long Island
City

Sunnyside

Blissville

Hunters
Point

Maspeth

Middle Village

Ridgewood

GLENDALE

Greenpoint

BROOKLYN

Woodhaven

Ozone
Park

South Ozone
Park

JOHN F. KENNEDY
AIRPORT

Randall's
Island

RIKERS ISLAND
BRIDGE

Rikers
Island

LAGUARDIA
AIRPORT

Steinway Astoria
Heights

East
Astoria

East
Elmhurst
North
Corona

Jackson Heights

Elmhurst

Leftak City

Rego
Park

Forest Hills
Gardens

Kew
Gardens

Richmond
Hill

QUEENS

THE BOROUGH

People might call Manhattan the heart of the Big Apple, but the borough of Queens is as much the lifeblood of the city as its more famous neighbor. With a population of nearly 2.3 million people spread over 109 square miles, Queens is the second most populous county in New York (after Brooklyn). Home to expensive high rise neighborhoods and dense urban sprawl, trendy artist enclaves and large industrial areas, Queens is a blend of deep New York history, deeply traditional immigrant neighborhoods, and powerful borough pride.

Queens' rich history dates back to the establishment of the colony of New Netherlands, a collection of Dutch and English settlements up and down what would later become the western edge of Long Island. Queens survived the American Revolution largely untouched and went on to become a major settling ground for immigrants streaming into New York in search of new lives. Queens grew so large that it broke away from Long Island and was incorporated into the larger city of New York in 1897, maintaining the largest square mile area of any of the five boroughs. Those immigrant populations that settled there made Queens one of the most densely packed areas in the whole country. And those packed streets and neighborhoods echo with the sounds of a thousand different dialects from a hundred different countries, living and creating communities together in New York.

Queens is a dizzying mix of cultural styles and economic dispersion, a kaleidoscope of ethnic differences and industrial growth. Neighborhoods that were once heavily dominated by one immigrant group or another have gradually blended their borders, though enclaves of strong Italian, Jewish, Greek, Chinese, Korean, Filipino, Pakistani, Bangladeshi, Russian, Irish, African-American, and Latino populations remain. Where once those communities might have been isolated from one another, years of urban spread and cultural fusion have blended many of the old neighborhoods together. Hindu temples share streets with Greek Orthodox churches and quiet Buddhist temples back off to hundred-year-old synagogues. Grab dinner in any of Jamaica's small Caribbean or Latino restaurants, then hop a train a few stops for drinks atop a million dollar high-rise overlooking the East River. Brooklyn might be the more well-known outer borough, but those who know flock to Queens for a low-key taste of real New York diversity.

Still, Queens has its problems. Certain areas suffer from high crime and tensions run high with police in low-income minority neighborhoods. Perhaps the biggest stress comes from the economic disparity between parts of Queens. The shifting forces of gentrification in New York have developers

pouring cash into trendy neighborhoods like Long Island City and Astoria, while neighborhoods further away from Manhattan miss out on the economic growth. Communities that have existed for generations are being priced out by wealthy out-of-towners. Expensive neighborhoods like Forest Hills exist in Queens right alongside poorer urban areas like Ridgewood, Jamaica, and Briarwood, where less privileged populations have fewer opportunities for mobility and growth.

At its heart, Queens is a strange microcosm of the rest of New York, a borough full of promise and rife with tradition, a place to lay your head after you've been to the flashy artistry of Brooklyn or the glitz of Manhattan. Still, the tension of Queens is of a borough on the brink, alive with the friction of the haves and have nots, ready for a change that seems to always be just on the horizon.

CITY MOVES

- Lose someone in confusing streets and fast-moving public transportation
- Gather together different communities to face a threat, supernatural or mundane
- Endanger someone's economic standing with rising costs
- Tempt someone to compromise their ideals for fame or power
- Tangle someone up in red tape and bureaucracy

IMAGES AND HOOKS

A row of small restaurants underneath an elevated train platform. Kids sitting on the stoops of aging buildings. Wealthy developers shaking hands in front of artists' colonies. An idyllic community farm in the middle of a city park. A downtown shopping area with signs in a dozen languages. Old men playing chess in the park. Aging monument towers over sprawling green lawns. Smokestacks rising high over industrial warehouses. Guitar players strumming on a pier near a homeless man, the Manhattan skyline in the distance.

FACTION MAPPING

THE WATCH (MORTALITY)

The Watch claims to have begun as an ordinary neighborhood alliance, a force outside of the local police and government to protect the citizens of Queens county. The group was founded by concerned community leaders in the early twentieth century when the boom of New York popularity brought dark elements to their streets. The group solidified when they faced down a dark wizard who attempted to turn the 1934 World's Fair into one giant ritual sacrifice. Since then, the Watch has become a network of eyes and ears on the streets, training concerned citizens to protect themselves when nobody else will help.

Spread through every neighborhood, the Watch reports to their own community council. The organization spans across cultures, all united under the banner of mutual survival against the darkness. They maintain a strict code of non-negotiation with other Factions, and purge members that they believe are tainted by supernatural forces, using whatever means they deem necessary.

THE COALITION (POWER)

Queens has been a long-standing, slow-growing project of a borough, fostered and controlled by a group calling themselves the Coalition. These immortals settled in Queens long before it became part of New York City and oversee its development for their own economic and political gain and amusement. If that means displacing whole neighborhoods for the fun of it, there is no one to truly stop them. These long-lived manipulators play the long game and can outlast or outlive any opponents, waiting generations to enact plans decades in the making.

Their leading enemies are the united monster packs of the Rabble, the ever-vigilant Watch, and the Others, whose mortal associates they manipulate like pawns. Their money and influence control a good deal of local government, as well as international trade and travel through JFK and LaGuardia airports. The Coalition builds webs of mortal infrastructure between themselves and any exposure, even hiring supernatural mercenaries and groups to do their dirty work. Should trouble come, they fade into the shadows and disappear for as long as it takes to be forgotten.

THE RABBLE (NIGHT)

While powerful manipulators like the Coalition work behind the scenes, the Rabble move through the streets and mark the turf as their own. Born of a street war between the Mexican Escobar and Irish MacNamara werewolf packs in the rough 1980s, the Rabble emerged at the end when the groups declared peace and instead became one larger, terrifying body. With packs in almost every neighborhood, Queens hosts more werewolves than any other area of New York. With so many lycanthropes in one area, the heads of the Rabble work together as a council of pack leaders to protect against exposure while still letting their people live free.

The spirit of the Rabble is an independence that beats underneath the often stifling control of the Coalition, the Others, and the Watch. They believe in the right to live free down to their bones and support local mortal causes, shaking the system in any way they can. Their power has kept other supernaturals like the fae and vampires at bay, and they make each night in Queens a hair-raising adventure from the eastern forests to the streets of Jamaica. Each pack wears identifying markers or colors that gets Rabble-related violence labeled as gang activity by police, but anyone who lives in the area knows better.

THE OTHERS (WILD)

When immigrants from across the world moved into Queens, they brought their gods with them. Ancient deities of all kinds, from household ancestors to beloved saints, have followers among the population of Queens, and a group of spirits have made the deeply spiritual populations their feeding ground. Known as Others, these wild cards are neither fae nor demon, but mortals who gain power from ancient gods.

As the gods themselves gain strength from their followers, the Others channel that god's glory into power of their own. Their divine magic makes them glorious creatures, avatars for their patrons on earth, and once they taste such power, few Others ever turn back. Instead, the Others seek to maintain their power bases by manipulating the borough's population to keep up their ancient traditions so they can continue to feed. To that end, the Others are over-protective spiritual parasites, intent on maintaining their power bases from any and all threats, supernatural and otherwise.

The Others squabble amongst themselves, and turf battles between Others who share cultural groups are frequent. But any incursion from outside supernatural forces can rally these avatars together to the fight. They often aid the Watch through mortal agents, revealing themselves to their members only when necessary. Secretly, they aim to wage war against the Coalition, pitting their power against the schemes of the immortals for control of the people of the borough.

MAJOR CHARACTER PROFILES

VINCENT SANTORO (MORTALITY)

Manager of the Corona Watch

Santoro is a member of the old guard of Corona, a fifth-generation Italian American whose pride in his heritage goes as deep as his hatred of the supernatural. Santoro lost a brother to a werewolf attack and has set aside his mortal life to lead the young people of his neighborhood in the fight, just like his father and grandfather before him. A family man, Santoro is a born liar and manipulator as well as a powerful fighter, and can rally troops at a moment's notice. Santoro considers any association with the supernatural as a taint on a mortal's soul and has no problem with removing such people from his neighborhood, permanently.

GIDEON HOFF (POWER)

Founding member of the Coalition

No one is quite sure how long Gideon Hoff has lived in Queens. As far as anyone remembers, a Hoff has always lived in the hulking Hoff House in Forest Hills. In truth, Gideon came over from England before the Revolutionary War and recognized the economic possibilities in the growing immigrant neighborhoods. As a founding member of the Coalition, Gideon has been manipulating mortals for hundreds of years, pitting ethnic and religious groups against one another to his advantage. A wealthy patron of the arts, Gideon is on the surface one of the charming wealthy of the New York arts scene. But behind closed doors he is a ruthless power broker, willing to sell anyone out to protect his vast economic holdings.

SASHA VARGAS (NIGHT)

Up-and-coming Rabble werewolf

The streets of Queens seem no different to Sasha than where she grew up on the streets of Caracas, Venezuela. The daughter of a Russian artist and a politically active school teacher, Sasha and her mother fled South America after her father was killed in civil war. Though her mother wanted her to settle down, Sasha got into local activism where she met and joined the Escobar werewolf pack just before the founding of the Rabble in 1984. Sasha is passionate about her pack and local politics, and brings her strong voice and razor sharp intelligence to everything she does. When the chips are down, Sasha often surprises others by being willing to negotiate, but push her too far and she'll defend her territory and friends viciously.

ANKITA HARI (WILD)

Follower of Shakti

Ankita began her life as a doctor and mother in the Ozone Park section of Queens. Devoted to helping couples conceive children at her fertility practice, Ankita once faced a crisis of confidence in her career and turned to her spiritual beliefs for solace. It was then that the Divine Mother Shakti reached out to her, and Ankita found herself becoming a powerful avatar for the Mother's will. Ankita expanded her practice to open a women's health clinic and battered women's shelter to help the less fortunate of her community. She is calm and assertive, and while she values tradition, she's willing to push aside old ways of thinking to protect life and limb. With her wicked sense of humor, she has no trouble throwing people off guard with an off-color joke, but makes people feel at home with her open-mindedness and empathy.

THREATS

THE DYBBUK OF BAYSIDE (NIGHT)

Cast and Description

A lonely spirit has been spotted roaming the Bayside Jewish Cemetery at night. Often mistaken for a vagrant in black with long limbs, this man is no man at all, but a hungry ghost possessing a trapped homeless man, out to consume the souls of any who would enter the grounds at night. Should it consume three souls in one evening, it will become immortal and bound forever to the poor body it inhabits. When a group of funeral attendees leave the cemetery late in the day, the Dybbuk of Bayside follows to secure its immortality once and for all.

Custom Moves

Disregard for Mortal Frame: The Dybbuk may twist and contort its host into any shape to get through tiny spaces. When you pursue the Dybbuk in tight quarters, roll with Mind. On a hit, you keep up with the ghost despite its supernatural evasion; tell the MC how you do it. On a 7-9, you lose something or someone along the way. On a miss, you can't quite fit...and you end up exposed and vulnerable because of your efforts.

Countdown Clock

3:00 – Cemetery shutting early sends the Dybbuk out on the street, tracking the mourners of a late funeral. Oracles across the city get signs of the Dybbuk's awakening, scratching messages into any surface around them.

6:00 – The Dybbuk tracks the funeral back to a posh house in Forest Hills and sneaks into the house among the mourners.

9:00 – The Dybbuk attacks Benjamin Keiser, teenage grandson of the deceased. The boy has an emotional breakdown from the nightmares inflicted by the Dybbuk.

10:00 – The Dybbuk consumes the soul of Helen Keiser, the elderly widow from the funeral. She dies from the stress.

11:00 – Benjamin Keiser stages a last stand against the Dybbuk, but is consumed. He dies screaming.

12:00 – The Dybbuk kills and consumes Rabbi Eliezar Stone, local community leader and respected wizard, gaining the rabbi's mystic power. The Dybbuk walks free in Queens, ready to carve out a new life as an immortal stealer of souls.

THE BACCHAE (WILD)

Cast and Description

In Astoria, a street festival called the Bacchanalia runs at night, luring in young people from across the city. It's run by a wild group of followers of the Roman god Bacchus, aimed at gathering power to reconstitute their old god with the sacrificed lives of revelers. The locals are nervous about the rowdy, drunken debauchery going on, but they have no idea that the worst is yet to come. The Bacchae want to have one mad hurrah to introduce them as a major power player in the area, and if they can get the crowd whipped up just right, their god will help them wipe out any powerful supernaturals that attend the party.

Custom Moves

In Vino Veritas: The Bacchae can enchant any drink to give the effects of strong alcohol. When you drink a beverage enchanted by the Bacchae, roll with Spirit. On a hit, you resist the Bacchae's influence and heal 2-harm. On a 7-9, you become drunk and intoxicated; take a -1 ongoing for the scene. On a miss, you lose yourself in the substance and awaken later in a compromised position; the Bacchae take a Debt on you.

Countdown Clock

3:00 – The Bacchanalia opens to the public. All vice, especially drinking, is welcome.

6:00 – The Bacchae lure crowds to the party where several disappear amid the drunken revelry. Rumblings of a major political shift among the Others stirs up tensions.

9:00 – The Bacchae hold a one-night festival to invite other supernatural elements from around the city to meet them and celebrate the glory of Bacchus. Local wineries are picked clean and the police are paid off to stay out of the way. The Watch and Rabble werewolves roll in to try to contain the situation, but soon get caught up in the festivities and violence.

10:00 – Representatives from the Others arrive to try to reason with the Bacchae, only to face assault as the chaos begins in earnest. Bacchae ensnare mortals through alcohol to lash out violently against one another and to fight with them against opposition.

11:00 – Hopelessly overwhelmed, the Watch members and other mortals are drawn into the chaos as the Bacchae begin a riot aimed at killing scores of potential political enemies in their way.

12:00 – The Bacchae drive the crowd into a bloodbath that destroys a number of major powers from all over the city. The power structure of the city must change to accommodate the new god and his followers.



NEWARK
LIBERTY
AIRPORT

NEWARK
BAY

BAYONNE

UPPER
BAY

ELIZABETH

BAYONNE BRIDGE

Mariner's
Harbor

GOETHALS BRIDGE

Port
Ivory

Arlington

Port
Richmond

Elm
Park

West
Brighton

Randall
Manor

New St. George
Brighton

Tompkinsville

Stapleton

Grymes
Hill

Clifton
Rosebank

Shore Acres

Park
Hill

VERRAZANO
BRIDGE

Silver Lake

Sunnyside

Concord

Arrochar

Grasmere

Old
Town

Westerleigh

Castleton
Corners

Emerson
Hill

Graniteville

Manor
Heights

Willowbrook

Dongan
Hills

South
Beach

Bulls
Head

STATEN
ISLAND

WILBROW
PARK

New
Springville

Bloomfield

Heartland
Village

Egbertville

New
Dorp

New
Dorp
Beach

Chelsea

Travis

LATOURETTE
PARK

Lighthouse
Hill

Richmond
Town

Oakwood

GREAT
KILLS
PARK

Bay
Terrace

Great
Kills

Great
Kills
Harbor

Fresh Kills

Greenridge

Arden
Heights

Eltingville

Annadale

Huguenot

Prince's
Bay

Rossville

Sandy
Ground

Woodrow

Charleston

Pleasant
Plains

Richmond
Valley

Butler
Manor

CARTERET

ARTHUR KILL

OUTER
BRIDGE
CROSSING

RARITAN
BAY

STATEN
ISLAND



STATEN ISLAND

THE BOROUGH

Most New Yorkers know this half-natural, half-landfill triangle only by (bad) reputation. Three bridges pull it tight against New Jersey, as if trying to tear it west, away from New York. There's one ferry north to Manhattan, one bridge east to Brooklyn, and that's it. Its north shore looks like a city, its west shore like an industrial park. The rest seems rural in comparison.

Yet this pastoral borough has always known death and war. The Lenape interred their dead at Burial Ridge, the city's largest pre-European cemetery. America, Canada, and Britain fought here during the American Revolution. Now, jackbooted vampires leap from cover firing Desert Eagles as ghosts draw claymores from under trenchcoats to block silver rounds. Scarred, tattooed beastmen course through abandoned warehouses full of lurching ghouls. It's one goth rock soundtrack away from a 1990s action sequence, but bullet holes in hospital windows and bloody clawmarks on playground slides make it much less amusing.

All of Night's most sociopathic, least coherent murderers and thieves drained into Staten after other boroughs exiled them. The rest of NYC's Night fears to get involved—either for their own safety, or because of rumors that the violence is contagious. Mortality can barely restrain the problem from public view. Power's scattered, disorganized. Wild, while powerful, suggests solutions as extreme as they are effective. Staten Island's in tense, violent equilibrium.

It's only New York's sleepest borough until sunset.

CITY MOVES

- Cut off their escape
- Drive up the price
- Drag them into water
- Isolate them from friends and allies
- Give urban areas rural dangers, or vice versa

IMAGES AND HOOKS

Container ships loom offshore. Mobsters golf and converse in Russian. A silhouette crests a trash heap like a mountain climber. A police officer chokes a man gasping "I can't breathe" to death. Yuppies unload a moving truck.

FACTION MAPPING

MORTALITY

Daoist immortals have always interceded on Mortality's behalf, a political and martial bulwark against supernatural threats. With Wūdāng Mountain's temples under Communist control, Wūdāng's leadership blended with northern Staten's Chinese community, teaching Chinese and Americans politics, alchemy, medicine, and swordsmanship. Wūdāng's Mortal alignment aggravates Power (but they're undying sorcerers!) and Wild (but they're our traditional allies!), but they won't suffer other factions telling them how to do their jobs.

In China, Wūdāng relied on diplomacy first, blades last. Mortality has that attitude in the Bronx, but this far south, the Bronx might as well be Canada. Manhattan Mortality is trigger-happy, the Queens Watch even more so. Even the closest Brooklynites are Pynchon Lopez's killers. As uncontrollable monsters overtake the Island, Wūdāng's own faction raises the pressure on them to stab first, ask questions never. If they fail, they'll lose mortals' trust as other hunters overrun their territory. Will Night's excesses force the Wūdāng Clan to become the army they don't want to be? Even if they do, is their survival at all realistic? They'd best protect their necks.

NIGHT

Staten Island puts the lie to Night's "civilized monster" stereotype. After sundown, it's a war-torn wilderness. Poltergeists fling carving knives across kitchens. Werewolves looking like Hounds of the Baskervilles run in packs through parks and down streets, devouring anyone they isolate and corner. Vampires with multi-part mandibles and hooked leathery wings, unrecognizable as ever having been human, flap between rooftops hunting prey. People die, frequently, messily, either to outright predation or as collateral damage in conflicts over territory or prey.

Night here has no formal leadership. Worse yet, many monsters awaken after their rampages not even remembering what they did. It's hard enough to even find the monsters, let alone talk them down or end them. Legend describes a magic artifact buried in the landfill that broadcasts memory loss to obscure Night's crimes. Any hint of its true location will ignite a four-way Transylvanian-rules football match for possession. Will the victor keep it hidden, or destroy it? If its psychic influence really has kept Night's madness on the downlow, what happens if it's taken from Staten Island or broken?

POWER

You probably haven't heard of Staten Island's members of Power. Manhattan's 1%ers, the Bronx's straight-laced religious leaders, and Queens's old folks stifled these hedge witches, chaos magicians, psychics, and revivalists of religions that colonialism bulldozed a thousand years ago. At first they all moved to Brooklyn, but oversaturated Williamsburg fast. Now Brooklyn's ley lines are overtaxed, the housing market is expensive, and spell components besides flannel and kale are overpriced. Those who didn't flee to Jersey City or Philadelphia have colonized Staten Island.

Power elsewhere doesn't mind ceding as unglamorous a borough as Staten Island to upstart youngsters with more magical power than sense. Still, the new kids have to deal with problems the rest of New York left here to die. Landfills and trash dumps like Fresh Kills now contain strata upon strata of psychically imprinted human debris, contaminating any sorcerous working. Spells and rituals go off too powerful, with unintended side effects, or worse. Some young mages embrace this wild casting. But if they want to become a political force, or solve any of the problems tearing their borough apart, someone has to become an authority in Power. No one wants to be the philosopher king.

WILD

Wild maintains some distance from the Russian community by working as advisors or contractors for Russian businessmen, entertainers, priests, rabbis, even mafia bosses—but the real power lies with these house-spirits and faeries, who can wreak havoc on domestic life or control weather. Chinese xiān and Mexican tzitzimimeh are influential as well, if fewer in number—though el Sombreroón hasn't been invited back after his court visit sparked an undignified fistfight over whose kid got to run away with him this time.

Wild elders are Staten's most solidly established power. They want to stay that way, even if they have to break Night's legs to do it. They've floated various solutions to the uncontrollable monsters problem, all of them drastic. The most popular suggestion has been deploying the Wild Hunt, a cavalcade of heavily armed, armored riders from the faerie realm. Calling the Wild Hunt through a portal would surely stamp out rogue packs of werewolves; but every single time the Wild Hunt has ridden through a civilized area, mortals have seen them.

Of course, it doesn't take all of Wild together to unleash the Wild Hunt: just one dedicated individual with a portal to Faerie...

MAJOR CHARACTER PROFILES

MANU ZUBIZARRETA (MORTALITY)

YouTube Ghost Chaser

Every Faction hates famous paranormal investigators. They're as insufferable as they are inconvenient. They rarely turn up anything damning, and what they do find tends to be riddled with errors more frustrating than dangerous. But Manu Zubizarreta's YouTube channel has accumulated quite a few revealing videos. Worse yet, their production assistants have cameras on them nearly 24 hours a day, frustrating organized efforts to shut them up. Manu is a willowy, gender-ambiguous Latinx in their late twenties who wears a black trenchcoat in all weather.

CHELO GÖNGYÁNG (NIGHT)

Manananggal Redeemer

Consuela Göngyáng moved to Staten for social studies at St. John's University. She never expected war to engulf her. Chelo's a manananggal—at night she separates her torso from her hips and flies around on bat wings, snaring prey with prehensile innards and sucking blood through her spiked tongue. Chelo regulates her feeding to balance hunger frenzy with murder. She reaches out to Night's most uncontrollable members, trying to rehabilitate them before hunters appear. The time and stress is starting to hurt her grades. When her mission of mercy is found out, she might wind up hunted too.

SEBASTIAN JADE (POWER)

Cosmopolitan Incubus and Rake

Succubus Lilian Jade gave her human lover something special: a child, Sebastian. His father raised him human, but over decades Sebastian became more and more incubus, communing with his mother via a painting of her. He's suave, refined, passionate, arrogant, a dashing rogue and ladies' man. He loves to tempt others; vices are to him the spice of life. On darker days, he's rash, quick to anger, and moody. In battle he's vicious with a sword-cane. He participates in shady dealings, mortal and supernatural, and owns several night-clubs—much-needed havens for civilized monsters' business or pleasure.

KORRAVAI (WILD)

The Penitent Rākṣasi

Although Tompkinsville's Sri Lankans are mostly Sinhalese Buddhists, they welcomed Korṛavai—even after they learned she was Tamiḷ, Śaivist, and a rākṣasi. Her awkwardness around them is more than demographic, though. Korṛavai fought in the Sri Lankan Civil War on the wrong side, with the Tamiḷ Tigers. Her need to eat people to live made few waves while war criminals surrounded her. Her past's literal and figurative ghosts now pursue her. Her envenomed claws, sorcerous might, and power to morph her appearance make her tricky and tough. But how can she stop her foes exposing her villainous past to the community that took her in?

THREATS

THE WHITE EYEBROW (MORTALITY)

The Chinese martial community's newest leader is also its oldest enemy. Hundreds of years ago, the Shàolín Monastery expelled the White Eyebrow from the ranks of its masters for his experiments in Daoist black magic. He then betrayed Shàolín to the government, getting the ancient Buddhist temple burned to the ground.

Recently, the White Eyebrow has gained a position of prominence in the Wūdāng Clan, promising to share his vast expertise in boxing and black magic. As usual, though, he has an angle. The White Eyebrow is seeking the last component to the spell he had prepared before Shàolín cast him out...

Custom Moves

Cruel Tutelage: When you become the White Eyebrow's student, he takes a Debt on you. Thereafter, you may reveal that you're using a forbidden technique he taught you to choose one extra option when you **unleash**, even if you fail. When you do, mark corruption, tell us what it is, and tell us why it's forbidden.

Touch of Death: When you face the White Eyebrow in hand-to-hand combat and suffer a Critical injury, he may use a secret boxing technique to lay a prohibition on you—perhaps “never see the sun” or “never kill again.” If you ever break the rule, fill all your harm boxes.

Countdown Clock

3:00 – The White Eyebrow kills and replaces Staten Island's largest Wūdāng cell's master.

6:00 – The White Eyebrow raises a hopping vampire horde as infantry in the war against Night—and anyone else who gainsays him.

9:00 – The White Eyebrow establishes the White Lotus Party, a new political party focusing on issues affecting the Chinese community such as immigration. Their policies are good, but the candidates are his own wicked cultists.

10:00 – The White Eyebrow militarizes the Clan. They abandon politics, now using violence to enforce anything they (or the White Eyebrow) want.

11:00 – The White Eyebrow corrupts one of Staten Island's ley lines, transforming it into a giant evil dragon, which is now his ride when he needs to get anywhere.

12:00 – The White Eyebrow locates, excavates, and corrupts the buried psychic artifact, enthralling any Night member who touches Staten Island's soil.

KILL VAN KULL MERFOLK (WILD)

Plug your ears and lash Odysseus to the mast if you sail Kill Van Kull, the river separating Staten Island from New Jersey. Rusalki, gorgeous young women with eyes like the moon's reflection in the water and long red hair slicked against their curves, move just beneath the surface. Vodyanoi, men who look like giant anthropomorphic frogs with fish tails, are in there too, but they're not quite as glamorous as sexy mermaids. When you leap in after them, the water feels warm as sunlight and breathes as easy as air—or so you think as they drag you to a blissful death.

Custom Moves

Wade in the Water: When you swim with merfolk, roll with Spirit. On a hit, you learn one of their songs, customs or secrets. Ask the MC to tell you what it is and why it's important. On a 7-9, the water lowers your guard. Choose one:

- You experience an unexpected moment of intimacy with someone else in the water
- You confess an important secret to someone else in the water
- You reveal a weakness to someone else in the water

On a miss, they pull you under. You're trapped in the water longer than you want to be, or you return to the shore on a mission from them you aren't even aware of.

Davy Jones Hungers: When you kill someone in the water, the elder god of the sea reveals that you may designate your kill as a sacrifice. If you do, mark corruption and take a Debt on the elder god of the sea.

Countdown Clock

3:00 – Lockjaw, Staten Island's most murderous werewolf, washes up dead on South Beach.

6:00 – Every single crewmember aboard a gigantic container ship vanishes overnight, perplexing authorities.

9:00 – Siren songs echo through the night, disturbing sleepers and filling minds with dreams of death at sea. For weeks, hospitals overflow with the exhausted, sick, and terrified.

10:00 – The merfolk awaken an elder god offshore, inflicting mutations such as scales, gills, and tentacles on any who swim in the Atlantic.

11:00 – The elder god surfaces, its titanic bulk and sea monster minions blockading New York Harbor.

12:00 – The merfolk finish a ritual to drag Staten Island under the sea, transforming it into a new Atlantis.





The world is old, and its death approaches. The residents of the last great mortal city—Anglekite, located in the Crater Basin—don't know what form the end will take, but they know it is certain, and it draws nigh.

Will the end come as the Pyrewyrm, prophesied to burn everything to ashes in a final battle with the Angelbone Blade? Will it be the Scourge Karkis, the 200-foot tall giant that murders all life it finds? Will it be something worse, some Thing from beyond this world, scratching at the cracks, aching to get inside... and feed?

Or will the world, the Crater Basin, and Anglekite mount one final defense and stave off the end for a while longer?

This new large-scale *Dungeon World* adventure contains everything your group needs to play the final days of the Crater Basin, including Dangers, Fronts, and additional obstacles. It also contains new monsters, new magical items, and new compendium classes to flesh out the world, as well as a set of basic rules for fights that pit large forces against titanic creatures.

Towers extending up to the sky, made of alabaster, with gold filigree. Beautiful statues of gods and angels and heroes and kings. A people who found their deeds on a philosophy of hope. A civilization at the summit of its majesty.

All of it long gone.

The Cold Ruins are all that's left. Broken towers. Shattered statues. Creeping undead vines grown over beautiful edifices. And the people... ruined. Lastlife is populated only with the undead, husks of what came before clinging to a horrible half-life. Their memories lost and gone. Their past glory, vanished.

In this *Chaos World* setting, written for the *Dungeon World* game system, you'll play undead adventurers trying to find something to fight for—the past or the future—in this cold and dreadful world. The book contains everything your group needs to play a game of *Dungeon World* in these haunting ruins, including new rules for playing the undead in Lastlife; adventure fronts and dangers for use in guiding your Lastlife campaign; a slew of monsters, magical items, and compendium classes for this terrible place; and more.



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