

# NIGHTMARE FOUNDRY

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*"So what you're saying," Fergus scratched his head, "Is that those things out there are animals?"*

*"Yes," the nervous man said, "Or they were once. The Foundry... changed them."*

*Lord Jeremy Bradley-Camberwell twitched aside a curtain edge, frowning at the chaos on his formerly well-kept lawns.*

*"And you said before the effect is spreading?"*

*The man nodded.*

*"I was trying to estimate how fast when I became trapped. My instruments were destroyed, but I would not be surprised if the wave-front has reached France by now."*

*There was a thoughtful pause.*

*"I'm not saying this is a storm in a teacup," Fergus declared, "But those beasts are hardly a threat to strong, well-armed men like us. We can gather everyone in the mansion, and sit it out until the army deals with them."*

*Jeremy smirked a little, "I wouldn't have predicted that an Irishman would be content to wait for the British Army to rescue him."*

*Fergus huffed, but he recognised that the old gentleman was trying to lighten the mood with a little banter, "It's about time it did something useful for a change."*

*"There's more to it than that, isn't there?" Father Simeon spoke up, fixing the scientist with a steely gaze, "I saw something much larger by the harbour."*

*The scientist swallowed, "The Foundry reifies abstract concepts. At this intensity, only the bestial nature of animals is brought out, but in time, elements of the human psyche can still-"*

*"What elements?" Jeremy asked, sharply.*

*"Um. Fears, guilt, desires. And all taking forms more dangerous and hostile than what we've seen so far."*

*"So if these things are going to get more dangerous, and this whole situation is spreading out of control, what can we do about it?"*

*The scientist faltered, his voice cracking. "If someone could get to the mansion, destroy the machine- but it'd be suicide! The field strength increases exponentially as you approach the epicentre."*

*Fergus stretched his arms out, cracking his joints. "Don't see that we have much choice. Die here or die there, it's all the same in the end."*

*"I agree," Jeremy said, "However slim our chances, it would be terribly shaming if we did not at least try."*

*"Then we're of one mind," the priest said, "Whatever the outcome."*

*"We can handle them if we're smart," Fergus said, "We survived the bloodbath at the lake."*

*"It's not the monsters out there that I'm worried about," Father Simeon said, "What will you do when your confronted by the darkest parts of your own personality? Can you face them? I know I cannot."*

# WELCOME TO THE NIGHTMARE

*"So you're saying that if we don't destroy it, we're all going to die. That's an explanation I can understand. It concentrates the mind."*

*- Fergus Doyle*

Nightmare Foundry is a game about a group of heroic people fighting their way through dangerous territory to destroy a machine that is bringing all the worst aspects of the human psyche to life.

It is set in a pastiche of Victorian England. Their journey takes them through a number of places on the way, each of which is terrorised by a monster created from dark secrets in the minds of the local people.

The characters must fight these monsters and, if possible, challenge the local people to change their way of thinking in order to prevent the monster returning.

## THE GAME MASTER

The Game Master, or GM, is one player who acts as the co-ordinator for the game. It is the GM who gives voices to the people the heroes meet on the way (called Non-Player characters, or NPCs) and who creates the fine details of the world and the monsters.

The GM is in 'charge' but only inasmuch as it is her job to run the game. She makes decisions about what happens in order to tell a coherent story and create drama and tension.

She can over-rule other players' wishes, but only in the interests of keeping the game fair, engaging and challenging.

## CHARACTERS

The other players pick one from a list of 8 characters. They do not get to customise their character or determine his or her abilities.

When there is a chance for a character to improve, however, the player can pick one option from a list, permitting refinement and expansion of the character's abilities.

The characters are defined very minimally, with pretty much their entire life history left for the player to create. Rather than needing to do this at the start of the game, the rules provide opportunities to do this as part of the mechanics.

These details form the basis of the final encounter: facing down the characters' innermost demons.

## MATERIALS

Copies of character sheets, one for each character, are at the back of the book. You need some pencils and erasers. You also need some dice, in sizes from d4 up to d10. You won't strictly need more than 3 of each, but more dice means less dice passing.

## THE WORLD

Victorian England was a time of great industry and expansion of learning, but it was also a time of unapologetic empire-building, workhouses, squalor and egregious moralising.

The Dickensian view of the Victorian era provides many opportunities for there to be crimes that are quietly glossed over and offences against the helpless that curdle the blood. The characters seek them out, not necessarily out of a sense of right and wrong, but out of the pragmatic need to address them so the monster created from them can be defeated.

Superficially, it's a world of steam trains, carriages with horses, revolvers and break-open rifles. Victorian dress, from the modest and practical to the modest and refined, is the yardstick. Although many parts of England are still very rural, there are very few places without obvious signs of human habitation. It would be very unusual indeed to travel for more than half a day without seeing at least a large farming community. Near London or any other major city, streets are paved and green areas are the exception rather than the rule.

Historical accuracy is not, however, a principle goal. In a game where a fantastic machine can warp matter and create something from nothing, it's only fitting that crazy steampunk weapons and vehicles are also on the table. Perhaps not at first, but certainly as the game progresses. Some of the abilities that the characters can acquire involve improbable equipment. The adventure-yarn aspect of the story is just as important as the social commentary aspect.

## PLAYER DISCRETION

This is a game where mature and possibly disturbing themes can appear. The dark secrets that create monsters can be genuinely terrible acts. Because the characters have to face the monsters, it's not possible to draw a discreet veil over horrible revelations. Pushing the envelope of what the players can stomach is an interesting part of the game, but under no circumstances should any player be left feeling genuinely uncomfortable or distressed. If there's a risk of that happening, the GM should close down that avenue immediately, by 'ret-conning' past events or changing what is happening.

# CHARACTER SELECTION

*"None of us can help how we're made, my lad. Once we're out of childhood, though, what happens next is our doing."*

*- Lord Bradley-Camberwell*

There are eight characters listed here, any number of which can appear in the game. Unlike many role-playing games, every aspect of these characters is fixed at the start of the game; the only choice you have is which one of them you pick. As you play the game, not only do you get to make choices as to how the character's abilities improve, but you also get to create a personal history for him or her, fleshing out the few details that form the basic package. In fact, this latter elaboration is necessary in order for your character to succeed in this dangerous mission.

Each character begins with a name, a gender, three attributes and a personal action. These personal actions are in addition to the standard actions every character has available. Personal actions are generally more effective than standard actions, but are narrower in application and might have other special rules associated with them. The meaning and use of these actions are covered in a later section.

The three attributes are:

**Might** - used for physically attacking monsters and people.

**Patter** - used to persuade, intimidate or draw information out of NPCs.

**Skill** - used for fiddly, complicated tasks such as fixing machines or applying medical treatment.

Most important of all, each character has a central contradiction included in his description. This contradiction is the opposite of their nominal role in society, and is a dark secret that

they have admitted to no-one, perhaps not even themselves. At the end of the game, at least one character must address his or her contradiction.

Characters also record how many Scars they have received. Scars need not be physical in nature, and they do not impede the character's ability to act. Instead, they record long-term debilitation. When a character receives too many Scars, he or she succumbs to poor health, death or weariness of spirit. All characters begin able to withstand 3 Scars. A fourth Scar takes them out of the game. Scars can be removed in a number of ways, and character can increase the number of scars they can bear.

Each character has his own section later on in this book, with the full list of ways he or she can improve during the game, and the conditions that have to be met to make those improvements.



## CHARACTER SELECTION

### LORD JEREMY BRADLEY-CAMBERWELL

#### *The Aristocrat*

Born to the privilege of rank, Jeremy's contradiction is that his education has led him to socialist views, that he dare not speak for fear of social ostracism and humiliation. He has come to loathe himself for the easy life he was handed on a platter.

Standard equipment: Pistols, rapier.

**Might:** 2d6      **Patter:** d4+d8      **Skill:** 2d6

#### Weight of the Line

Draw parallels between the current situation and some action of your forebears in the Bradley-Camberwell line. Roll Patter+d6. For each success pick one:

- *Change the mind of an ally.*
- *Encourage an NPC to fulfil his duties to his family, whatever the cost.*

For two successes:

- *End the mental crisis of another character.*

### MYFANWY JONES

#### *The Nurse*

Myfanwy is a competent nurse, but she knows in her heart that if she overcame her misgivings she could put her intellect and skill to use as a brilliant specialist in some field or other. Doing so would run counter to her strict sense of her place in the social order, and throw everything she has earned in life so far for an uncertain gain.

**Might:** 2d6      **Patter:** 2d6      **Skill:** d4+d8

#### Field Nurse

Spend a couple of hours treating the physical wounds of an ally, somewhere quiet and safe. Roll Skill+d6. For each success pick one:

- *Calm the patient down considerably.*
- *Remove a physical Scar the patient has suffered (only one character can be treated this way per location).*
- *Remove a corruption Scar the patient has suffered.*

For two successes:

- *End any physical crisis the patient is suffering.*

When you use this action, only the patient can receive Scars or enter crisis for failures.

## CHARACTER SELECTION

### SERGEANT ALISDAIR MACDONACHIE

#### *The Soldier*

Something changed in Sergeant MacDonachie. He's seen action in all kinds of places but something has cost him his belief in the rightness of Queen and country, and his sense of loyalty to the army. He is a soldier who no longer knows if he wishes to fight at all.

Standard equipment: Rifle, bayonet.

**Might: d4+d8    Patter: 2d6    Skill: 2d6**

#### Veteran

Hold your position against an advancing enemy you can see. Roll Might+d6. For each success pick one:

- Buy time for an ally to escape.
- Inflict Injury on a Monster.
- Give courage to an ally.
- Prevent a character other than you from entering physical crisis for the rest of the scene.

### FATHER SIMEON LUNT

#### *The Preacher*

For years, he taught his flock about the Good Book, steering them away from temptation. In time, the words he spoke at the pulpit began to taste more and more like ash. Having dedicated his life to God, he no longer believes in Him.

Standard equipment: A Bible.

**Might: d4+d6    Patter: d6+d8    Skill: 2d6**

#### Pray This Works

Make a hasty repair or a jury-rigged construction in a hurry. Roll Skill+d6. On a single success, pick one:

- Your patch job works completely as it is supposed to, but falls apart prematurely.
- Your patch job holds together as long as you need it to, but isn't completely effective.

On two or more successes:

- Your patch job works completely and holds together as long as it needs to.

## FERGUS DOYLE

### *The Navvy*

It's a hard, back-breaking job, but Fergus is equal to the task. Despite his gruff demeanour, he has always found time to appreciate fine arts, from painting to music to ballet. The disapproving stares from his social betters would be nothing compared to the disgust from his fellow navvies should they find out his hobbies.

Standard Equipment: A shovel.

**Might: d6+d8    Patter: d4+d6    Skill: 2d6**

#### Oh No Yer Didn't

Fight unarmed and alone against a foe that has angered you, as long as you don't fight to injure or kill him. Roll Might+d6. For each success pick one:

- *Demonstrate your physical dominance over the enemy.*
- *Knock the enemy clean out.*
- *Take something from the enemy.*

## SUSAN DEWITT

### *The Scoundrel*

It's easy to part fools from their money. Susan is one of the best at it. Staying one step ahead of the law, it used to be a game. Underneath the treacherous exterior, there's a part of her that just wants the law to fall equally on everyone, and not spare the well-connected and the rich more than it does anyone else.

Standard Equipment: Stiletto dagger, lock-picks.

**Might: d4+d6    Patter: 2d6    Skill: d6+d8**

#### Slippery Customer

Tell a story about a near-miss with the law you once had. Roll Patter+d6. For each success, pick one:

- *Allow a character to receive help from you in a task related to the story, even if you are not there to help him or her.*
- *Distract someone.*
- *Persuade an enemy to change a decision in your favour.*

If you do not accept a Failure for an extra Success with this Action, you can force a nearby ally to take any Failures you roll.

## SIR BARNABUS CORRIDGE

### *The Industrialist*

For all his wealth and social capital, Sir Barnabus is unhappy ruling with his business empire. What he wishes, more than anything else, is for a simple life with simple problems.

Standard Equipment: Small pistol.

**Might: d4+d6    Patter: 2d6    Skill: d6+d8**

### The Boundaries of Engineering

Spend at least an hour in a workshop of some kind, with tools and raw materials, attempting to make a useful weapon, machine or trap. Roll Skill+d6. For each success, pick one:

- *Inflict an Injury on a monster.*
- *Capture a monster, removing its threat for at least a while.*
- *A single successful operation of the machine you built.*
- *What you built is still in a usable condition afterwards.*

## ELSPETH GRANGER

### *The Rake-hell*

Hard drinking, hard loving, hard spending. That's how Elspeth 'Elly' Granger has lived her life. A regular sight at opium dens and disreputable theatres, she has a Reputation that leaves men and women both disapproving and envious. What, then, explains the sudden craving she has to settle down to a less riotous life?

Standard Equipment: Pearl-handled revolver.

**Might: 2d6    Patter: d6+d8    Skill: d4+d6**

### Good Health!

Engage someone in a battle of persistence, such as a drinking competition or an extended screaming argument. As long as you can keep the situation from becoming violent, you can score some advantage. Roll Patter+d6. For each success, pick one:

- *Your opponent is incapacitated in some appropriate way - unconsciousness, speechlessness, or something similar.*
- *Your opponent reveals some interesting information.*
- *Your opponent will be in big trouble with someone else.*
- *You find a fine vintage wine or aged liquor during the course of the battle.*

If you opt to accept a Failure in order to score an extra Success, you must choose crisis as the Failure you take.

# TAKING RISKS

*"If this goes badly, Father, I want you to see to it that my gravestone reads: 'It wasn't her idea and she didn't want to do it.'"*

– Susan DeWitt

The GM asks you for a dice roll when:

- Your character is attempting a task with a significant chance of failure.
- Success would provide a significant advantage.

If both of those criteria are met, then the GM adds the following:

- Failure carries a significant penalty.

The GM then determines which 'Action' fits your intention best. Each action determines what dice you roll, what you can get out of a success. Each character gets a number of personal actions, unique to him or her, but there is also a list of standard actions given shortly.

Menace is a quantity that slowly increases as the game progresses. It's a measure of the power of the Nightmare Foundry in the locality.

The GM works out what the difficulty is for the roll. Most of the time, the difficulty is equal to the Menace of the current location. However, there are a limited number of adjustments that the GM can make:

The Monster has already been defeated at this location.	-2
The roll is against the Monster itself.	+0 up to +3
The roll is against a Contradiction.	+2 up to +5

You roll the attribute, plus any extra dice specified. Of all the dice rolled, keep the two highest and add them up then subtract the difficulty. You then select a number of success outcomes and a number of failure consequences depending on your roll:

Risk Roll	Result
9 or more	3 Successes
7 – 8	2 Successes
5 – 6	1 Success
3 – 4	Nothing
1 – 2	1 Failure
0 or less	2 Failures

Whatever the result, you can always buy an extra Success by accepting an extra Failure, once per roll. Success outcomes are determined by the action you were performing. Failure consequences come from a general list given later. Usually, the same Success or Failure pick can be selected more than once.

## TAKING RISKS

You normally pick which success outcomes and failure consequences your character gets, subject to veto by the GM. Sometimes, the GM may force you to take a particular failure consequence instead of letting you choose an appropriate one. Generally this is done when facing Monsters, who often have specific consequences you do not know about. After you have made your selection, you and the GM narrate the task and its outcomes, weaving together the action, its outcomes and its consequences.

### Examples

*Jeremy is rolling Patter,  $d4+d8$ , and the current Menace is 2. He rolls a 4, for a final total of 2. He accepts the failure consequence.*

*Myfanwy is rolling Skill+ $d6$ , for total dice of  $d4+d6+d8$ . Menace is 3. She rolls 1, 1 and 6. Her roll is 7 (based on the two best dice), for a final total of 4. Nothing would happen, but she chooses to take a failure consequence in order to get a success outcome.*

*MacDonachie is rolling Patter,  $2d6$ . The current Menace is 5, but the Monster has been defeated, so the difficulty is 3. He rolls a 9, for a final total of 6. He earns a success outcome.*

*Father Simeon is rolling Might,  $d4+d6$ . The current Menace is 3, but he is facing the Monster without preparation so the difficulty is 6. He rolls a 6, for a final total of 0. He takes two failure consequences, but chooses to make that three in order to get a success outcome. Ouch.*

*Fergus is rolling Might+ $d6$ , for total dice of  $2d6+d8$ . Menace is 4, and he is facing a Monster with some preparation, so the difficulty is 5. He rolls 4, 6 and 8. His roll is 14 for a final total of 9. He scores three success outcomes.*

## Trivial Actions

If the action your character attempts does not meet the criteria for a dice roll, by either having no significant chance of failure or not providing a significant advantage, the GM decides the outcome, usually in your favour unless you abuse

the system to attempt a clearly ridiculous action on the grounds that it doesn't provide an advantage.

The list of success outcomes, for standard and for personal actions, is a list of suggestions as to what might be appropriate. It is not a guarantee that any specific outcome is always appropriate. The GM rules on which outcomes are available at any given time, and she can offer alternatives that match the action as she sees fit.

## STANDARD ACTIONS

In all of these actions, there is the unwritten success outcome 'anything else the GM agrees is appropriate'.

### Fight a Monster

If you have a suitable weapon, you can attack a monster or defend yourself from it. Roll Might. For each success pick one:

- The Monster receives an Injury.
- Drive the Monster away.
- Rescue an NPC from the Monster's clutches.
- Learn something about the nature of the Monster.

### Fight an NPC

If an NPC means you harm, or you need to impose your will on them through violence, you can fight with them. You need to be armed to the same standard as the NPC. Roll Might. For each success pick one:

- Drive the NPC away.
- Overpower and restrict the NPC.
- Injure the NPC.
- Take something from the NPC.
- Impress the NPC with your strength.
- Impress any other NPCs watching the fight.

For two successes:

- Kill the NPC.

## *TAKING RISKS*

### **Feat of Physical Strength**

If you need to run a great distance, climb a cliff, lift a heavy object under crisis or something similar, roll Might. If you score at least one success, the task is considered completed. For each success pick one:

- *Complete the task swiftly.*
- *Complete the task to a high standard.*
- *Prepare to face a Monster.*
- *Impress an NPC with your prowess.*
- *Discover an interesting piece of information.*

### **Coerce an NPC**

If you need to persuade a reluctant NPC to do what you want them to do, spend some time recounting parts of your personal history that explain why you want them to do this thing. Roll Patter. For each success pick one:

- *The NPC does what you ask.*
- *The NPC trusts you a little more.*
- *The NPC reveals something of themselves to you, in return.*

### **Get an NPC to Open Up**

If you want information from an NPC, rather than for them to do something for you, gain their trust by opening up to them first, telling them important details about yourself, your hopes and your regrets. Roll Patter. For each success pick one:

- *The NPC reveals something about themselves to you.*
- *The NPC tells you a secret.*
- *If you already know of a link between this NPC and the Monster, prepare to face it.*
- *The NPC trusts you.*

For two successes:

- *The NPC has an epiphany, coming to terms with some item of trauma or a problem in their life.*

### **Make an Introduction**

When you first meet an NPC or a group of NPCs and want to make an introduction for yourself and your allies, introduce yourself and your friends in sufficient detail that you express your current opinions of your allies. Roll Patter. For each success pick one:

- *It transpires you already know at least one of the NPCs.*
- *You are accepted into their homes.*
- *They believe your explanation for your arrival.*
- *They are prepared to provide equipment and weapons for you.*
- *They acknowledge your authority in matters regarding the Monster.*

### **Heavy Work**

When you repair or build a piece of heavy machinery, fortify a building against enemies or some other task involving heavy lifting or engineering, roll Skill. For each success pick one:

- *Your work does not require continual attention to keep operating properly.*
- *Your work is completely effective at its immediate task.*
- *You uncover a useful object in the course of your work.*
- *Prepare to face a Monster.*

### **Light Work**

When you attempt some task of precision and nerve, such as watch-making, surgery or planting explosives, roll Skill. If you score at least one success, the task is considered completed. For each success pick one:

- *You complete the task in a particularly timely manner.*
- *You impress any onlookers with your finesse.*
- *Prepare to face a Monster.*

In all cases the GM may offer you an alternative benefit for a success, as he feels is appropriate. If you have an idea for a benefit you can suggest it as an alternative.

If your group chafes under the idea of such tightly-structured actions and outcomes, the GM can adopt a more informal approach, simply declaring what attribute is used and determining the outcomes for success on a case-by-case basis in co-operation with the rest of the players.

that can redirect failure consequences and some Monsters have specific failure outcomes that hurt someone else.

It is always the character receiving a failure consequence that chooses exactly what kind it is, rather than the character making the roll. The only exceptions to this are consequences that affect all allies, and Monster-specific consequences that specify the type of failure as part of the redirection rules.

## FAILURE CONSEQUENCES

As with success outcomes, these options can be picked more than once in a single roll if appropriate. Sometimes, one of these consequences is not be serious enough to be a valid choice for the task you were attempting. If you are already alone, for example, becoming further separated from the group is probably not a big enough setback to count as a failure consequence.

- *Enter a physical crisis.*
- *Enter a mental crisis.*
- *Acquire a physical, mental or betrayal Scar.*
- *Make an enemy of an NPC.*
- *Lose the trust of an NPC.*
- *Make yourself beholden to an NPC.*
- *Cause trouble for an NPC.*
- *Undo some work done preparing to face a Monster.*
- *Become separated from the group.*
- *Lose something important.*
- *Give away a critical secret.*
- *Leap to a wrong conclusion.*
- *A consequence specific to the Monster you are facing.*

Note that by default it is only the character making the roll who can suffer crises or receive Scars. Some personal actions have special rules

## SCARS

Scars are permanent problems your character endures. A Scar does not necessarily make your rolls any more difficult, but by default you can only withstand 3 Scars, and the fourth either kill your character or leave him or her a broken wreck, unable to continue. Character can choose improvements that increase the number of Scars they can handle as the game progresses. Scars come in a number of varieties. When you receive one, write the first letter of its type in a Scar box on your character sheet.

A **physical Scar** is an injury of some sort. Your character has found a way to work around it, but the damage is obvious. A missing finger, a missing eye or a leg permanently in a splint is a physical Scar. When you receive one, you must describe what the injury is. The first time you make a roll where the injury would impede your character, you must make it as though he was in crisis.

A **mental Scar** is a profound feeling of guilt, anxiety or terror that your character cannot shake. It's likely to manifest as a mild phobia or melancholic behaviour. Once you have a mental scar, you should try to role-play its effect on your character at least once per location.

A **betrayal Scar** is a specific incident where an ally or friend has left you feeling betrayed. Your grudge may or may not be justified. When you receive a betrayal scar, you must describe what you will do to your betrayer in revenge, given a



## TAKING RISKS

chance. If you are ever given that chance later in the game, you must take it and follow through on your threat.

A **corruption Scar** can only be inflicted by a Monster. It means that the dark power of the Foundry has found a way into your body, tainting you. While you have at least one Corruption Scar, you cannot ever ‘Prepare to face a Monster’. However, unlike other kinds of Scar, corruption scars go away on their own in time.

### Examples

*Susan falls from a window, taking a failure outcome. She chooses a physical Scar. She describes how her ankle turns under her, with an audible popping sound. Although she can drag herself away, the ankle never heals properly, leaving her with a limp. Shortly after her fall, he has to impress a nobleman at a dance. Because her limp affects her dancing, counts as being in crisis for the dice roll.*

*Sir Barnabus tried valiantly to evacuate the burning stables, but has to shoulder 2 failure consequences. He decides the first is that his friend Lawrence, an NPC, is killed in the blaze. He then says the second is a mental Scar he suffers in grief at his friend's death. He develops a mild phobia of naked flames, which makes him very nervous around the hearth when he stays at an inn.*

*Elspeth is left banging futilely on the door after Susan abandons her in a factory stalked by a Monster. Elspeth is required to take a failure consequence, thanks to Susan's personal action roll. Elspeth chooses a betrayal Scar, vowing that should their positions ever be reversed, Elspeth won't hesitate to lock the door on Susan in revenge.*

*Jeremy comes off worse in a fight with a Monster. No-one, part from the GM, is quite sure what it is, but the bite mark on Jeremy's arm is festering and he's starting to have disturbing hallucinations. The GM has given him a corruption Scar as one of his failure consequences.*

When a character has taken more Scars than he can handle, he is effectively out of the game. The precise combination of Scars indicates what

has happened to the character to bring him down. Use the topmost result from this list that matches the character's condition.

At least one corruption Scar.	He is claimed, body and soul, by the Nightmare Foundry, and he might reappear as an enemy later on.
All physical Scars.	He dies.
All mental Scars.	He falls into insanity.
All betrayal Scars.	He becomes consumed by thoughts of revenge, and abandons the mission. He might reappear as an enemy later on.
At least half physical Scars.	He is too badly injured to carry on.
At least half mental Scars.	He is weary and his spirit is broken, so he can't carry on.
Otherwise.	He goes mysteriously missing. He might return as a neutral NPC or an enemy later on.

If a player's character is lost due to Scars, he can pick one of the unused characters and join the group at the next location. If an old character appears later, he is an NPC under the control of the GM.

Scars are not just a measure of how close to retirement your character is. They're a way for you to influence what form that retirement takes, if the worst comes to the worst.

## TAKING RISKS

### Examples

*Fergus receives already had 2 physical Scars and 1 mental Scar when he received another mental Scar. This puts him out of the game, too injured to continue.*

*Susan has improved can endure 6 Scars. She has 1 betrayal Scar, 3 mental Scars and 2 physical Scars, the maximum she can cope with. She receives a corruption Scar, and is consumed by the energies of the Nightmare Foundry.*

*Sir Barnabus has his maximum 3 Scars, all mental. When, in a particularly unfortunate roll, he opts to receive two Scars, one mental and one physical, he is overcome by weariness and bows out of the quest.*

## CRISES

A crisis is a temporary problem that lessens a character's ability to act effectively. There are two kinds - physical and mental. You cannot choose to enter a type of crisis you are already suffering. A physical crisis is an injury of some kind, temporarily problematic but one that heals in time. A mental crisis is a sort of minor breakdown, an inability to cope with the danger and chaos surrounding him. You should role-play this condition as long as it lasts.

Physical crises affect the attributes Might and Skill. Mental crises affect Patter and Skill. If an attribute is affected by a crisis, then you don't get to roll the best dice you would normally do for that attribute. So, a  $d4+d8$  attribute is more affected by a crisis than a  $2d6$  attribute. For personal actions, this means you still roll two dice and thus have a reasonable chance of success. For standard actions, it's unlikely that you will succeed.

Crises normally last until the next change of location, but can sometimes be ended early.

If your character is under an effect that 'prevents him entering' a crisis of a particular kind, then you can still select entering that crisis as a Failure if it would otherwise be appropriate to do so. In essence, you can 'soak' a failure

consequence each roll as long as the effect lasts and entering that kind of crisis is a plausible consequence.

No matter how many effects tell you your character rolls one less dice, you can only lose one dice in total. This is always the best dice from the attribute. You never lose bonus dice from personal actions.

### Examples

*Myfanwy is suffering a mental crisis as a result of failing to save a patient attacked by mad dogs. She is pressed into service attempting to treat another NPC's wounds. She can use her personal action, 'Field Nurse'. her Skill attribute is normally  $d4+d8$ , but it is reduced to a single  $d4$  because of the crisis. The dice she rolls are  $d4$  for what remains of her Skill, and  $d6$  for the bonus dice her personal action gives her.*

*MacDonachie has previously taken a beating from an angry mob. He is in physical crisis. When he tries to make a raft on which to cross a swollen river, he loses the best dice from his Skill. As it is usually  $2d6$ , he just rolls  $d6$  and hopes for the best.*

## ASSISTANCE

If another player wants his character to assist yours on a roll, he must first convince the GM that there's an effective way of rendering assistance. Each character can only assist another once per round, and cannot be taking any positive action in the scene while doing so. 'Dog-piling' all the characters onto a single roll is unlikely to be allowed.

When you receive assistance, you cannot roll the best dice for the attribute you normally would. However, the assisting character can lend you the best dice from his attribute instead. If more than one character assists you at a time, you only have to lose one dice from your normal roll and get one extra dice per helper. Remember that only the best two dice count for your roll in the end.

## TAKING RISKS

Characters with identical dice in an attribute are better at receiving assistance in a roll using it. Characters with different dice are generally better at providing assistance in that attribute.

Getting assistance from someone else is a good way to avoid terrible failure if your character is in crisis.

If someone in crisis attempts to assist you, they can only contribute their lower dice, as they don't currently have access to their highest dice.

### **Examples**

Father Simeon needs to make a Might roll. Fergus offers to help him. Simeon's Might is  $d_4+d_6$ , so he loses the  $d_6$ . Fergus' Might is  $d_6+d_8$ , so he contributes the  $d_8$ . Simeon rolls  $d_4+d_8$ .

Susan is undergoing a mental crisis and needs to make a Skill roll. From  $d_6+d_8$ , she is reduced to  $d_6$ . Sir Barnabus generously offers to help, providing a  $d_8$ . Susan rolls  $d_6+d_8$ .

Elspeth is using her personal action 'Good Health!', and would normally roll  $2d_6+d_8$ . She receives help from Jeremy, losing the  $d_8$  from her Patter and gaining a  $d_8$  from Jeremy's Patter. She rolls  $2d_6+d_8$ , keeping the highest two as normal. In this case, Jeremy's assistance provided no benefit to her, although it does keep him out of trouble.

Myfanwy is facing a terrifying Monster, and needs to roll Might. She receives help from MacDonachie and from Father Simeon. Her Might of  $2d_6$  is reduced to  $d_6$ , but she receives both a  $d_8$  and a  $d_6$  from those assisting her. She rolls  $2d_6+d_8$ , keeping the best two rolls as normal.

# MONSTERS

*"When you said it was like something out of nightmares, I was expecting something, I don't know, sillier. I've never had a nightmare like that, and I never want one neither."*

– Nurse Jones

The Nightmare Foundry's energies manifest physical presences based on human and animal thoughts and emotions - and these manifestations always seem to be dangerous and hostile. Each Monster the GM introduces is a unique challenge. The characters have to learn about it in order to stand a chance of fighting it, preparing for its assault in some way.

Mechanically, the players have to succeed at a number of rolls and choose 'prepare to fight a Monster' as a success outcome. Not all preparations are effective - the GM decides which are and which are not based on the details of the Monster he has created. For example, fortifying a farmhouse by boarding up the windows will be ineffective if the monster is tied to a specific person and can appear anywhere near where they are. The GM does not have to tell the players that a given preparation is pointless. She can wait until the Monster strikes to make that fact known. Details like that are one reason why the characters must gather information. Because each Monster is unique, players can't even use knowledge of Monsters they have seen in the game before without a risk of error. On the other hand, the GM should consider letting there be some consistency between Monsters within a single game, so the characters can use their experience to their advantage.

Some Monsters have a number of lesser servants, perhaps weaker versions of themselves. These servants do not benefit from the difficulty modifier of the main Monster, but may be able to cause some of its failure consequences.

## FIGHTING A MONSTER

At first, a fighting a Monster has a difficulty of Menace+3. For each successful piece of preparation the group perform, the difficulty reduces by 1 until it reaches Menace. After a scene spent fighting the Monster, the preparation counter is reset. Characters cannot Prepare to Face a Monster while they are fighting it!

Monsters can be driven away temporarily with the right success outcome, which can buy time to make more preparations or provide a breather if one character is in crisis.

A fight is divided into a number of notional rounds. In a single round, a character can make a risk roll or assist another character in a risk roll, but not both. The Monster does not get a turn to act, but failure consequences for characters reflect its desire to harm them. If a character wishes to avoid the conflict, sacrificing a chance to make a difference in exchange for relative safety, he can do so. However, such security is not guaranteed. The GM may force characters attempting to hide to make Fight a Monster rolls to evade its attacks.

Assisting another character during a fight is a way of avoiding fighting against a Monster yourself. If you assist rather than fight, you don't take failure consequences. Thus, it can be tactically sound to render assistance in ways that don't improve the dice rolled.

To destroy a Monster, the group must inflict Injury on it equal to the current Menace. While this is sufficient to allow the group to proceed, it is seldom a permanent solution. If the root cause of the Monster, the emotions and memories of the local population, is still present then it is only a matter of time before it reappears. To destroy the Monster permanently, the group must also uncover the secrets of the locals and find some way of dealing with the Monster's true source. The most obvious way of doing so is to identify the source through investigation and then use the action 'Get an NPC to Open Up' and take the two-success pick, if possible. Removing the source is most easily done after the Monster has been defeated by force of arms, thanks to the reduction in difficulty. If an attempt is made before the Monster is physically defeated, the GM may apply the 'Monster' modifier to the difficulty of the roll, or some fraction of it, as he deems appropriate. Finding out more facts before confronting the source of the Monster generally makes the roll easier, in a similar way to preparing to face it.

As the game continues and Menace creeps higher and higher, defeating the Monster through violence becomes harder. For this reason, working to find out the source instead can be a smart move.

Sometimes, when the source of the Monster is a single person, a ruthless option presents itself: kill the source, destroy the Monster. Many such sources are not exactly to blame for the existence of the Monster. Killing an innocent, even if it saves other lives, is not something that should be taken lightly. Other locals might object or attempt to stop the group, and the act itself might even inflict a mental Scar on the perpetrator, if the GM feels it appropriate.

## DRAMATIC FIGHTING

The characters' interaction with NPCs are often low-key. Teasing secrets out of reluctant witnesses and uncovering horrible truths is pretty downbeat. The fights with Monsters, however, are an opportunity to have high-energy, cinematic scenes.

A lot can happen in a single 'Fight a Monster' dice roll, in terms of success outcomes and failure consequences. This means that a single roll doesn't have to be just a split-second action, but can be a whole sequence of actions, involving scenery, NPCs and other characters. The GM and the other players should make the fights as interesting and over-the-top as possible. Variety in description is important.

If a fight with a Monster starts to drag, possibly because of a full round of 'Nothing' results where the characters choose to not get an extra success, it's a sign to the GM that the stakes aren't currently high enough. The GM should either put something important at risk – an NPC, a vehicle, that sort of thing – or have the Monster retreat for now.

### Example

*Susan is fighting off a Monster that used to be a hunting hound. It's six feet tall and bristling with teeth, not just in its mouth but all over its head and shoulders. The difficulty is currently 3, and she rolls 6. She chooses to accept an additional failure consequence in order to score a success, giving her 2 consequences in total. She picks physical crisis and becoming separated from the group as consequences, and the success as Injuring the Monster. She describes how the beast crashes through the barricade, howling loud enough to shake the windows. Susan climbs back to her feet, pulls out her dagger, and starts sidling for the exit. It pounces, knocking her to the floor and clawing her arm badly. She rolls across the floor, barely avoiding the snapping jaws, until she's standing where the window used to be. When it comes for her again, she picks up a wooden spar and spears it in the chest. It struggles free, throwing her into the garden in the process. Hearing the other hounds closing in, she starts running for the trees.*

## Trash Talk

If the Monster isn't given a voice, it can easily become just a set of rules and some dice rolls. In the absence of startling visuals, voices are the easiest way for the GM to make the Monsters appear threatening and frightening.

Because Monsters are born from human minds, it makes sense that they can talk. What they say is up to the GM. Giving away too many clues about their nature 'for free' risks making the residents of the town less relevant, so the talk is best restricted to threats, sinister predictions, and affectations of speech designed to make the Monster seem alien and disturbing.

### Monster Recap:

- Base difficulty is Menace+3
- Preparation can reduce difficulty to Menace
- Has Menace Injuries
- Has list of special failure consequences
- If all source NPCs are killed or 'cured' the Monster is destroyed

## TYPES OF MONSTER

There are several main categories of Monster. These descriptions are broad-brush and intended to act as inspiration for specific Monsters you create. Some example locations, including the resident Monster, are given in a later chapter. Types of Monster are listed here in approximate order of deadliness, low to high.

Remember that the Monster-specific failure consequences add to the usual list rather than replace it.

## Instinct

An 'Instinct' is a corruption of an animal, a beast formed from natural impulses and the desire to feed. Unlike most Monsters, Instincts are not born of humans and were not created by the Foundry from nothing. If they are destroyed in combat, they do not return as the animal bodies and minds that gave rise to them have themselves been destroyed. On the other hand, this also means there is no alternative to fighting them.

Animals bodies are twisted, exaggerated and enlarged, making them very dangerous. Fangs, venom, spines and claws feature heavily. Their horrific forms may even be unrecognisable as related to their original shape.

Instincts are most often encountered early in the journey, as they are the simplest kind of Monster to face. They can single Monsters, or a hunting pack. For a pack, the Monster only fights at full strength when the pack alpha is present. At other times, it does not add anything to the difficulty of rolls.

Suggested failure consequences:

- *You are surrounded by the pack or pinned down somewhere, unable to go for help.*
- *An NPC is killed and eaten.*
- *An earth-shaking roar or howl deafens everyone in the scene, preventing in-character communication.*
- *You are singled out for the hunt, and are chased relentlessly until you find help or safety.*
- *A corrupted leash, chain or other similar item becomes entwined around you, dragging you wherever the Instinct goes for the time being.*

### Regret

'Regrets' are manifestations of lost opportunities or feelings of remorse. Their usual modus operandum is to steal people and things, hiding them in remote, secret places in a doomed attempt to assuage their emptiness. Regrets can be centred around a particularly strong melancholy in a single person, or be a collective regret shared by a group, perhaps even every NPC at the location.

A Regret is ghostly, ethereal creature to look at. It avoids places where people are gathered, preferring to attack victims when they are alone and vulnerable. Deserted or empty buildings can often be raided for objects the Regret covets. In the dark, it is almost invisible. In the light, it resembles an unnaturally tall, emaciated human being with an abnormally large head and hands. It appears to be dressed in rags, but there are clues as to its origin hanging in chains from its body. All Regrets have their head completely covered, usually by bandages.

The Regret can manifest and vanish as it pleases, although it seldom has the presence of mind to do so if it is on the losing end of a fight.

The Regret has a lair, somewhere not too far from its source, where it stores everything it steals. When it fades out of existence somewhere else, it reappears in its lair a short while later. It wants to find its source, and keep its source close to it, but it does not itself know what the source is and so collects everyone and everything that catches its eye. Kidnapped people decorate its lair. They are not killed, except perhaps by starvation or dehydration, but seldom escape without help.

Suggested failure consequences:

- *You are taken to the Regret's lair.*
- *Your head becomes swaddled in bandages, like the Regret. You roll dice as if in crisis until someone cuts you out of them.*
- *An important object is stolen by the Regret.*
- *The Regret's melancholy gets inside your head, draining your confidence. Until the group moves to a different location, all your rolls are reduced by the number of mental Scars you bear. (Only once per character.)*

### Memory

Some memories are so traumatic, so inescapable, that the Nightmare Foundry feeds on them and compels them to repeat over and over again. A 'Memory' is a specific re-enactment of such an event, performed by figures barely recognisable as human. The source of the Memory is any person who remembers the original event. People who learn about the events that gave rise to the Memory later on (such as the player characters, for example) do not count as sources.

The Memory is a single entity, although it typically inhabits a number of different bodies. These bodies re-enact the event over and over, to an unvarying script, at a specified time and location. They appear suddenly at the start of the cycle, and disappear just as suddenly at the end. To look at, the bodies are headless humans, covered in scars, scabs and with jagged metal spikes and chains driven through them.

The highly ritualistic way the Memory performs its re-enactment would not be dangerous, except that people are sometimes drafted in to fulfil one of the roles in the show. People thus affected are either temporarily bewitched into taking part, or physically restrained while the re-enactment takes place. Being forced to participate is a traumatic experience. NPCs who escape, covered in cuts and bruises, are frequently driven to take their own lives as the supernatural horror never really leaves them. As murders are an obvious event to

produce a Memory, victims are often killed outright. Sometimes this means that the Memory is self-extinguishing, because it kills everyone who remembers the original event. With enough victims available, the chances of picking the few that are its sources are slim, so this is unlikely to happen without intervention by the group.

Using violence against a Memory takes on a special meaning- the Memory cannot itself be killed, but sufficient injury forces it to deviate from its script, ending the re-enactment prematurely. Unlike other Monsters, the reprieve only lasts until the next regular time the re-enactment would take place.

As a Memory is tied to a location, it can be one of the easiest to prepare for. On the other hand, the first step in many Memories' ritual scripts is something along the lines of 'someone is dragged to the primary location', thus meaning they can't all be rendered harmless simply by keeping everyone away from the haunted location.

Suggested failure consequences:

- *You become part of the ritual, unable to act under your own volition until it is over.*
- *An NPC becomes part of the ritual.*
- *A character drafted into the ritual enters Crisis.*
- *A character drafted into the ritual acquires a Scar.*
- *An NPC in the ritual is killed.*
- *An NPC in the ritual is brutalised.*

## Fear

A Fear springs from a collective source, a barely acknowledged primal terror or hatred that runs through the location. It exists purely to visit death and destruction on the locals. Some Fears can be of darkness, outsiders, Indians, science, non-conformists or any other identifiable 'out group'. The wandering characters themselves might well fit the bill.

A Fear acts to feed itself, stoking the fires of fear and hatred. It does this by taking on a form that matches the fear itself, and performing whatever terrible acts are needed to perpetuate the phobia. Its largely anonymous appearance is just specific enough to be mistaken for the target of the fear, rather than something clearly Monstrous.

This can have consequences. If the target of the locals' fear is a group present in the location, then there may be revenge attacks against the people the locals believe were responsible. This can lead to a downward spiral of violence and intolerance that can be almost impossible to stop.

Because of the way that the Fear is shared by potentially a large number of people, it is very difficult to kill all the possible sources. Persuasion, on the other hand, can be very effective if the true nature of the enemy can be demonstrated conclusively.

Suggested failure consequences:

- *An innocent is implicated.*
- *A character becomes associated with the Fear in the minds of the locals.*
- *An NPC is killed when mistaken for the Fear.*
- *Another, lesser, Fear is created.*



### Desire

Desire begins as a personal fascination with something. If it is allowed to build without some kind of release, it can come to dominate the mind of the affected. If the radiation of the Nightmare Foundry finds such a person, their Desire is warped into something far more powerful and sinister. The person undergoes sporadic possession by his or her own Desire, driven beyond reason to try to satisfy a hunger that can never be sated. The type of Desire determines the aberrant behaviour of the sufferer. A craving to drink blood, a desire to possess coins or pyromania might not destroy a community, but can leave its spirit shattered. Darker Desires, such as cannibalism, murder lust or insatiable carnal appetites leave a trail of victims behind them.

Perhaps the worst part of a Desire is that it is communicable. Close encounters with a Desire, such as being a victim of it, can let it into the mind of a person. Left unchecked, Desires can create mobs of maddened people, alternately acting in concert and fighting amongst themselves for the spoils. There is no reason why an entire village or small town could not already be infected by the time the group arrives.

The only outward indication of possession, other than aberrant behaviour, is a grossly distorted jaw, running down almost to the navel. When not in the grip of Desire, infected individuals look perfectly normal. Open discussion of the target their mania can drive someone into a possession from a standing start. Absent of obvious triggers, someone might go days between episodes, only entering one when the craving has gone unfed for too long.

It is only possible to attack the Desire when it has possessed someone. Inflicting sufficient Injuries on it will drive it out of all hosts it has infected, leaving them with their own minds. The specific host who was beaten to a standstill will be groggy, but physically unharmed. Like other Monsters, the Desire might return in time, but the immediate threat is resolved all at once without having to fight each and every infected NPC.

Suggested failure consequences:

- *Acquire a corruption Scar, indicating that you have become infected by this Desire.*
- *An NPC becomes infected.*
- *You suffer a temporary bout of unnatural desire, brought on by the psychic energy of the Monster.*

### Vengeance

A 'Vengeance' is only ever associated with a single source person. What was once a grudge or a genuine cause for revenge has been twisted and exaggerated out of all proportion. The need for vengeance has taken on a life of its own. A Vengeance wants to inflict misery, pain and death not just of the target of its source's legitimate grudge, but on everyone and everything that is not its source. The original target is usually an early victim, but the Vengeance lives on. Indiscriminate carnage is the order of the day.

A Vengeance lives in shadows, and resembles a human shadow cast on a wall of floor. It can hide itself perfectly in darkness, and jump from one shadow to another. When it gets close enough to its chosen target, it strikes. When hidden, the only indication it is close is a sudden drop in temperature that can be felt even through warm clothes.

Vengeances tend to concentrate on one victim at a time, toying with them for a while before killing them and moving on. It also speaks to the source, comforting them and describing its activities in great detail, as to a close friend. Sometimes, following up rumours about people who talk to themselves is the only way find the source of a Vengeance. The source is never a victim of the Vengeance.

## MONSTERS

Suggested failure consequences:

- *Become the next target.*
- *An NPC is physically scarred or maimed.*
- *You are discovered looking suspicious, seemingly the only possible perpetrator of what the Vengeance has just done.*
- *Someone you dislike is hurt by the Vengeance, making you look guilty.*

### Demon

Some people don't need the Nightmare Foundry to be monsters all on their own. Some aspect of their personalities, repulsive and evil, guides their actions. All the Nightmare Foundry can do is feed that part of them, letting it grow in power and arrogance. Demons are the second most dangerous type of Monster the group can encounter.

The Demon and the human are inseparable. Defeating the Demon kills the human, and the human cannot be killed easily because the Demon is a permanent part of him. Many Demons don't even bother hiding their nature, spreading terror and pain to their former friends and neighbours. Physically, Demons resemble the humans they used to be, but with the addition of a conspicuously monstrous feature. Ram's horns, a tail, claws, a red skin - any look traditionally associated with the devil or other malign spirits might be present. A Demon is physically incredibly strong.

Demons seek to engage in the same depraved actions that created them, as often as possible. If this results in the deaths of its victims, it has to roam farther and farther afield to find its prey. If its victims are tormented rather than killed, it imprisons them so they are close to hand when it feels the need to torture them again.

Suggested failure consequences:

- *You and another character acquire physical Scars.*
- *A number of NPCs are killed or injured.*
- *A building is destroyed.*
- *The Demon rips something apart, undoing all Preparation so far done.*
- *The Demon drags you away to its prison.*
- *The Demon drags an NPC away to its prison.*
- *An imprisoned character is tortured and suffers two mental Scars.*
- *An imprisoned NPC is tortured and loses his or her mind.*

### A Combination

Some locations have more than one Monster. One is be the primary threat, probably part of the obstacle that needs to be addressed, and any others distractions or complications. Instincts make good additional Monsters, as they are relatively simple and can made to interfere with the main Monster hunt quite easily. Another option is to have the secondary Monster be one tied to just one person, like a Demon or Vengeance, contrasted against a more widespread threat such a Fear or Memory. The two Monsters may even be linked in some way, tied to the history of the location.

## THE CONTRADICTIONS

The final location is at the heart of the Nightmare Foundry itself, where the characters face their own personal Monsters, called Contradictions. Each Contradiction is the embodiment of the tension within the character, as given in the character selection chapter and elaborated on in play. They must be fought sequentially, with little opportunity to recover between them. Not every character's Contradiction needs to be fought, if you are playing a short game. The GM decides how many need to be defeated and which characters they belong to. The Spotter role decides what order they are fought in.

Contradictions are huge, standing at least twenty feet tall, powerhouses of strength and exemplars of arcane potency. The GM is at liberty to embellish them with whatever details suit the character they sprung from. The base difficulty for fighting a Contradiction is Menace+5.

It is not possible to Prepare to face a Contradiction in the usual way. Instead, the difficulty is reduced by 1 for each insight another character can give into the one who's Contradiction is being fought. Each other character can only provide one insight per Contradiction, and the minimum difficulty is Menace+2. Whatever the current Menace, Contradictions only take 3 Injuries to destroy.

If there are only two characters, the limit on insights per character is removed. If there are only two, then the limit is two insights per customer.

When the group fights a Contradiction, its corresponding character cannot participate. The Contradiction knows him better than he knows

himself, and can counter anything he might try. He can, however, voluntarily shoulder any failure consequences his allies might suffer. If the character dies, as the result of a consequence or as a final act of desperation, the Contradiction is destroyed.

Unlike ordinary Monsters, Contradictions are not always fought with Might. They are so close to the Nightmare Foundry itself that reality warps around them in strange ways. Haranguing the Contradiction with a well-judged diatribe can injure it. Each round, the GM picks one attribute out of the three, and that attribute is used to fight the Contradiction. The roll is still 'Fight the Monster' with the same success picks as normal. Some personal abilities might be useful in this final conflict, and grant their bonus dice to the roll, if the GM permits.

Suggested failure consequences:

- *The character associated with the Contradiction sacrifices any chance of changing his nature.*
- *The character associated with the Contradiction openly admits he has been living a lie.*
- *The character associated with the Contradiction turns his back on everything his life has been up to this point.*

### Contradiction recap:

- Base difficulty is Menace+5
- Insights into the source character can reduce difficulty to Menace+2
- GM picks which attribute is used to fight it round to round
- 3 Injuries
- Source character cannot fight or assist
- Source character can choose to accept consequences to take the heat off his allies
- If the source character dies, the Contradiction is destroyed

# SCENES AND LOCATIONS

*"Admit it - we're lost. Your little diversion through the very middle of nowhere is probably going to get us eaten by demonic cows."*

*- Sir Barnabus*

The basic unit of the game is the 'scene'. A scene is a period of in-game time based around a single place or activity, involving one or more characters. The GM decides how it starts and when to draw it to an end. An important part of being a GM is eliciting ideas for scenes from the other players, and making sure each player gets a fair amount of 'screen time' for his character.

## THE JOURNEY

The game is a travelogue, a journey from Camberwell Manor to the Science Museum in London. Not all places the groups visits along the way are troubled by Monsters, but those that are in trouble are called 'locations' and each has a series of scenes where the group investigates, fights and eventually overcomes the resident Monster. Each location is self-contained, and the only things that persist from location to location are what the characters take with them.

If the character specifically try to recruit NPCs to travel with them, The GM should consider why they are asking. If it's because the NPC is entertaining and the players want him to stick around, she should let the NPC travel with them. If it's purely to have more cannon fodder for failure consequences or out of a general sense of 'the bigger the group, the better', she should give the NPC a reason to decline the invitation.

## CAMBERWELL MANOR

The first location of the game is always at Camberwell Manor. The characters have, for one reason or another, congregated at the Manor after near-misses with whatever Monsters are in the area. There is no Monster to fight or obstacle to overcome. It lets the characters introduce themselves to each other, tell tall tales of how they fought their way here, and form a group resolve to shut down the Nightmare Foundry once and for all.

An important NPC in this location is the Scientist. The Scientist was involved in the project to build the Nightmare Foundry, and fled the scene as fast as he could. It's coincidence that he's reached Camberwell Manor, but as he's here he can give the characters information on exactly what is causing all the mutations and horrific visitations. It's up to the GM how to play the Scientist, but these key pieces of information should be given:

- ◆ The Nightmare Foundry was an experiment gone wrong.
- ◆ It was built in the cellars of the Science Museum in London.
- ◆ It was meant to give its operator the ability to create matter and energy based on thought.
- ◆ Instead it gives life to only the worst parts of the human psyche.
- ◆ Everybody else involved in creating it is dead, mad or monstrous.

## SCENES AND LOCATIONS

- ◆ Its powerful aura will spread all over the world if it isn't shut down.
- ◆ This key unlocks the chamber where it is stored.

If the players are fully clued in on the premise of the game and its structure, this speech can be short and characterful. If the players are coming to the game blind, or are hazy on the details, then the GM could take the time to make sure everyone is up to speed. It's important to emphasise that the premise of the game is that they accept the task.

The characters have an opportunity to prepare themselves. Some already have weapons or tools they can use as weapons, but a search of the Manor might turn up some more. Other equipment, such as provisions, can also be sorted out, perhaps involving a risk roll. Once they are happy with their preparations, they set out.

This first location has a Menace of 2.

In a very short game, perhaps a single-session one, Camberwell Manor can be narrated by the GM as an introductory vignette.

## ARRIVING AT A LOCATION

Every time the group moves to a new location, several things happen in order.

Every character can **remove 1 Corruption Scar**. The taint that Monsters of the Nightmare Foundry give them dissipates with time.

All characters **end any crises** they were suffering.

Each player has the opportunity to have his character **voluntarily enter crisis in order to remove a Scar**. Entering physical crisis removes a physical scar, entering mental crisis removes a

mental Scar. Betrayal and Corruption Scars cannot be removed in this way. By taking it easy, the character recovers a little. This does not mean that a physical injury is cured, just that the character has an opportunity to let it heal properly in an otherwise desperate journey to London.

The GM might **increase Menace**. She should always do this for the first location after Camberwell Manor. The recommended rate is every other location, although Menace should never be more than 7. If the GM has a rough idea of how many locations will be visited over the course of the game, Menace increase can be adjusted so that it reaches 7 at the final location - the Science Museum.

Although higher Menace lets characters pick better improvements, it makes the location harder overall. Defeating the Monster, in particular, gets harder in two ways- difficulty targets and Injury totals. The rate at which Menace increases is the GM's primary tool in adjusting how hard the game is. It is better to err on the side of easy - even cakewalks can be entertaining.

Next, the player with the Navigator role **describes what the new location is**. As described in the Roles chapter, the extent of this depends on how much leeway the GM gives the Navigator. In any case, the Navigator should concentrate on providing interesting hooks for the rest of the players to use, rather than nailing down every detail. The more the players and GM have to work with, the easier it is to make an interesting location.

The Spotter then **describes the obstacle that prevents further travel**, again as described in the Roles chapter.

If a character died at the last location, or a player has joined the group, then **any new characters are introduced**. New characters can either be found at this location, or have joined

the group on the journey from the last location. They only have their starting abilities at this point, but they do get to improve in the next step.

Each character can **improve** by taking a new item from his improvement list. Each character has his own chapter containing this improvement list. The only limit on what improvement is taken is the current Menace, as improvements can only be taken when the Menace reaches a certain level. Some of these improvements have a specific story attached to how the character receives it. These can be played out as a small scene right away, if the group wants to. If a player prefers, he can defer his improvement until a later scene at this location, thus making the vignette part of a larger scene. If the improvement is not claimed before the groups moves away from the location, the opportunity is lost.

The GM begins the **first scene of the location**. This should be done by cutting right to the first tense and dangerous moment she can think of. There's no reason why this can't be when the group meet the surly locals for the first time, but the need for variety dictates that unless there's something particularly powerful about that first encounter it's better skip past it to something else.

## LOCATION DETAILS

At each location, the GM needs to flesh out the people there. Some locations have only a handful of people, perhaps as few as 3, but medium to large sized towns will have hundreds or thousands. In either case, the GM needs to make sure there are enough interesting things for the characters to do, enough clues as to the nature and source of the Monster, and enough ways of preparing to fight it. The GM can some or all of these things out by hand, or improvise them as and when it's interesting to do so, as she prefers.

Building up NPCs, and the places they inhabit, gives more material for the players and GM to work with to make scenes interesting. Off-the-cuff details bring the location to life, even if they have no particular relation to the Monsters or obstruction.

## Relationship Maps

One handy way the GM (or the players) can keep track of NPCs is to create a relationship map. All this is is a diagram with each NPC's name in a bubble. As links between NPCs are discovered or created, lines are drawn between them along with a few notes as to what the relationship is.

They are useful as a quick reference, particularly as to names, but they can also be used to construct complicated local politics.

## Description

The GM's description of the location is not intended to provide a list of the important places in the area, or provide any sort of clue as to the Monster. It should be there to add colour and interest and establish what kind of settlement the characters have arrived at. Rural areas might still be attempting to function as normal. Large towns could be hotspots of Monster activity, because of the sheer number of people in close proximity. The closer the group gets to London, the more severe the effects of the Foundry and the more distorted and twisted places will be. Towns might have become depopulated, either due to rampant Monster infestation or following a mass exodus.

Even the buildings and the terrain itself start becoming warped once London is close - say when Menace reaches 6 - leading to nightmarish distortions of familiar objects. If the last few locations before the Science Museum are actually in London, then the GM can decide whether the capital is eerily quiet or absolute bedlam.

The description is an opportunity to mould the feel of the game and to make it clear just how much of a mess of the world the Nightmare Foundry has made.

### The Surface

When the characters first arrive at a location, they see one side of it; its superficial appearance. This is a good opportunity to introduce the major NPCs the group has to deal with. No location will appear to be completely untroubled - the Foundry has seen to that - but it might attempt to conceal the problem the Monster presents, assuming the locals understand the danger at all.

The purpose of the 'surface' is to get the characters invested in their relationships with NPCs before the secrets start to be exposed.

### The Secrets

Every location has secrets. Many of them are unrelated to the Monster, but affect how the NPCs interact and what opinions they hold of the characters. These secrets might not help the characters defeat the Monster, but they make the location and its people seem more real. When an NPC acts on one of these secrets, it helps to stir the pot and create interesting scenes. The mundane secrets themselves can also act as red herrings when the characters investigate the situation.

### Opposition

The characters face a Monster, which is implacably opposed to them. There might be other opposition, in the form of the locals. If they distrust the characters, they will be reluctant to offer any assistance or do what the characters ask of them. If the character embark on a course of action that seems to threaten a local, even with the best of intentions, there will probably be some push-back. Avoiding having to treat the local population as another problem to be solved help the group immensely, and the GM should not hesitate to make extra difficulties when it seems appropriate.

The more difficult the GM makes defeating the Monster, the longer the characters spend at that location. In short games, keeping the opposition simple and being generous with clues and preparation is essential.

## LEAVING A LOCATION

Before the group leaves the location, some characters might want to visit some plot hooks one last time, or take action to try to prevent the Monster from reappearing. The GM should make these scenes short, so the group can move on to the next location, but these scenes are still important. They give the players some closure, as there won't be an opportunity to go back to this location.

## THE SCIENCE MUSEUM

The final location of the game is the cellar level of the Science Museum, where the Nightmare Foundry was built. Follow the list for changing locations as usual, except that the Navigator is limited to describing how the fabric of the building has been warped by close proximity to the heart of the madness. The Spotter does nothing now, but has a particular role shortly. The group enters the cellars of the museum, and approach the laboratory where the Foundry itself was built. The GM can describe the full horror of the device itself and how it has corrupted the space around it and grown into the foundations of the building itself.

Unlike other locations, the Science Museum is simply one fight against a Contradiction after another. The GM determines what characters have Contradictions present, and the Spotter decides what order they are fought in. The GM should leave time for a breather between each fight - enough for the characters to use some personal actions to try to end crises - but still consider them part of the same scene.

## SCENES AND LOCATIONS

As described in the Monster chapter, Contradictions are more dangerous opponents than normal. It is entirely possible that the fight with any given Contradiction will kill, or at least force the retirement of, one or more characters. If the Contradiction's source character dies then the Contradiction is destroyed. In this desperate, final scene, a scorched earth policy might work very well.

Depending on how the rest of the journey has gone, the characters could be weary, on their last Scars and generally struggling. Alternatively, they could be riding high and in good health, bristling with equipment and with a gaggle of NPCs to act as bearers. The GM should be more forgiving or more demanding with insights to adjust the difficulty.

### Good End

If at least one character survives the series of fights he is able to destroy the Nightmare Foundry. It is up to the GM to decide whether the result of this act is described in the game or left unstated. To avoid the game ending with a hollow victory, the GM should not make the outcome a worse one than leaving the machine running. It's unlikely that everything will be smiles and rainbows, but at least the world is saved.

### Bad End

If all the characters are taken out of commission then the Foundry keeps running, and eventually saturates the entire world with its energies. Perhaps there is another group attempting to shut it down but these characters have, in the end, failed. The ultimate fate of the world is unknown.

### Ambiguous End

If the group is reduced to a single character, and that character's Contradiction has not yet been defeated, the best outcome that can be hoped for is stalemate. The character can't hurt the Contradiction, but neither can it hurt him. Until the character succumbs to the Foundry or someone else breaks the stalemate, nothing can happen. It's not that much different to the bad end, except the bragging rights for the survivor.

By the final location, the players have created some interesting back-stories for their characters. The GM should exploit them to the hilt in describing the Contradictions. Where something less than the full set of Contradictions is fought, the GM should pick the ones that are the most interesting. This also makes it easier for the characters to display insights relating to them.



# CHARACTER IMPROVEMENT

*"Please, we should not bicker amongst ourselves. This is a learning experience for all of us, and many of the things we are learning are about each other. We must co-operate, or we are lost."*

*– Father Simeon*

Each character has a list of improvements he can acquire through play. These are normally received between locations. Some are simple attribute improvements. Some grant the character a new personal action he can use. Others give him special, sometimes unique bonuses or mechanical abilities.

Improvements are organised by the minimum Menace required to gain them. When a character improves, he can pick any single improvement available. He does not have to pick from the best tier currently available. No single improvement can be picked twice.

Some improvements have a short vignette describing how the character acquires it or developing the character a little. While you don't have to follow this vignette exactly, you should describe something broadly similar when your character receives the improvement. You always have the option of deferring describing this vignette, and actually gaining the benefit of the improvement, until a later point in the next location. For example, you could defer the discovery of a useful weapon until just before a fight.

Early improvements tend to reflect the character's outer self. Later improvements tend to reflect what's in his heart, something related to his contradiction.

## COMMON IMPROVEMENTS

### Attribute Changes

Attribute changes are permanent. There is no requirement to get all the step of improvement for an attribute. Thus, if you skip over some early attribute changes you can spend your improvements more efficiently.

### Personal Actions

Personal Actions are defined in the same way as the personal action the character starts with. Later personal actions come with a better bonus dice, making them more powerful.

### Extra Scars

All characters can increase the number of Scars they can endure, some more than others.

## STORED DICE ROLLS

Some characters can get a one-time 'cheat' that lets them replace a single dice they would roll with a specific number. This can be used on any dice roll the character makes, but it has to be spent before dice are rolled.

# LORD JEREMY BRADLEY-CAMBERWELL

*"Now see here. I don't know where you learned to talk back to your betters, but you'd jolly well better unlearn it, you oaf. Jack's as good as his master, is he? Buck your ideas up."*

Jeremy is an all-round character. He can be very useful for helping other characters but can also contribute to defeating the Monster through preparation or fighting in person.

Standard equipment: Pistols, rapier.

Might: 2d6      Patter: d4+d8    Skill: 2d6

## ADVANCEMENT

### Menace 3+:

- ◆ Patter: d6+d8.
- ◆ Skill: d4+d8.
- ◆ 1 Extra Scar. *"There are fires on the horizon, back the way they came. Could it be Camberwell Manor, and all its history, is engulfed in flames? Jeremy doesn't know. But even if nothing else of the family survives this chaos, Jeremy will make sure he does."*
- ◆ Personal action: Leading from the Front. *"Jeremy remembers the tales his grandfather used to tell about the campaigns he fought in. Slowly, he runs his fingers over an old medal, a family heirloom. He always felt, in his heart, that he would never live up to his lineage's courage. Perhaps, after all, there is a chance he might."*

### Menace 4+:

- ◆ Might: d6+d8. *"Jeremy has to stop, out of breath, at a stile. He's more used to travelling on horseback, and the days of travel are sapping his energy. He catches sight of his reflection and hates what he sees. He realises that he can no longer hold back, and must give everything, even his life, if that's what it takes."*
- ◆ Skill: d6+d8.
- ◆ 1 Extra Scar.
- ◆ Personal action: Avid Reader. *"He looks at his weapons helplessly. He barely knows how to use them, and yet he has to, for the sake of the world. Perhaps, after all, he should stick with what he knows, what he is best at: reading."*

## LORD JEREMY BRADLEY-CAMBERWELL

### Menace 5+:

- ◆ Patter: 2d8.
- ◆ Stored roll: 5. *"Pulling himself out of the mud, Jeremy can't help but smile wryly. In this rain, he can barely tell his companions apart. Come to that, no-one can tell him, the inheritor of a title and an estate, from the ordinary folk he is travelling with. He is one of them, and nothing greater than any of them."*
- ◆ Personal action: Feel No Shame.
- ◆ Personal action: The Law. *"The policeman had been dead for at least a day. Jeremy couldn't tell what had killed him, and he didn't care to find out. But the poor man's badge might come in handy."*

### Menace 6+:

- ◆ Might: 2d8.
- ◆ Patter: d6+d10. *"He was cold. He was tired. He was fed up. Day after day of forced march, nights on uncomfortable, borrowed beds. Cold to the marrow all the time, and with no certain knowledge he'd see the next dawn. Suddenly, he realised- for some of his companions, every day was like these days. Old platitudes rang hollow, and he found a new respect for anyone who hadn't had the easy life he had."*
- ◆ 2 Extra Scars.
- ◆ Personal action: Silent as Death. *"Jeremy had always been good at hide and seek. It had come in handy when he was at public school, staying hidden from the prefects and the teachers. The prospect of an unpleasant death brought back those same feelings of fear, along with the old skills."*

### Menace 7+:

- ◆ Patter: d8+d10.
- ◆ Skill: d6+d10.
- ◆ Stored roll: 7. *"Jeremy looked at his companions. After all they had been through, the dangers they had faced and the horrors*

*they had witnessed, he felt closer to them than he had ever felt to anyone else. He would work alongside them as equals, now and forever."*

- ◆ Personal action: Elephant Gun. *"He knew by the size of the gun case what he would find inside. Such a treasure, in an abandoned house. Jeremy wondered if he had ever met the owner. The sort of person who owned a weapon like this was probably from Jeremy's social circle - the sort of person Jeremy had come to hate. But at least his treasured possession could be put to good use. It didn't come with many bullets, but with a gun like this you never needed many."*

## PERSONAL ACTIONS

### Weight of the Line

Starting action.

Draw parallels between the current situation and some action of your forebears of the Bradley-Camberwell line. Roll Patter+d6. For each success pick one:

- Change the mind of an ally.
- Encourage an NPC to fulfil his duties to his family, whatever the cost.

For two successes:

- End the mental crisis of another character.

### Leading from the Front

Menace 3+

Stand your ground against a supernatural foe, while other people watch. Roll Might+d6. For each success pick one:

- Inspire an NPC to fight with you.
- Prevent the Monster from fleeing.
- Pick another character. If their next action Injures the Monster, they Injure it one extra time.

If you do not score at least one success on this roll, you must choose to receive an extra Failure consequence to get a Success.

## ***LORD JEREMY BRADLEY-CAMBERWELL***

### **Avid Reader**

Menace 4+

Spend some time poring through parish records, personal diaries or some other written record. Roll Skill+d6. For each success pick one:

- *Discover a secret about an NPC.*
- *Discover a secret about local history.*
- *Discover a secret a local landmark.*
- *Discover a secret about another character.*
- *Discover a secret passage or route that no-one else knows.*

### **Feel No Shame**

Menace 5+

Tell another character about a time when you were weak, when your despair or your inaction caused someone else to suffer. Let them know that no-one can bear up under every strain they face, and that there is no shame in faltering when times are hard. Roll Patter+d8. For each success pick one:

- *If the character is in mental crisis, he can make his next roll this scene as though he was not.*
- *Bolster the courage of an NPC.*

With two successes:

- *Remove a physical Scar the patient has suffered (only one character can be treated this way per location).*

### **The Law**

Menace 5+

Present yourself as a police officer to an NPC who is being violent or withholding something. Relate a 'case' you worked on (or rather, make one up), that is similar to the current situation. Roll Patter+d8. For each success pick one:

- *The NPC ends his violent conduct.*
- *The NPC gives up what he has stolen.*
- *The NPC reveals what object he has been hiding.*
- *The NPC confesses to a crime.*

If you accept any failure consequence, the NPC learns that you are only impersonating a police officer, and you cannot use this action until you reach the next location.

### **Silent as Death**

Menace 6+

Stay perfectly still and quiet, somewhere out of immediate sight or under some sort of camouflage. Roll Skill+d8. For each success pick one:

- *Reduce the Monster's difficulty by 1 for the next action any character takes.*
- *Remain unnoticed by the Monster.*
- *Learn an interesting fact from an NPC who doesn't know you are here.*

### **Elephant Gun**

Menace 7+

Brandish the elephant gun, to fire or to intimidate. Roll Might+d10. For each success pick one:

- *Injure a Monster.*
- *Protect yourself against entering mental crisis for the rest of the scene.*
- *Terrify an NPC into doing exactly what you ask.*

The first failure pick you take must be a physical Scar for an ally or the death of an NPC.

# MYFANWY JONES

*"Goodness, what a mess. I hope you've learned to take better care of yourself in future. This is going to sting for some time. Grit your teeth, there's a good boy."*

Myfanwy has a lot of ways of removing physical Scars, and can end mental and physical crises with the some of her personal actions. She's a powerhouse of healing that can keep the group ready to fight.

**Might:** 2d6      **Patter:** 2d6      **Skill:** d4+d8

## FIRST AID KITS

Myfanwy can acquire medical supplies as she improves. She can use a first aid kit to remove a physical Scar, provided she has an opportunity to tend the wound immediately after it was suffered. The First Aid Kit is used up when she does so.

## ADVANCEMENT

### Menace 3+:

- ◆ Might: d4+d8.
- ◆ Patter: d4+d8. *"Myfanwy watches the sun rise. In a moment of self-confidence, she decides that as there is no doctor here to boss her around, she might as well start being more assertive. Timid compliance is not what the others need from her."*
- ◆ First Aid Kit. *"In the ruins of a burnt-out clinic, Myfanwy finds some clean bandages and some morphine. With the few supplies she carries with her, that's enough to make a difference. She tries not to look at the body on the bed, swaddled in bandages before the fire took hold, unable to escape when it did."*
- ◆ Personal action: Bedside Manner.

### Menace 4+:

- ◆ 1 Extra Scar.
- ◆ Stored roll: 4.
- ◆ Personal action: Not on my Watch. *"A bedpan was an unconventional weapon, but after seeing a disturbed patient wield one to great effect a few years ago, Myfanwy knew not to underestimate it. Sometimes, a few moments respite is all that is necessary."*
- ◆ Personal action: Everything in its Place. *"A notebook! Myfanwy had felt quite lost without one. By keeping careful records, she can certainly manage their supplies more carefully. She takes a strange comfort from that familiar sense of purpose."*

### Menace 5+:

- ◆ Skill: 2d8.
- ◆ Stored roll: 5. *"Myfanwy had met all sorts on the ward. She didn't know why, but she kept thinking back to one old soldier she'd nursed through bronchitis. He'd always said: 'If in doubt, when the world goes crazy, duck and crawl for cover'. She'd not thought about that in years - but sudden the advice seemed apposite."*
- ◆ First Aid Kit.
- ◆ Personal action: I'm Not Losing Another One. *"Myfanwy had watched surgeons practice their skill. Had she learned enough that the scalpels, saws and clamps she had scrounged together would do anything more than hurt the patient? She hoped she wouldn't have to find out either way."*

**Menace 6+:**

- ◆ Might: 2d8. *"She had learned to ignore the strange looks she got from her companions when she practised her callisthenics. Little by little, she was growing stronger, and that was what mattered."*
- ◆ Patter: 2d8.
- ◆ 1 Extra Scar.
- ◆ Personal action: Needle of Anaesthetic. *"Sterile needles and the right kind of anaesthetic was a rare find. It wasn't clear what had rampaged through the hospital, but there were claw marks on the ceiling. Myfanwy turned the phials over in her hand. They could do more than take pain away, used in the right amount..."*

**Menace 7+:**

- ◆ Patter: d6+d10.
- ◆ Skill: d8+d10. *"Her fingers ran down the page, past dense notes on treatment and diagnosis. She snorted at the obvious mistakes, where the author contradicted himself. Was this really all there was to it? Had it really just been her own lack of confidence holding her back?"*
- ◆ First Aid Kit.
- ◆ Personal action: Inspiring Speech. *"She'd had enough. She'd seen death before, but never of the kind the Foundry had brought. She'd seen people sink into despair, but never so that their despair would destroy those around them. If no-one else was going to take the reins, she would, and damn anyone who spoke against her."*

## PERSONAL ACTIONS

**Field Nurse**

Starting action

Spend a couple of hours treating the physical wounds of an ally, somewhere quiet and safe. Roll Skill+d6. For each success pick one:

- *Calm the patient down considerably.*
- *Remove a physical Scar the patient has suffered (only one character can be treated this way per location).*
- *Remove a corruption Scar the patient has suffered.*

For two successes:

- *End any physical crisis the patient is suffering.*

When you use this action, only the patient can receive Scars or enter crisis for failures.

**Bedside Manner**

Menace 3+

Talk an ally through a difficult experience they are undergoing or have just experienced. Reassure them by revealing how something similar once happened to you, and how you overcame it. Roll Patter+d6. For each success pick one:

- *The character you talked to turns a mental Scar into a mental crisis instead.*
  - *The NPC you talked to is greatly reassured.*
  - *You immediately seize the Mediator role.*
  - *The person you were talking to gets the benefit of*
- Stored roll: 3.

**Not On My Watch**

Menace 4+

When a patient of yours is attacked in your presence, stand your ground and defend him or her with whatever you have to hand. Roll Might+d6. For each success pick one:

- *The patient is kept safe, and cannot enter physical crisis for the rest of the scene.*
- *The attacker is driven away.*
- *The attacker is marked in some way, making him, her or it easy to identify.*
- *The patient is impressed by your valiant act.*

**Everything in its Place**

Menace 4+

Spend some time sorting through equipment, weapons or supplies and arranging them in an orderly fashion just prior to use. Roll Skill+d6. For each success pick one:

- *You can assist one additional character in the forthcoming round of combat.*
- *Once this scene, you can assist a character making a Might or Patter roll and give them your best Skill dice instead of Might or Patter.*
- *You discover a useful object.*

**I'm Not Losing Another One**

Menace 5+

Provide emergency medical treatment to someone who with at least two physical Scars, or a grievously wounded NPC. Describe how you remember losing a patient in similar circumstances, and how that failure almost destroyed your confidence. Roll Skill+d8. For each success pick one:

- *Remove a physical Scar from the patient, but only if he has taken enough Scars to force him out of the game. If enough Scars are removed that he is no longer above his maximum amount, he no longer has to retire.*
- *Bring the NPC patient back from the brink of death.*
- *Prevent the patient from entering physical crisis for the rest of the scene.*

If you suffer any failure consequences, the first one has to be either the death of an NPC or a mental crisis.

**Needle of Anaesthetic**

Menace 6+

Use a needle filled with an anaesthetic that puts people to sleep. If the recipient is willing, pick one or two. If the target is unwilling, roll Might+d8 and pick one for each success:

- *The recipient sleeps for an additional 2 hours. He can be roused before the time is up, but only if at least half of the full time has elapsed.*
- *If the recipient is the sole source of a Monster, it is temporarily banished and can't come back unless the source is awake.*

For two successes:

- *The recipient sleeps soundly for a good 8 hours, without dreams, and can end a mental crisis early if he isn't woken up too soon. You can only pick this once per location.*

**Inspiring Speech**

Menace 7+

Make an inspiring speech to your allies, making clear what is at stake and what they need to do. Establish yourself as the natural leader, throwing off your meek demeanour. Roll Patter+d10. For each success pick one:

- *A character other than you can temporarily come out of a crisis for this scene.*
- *You seize the Leader role.*
- *An NPC is swayed by your commanding presence.*



# SERGEANT ALISDAIR MACDONACHIE

*"Steady. We won't get penetration at this range. Aim for the joints of the legs, if you can. Even a bad hit there should slow it down. You at the back keep those lamps high!"*

The Sergeant is a man of action, quite literally. He is tough, and has a lot of personal actions available to him, so he can be useful in a wide variety of situations.

Standard equipment: Rifle, bayonet.

**Might:** d4+d8    **Patter:** 2d6    **Skill:** 2d6

## ADVANCEMENT

### Menace 3+:

- ◆ Might: d6+d8.
- ◆ Skill: d4+d8. *"He felt a lot better now he had found a proper military pack. It felt right. It buoyed his confidence. Now he just had to find enough kit to fill the thing properly."*
- ◆ Personal action: Hunker Down and Survive. *"Alisdair's nights were troubled. He kept hearing the sound of gunfire rattling overhead whenever he tried to rest. He'd never been able to tell anyone about the night terrors. It would have been considered cowardice, and he would have been shot. He didn't want to show any weakness now, either."*
- ◆ Personal action: The Biggest Game.

### Menace 4+:

- ◆ Patter: d6+d8. *"MacDonachie volunteered to cook dinner one night. He'd had time to get to know his travelling companions, time to learn to trust them as he had once trusted his fellow soldiers. Perhaps this mismatched group was unit, for one last campaign."*
- ◆ 1 Extra Scar.
- ◆ Personal action: Bareknuckle King.
- ◆ Personal action: Stand Up Dressing Down. *"He'd tried to be patient. He'd tried to let the civilians do things their way. But their pointless arguments over detail were getting to him, and it was only a matter of time before he blew his top."*

### Menace 5+:

- ◆ Might: 2d8. *"It wasn't much of a weapons cache, but the sergeant had been running low on ammunition. The pistol was a welcome addition. Fighting these Monsters was turning out to be more akin to hunting than warfare."*
- ◆ 2 Extra Scars.
- ◆ Personal action: Rocket Cannon. *"It was a weird weapon, thicker than Alisdair's arm and remarkably heavy. Stranger still was its ammunition, fireworks with heavy metal prongs on the end. MacDonachie was sceptical that it would work at all, but workshop owner has insisted the principle was sound when he gave it to them."*
- ◆ Personal action: Establish a Perimeter.

## SERGEANT ALISDAIR MACDONACHIE

### Menace 6+:

- ◆ Patter: 2d8. *"With other soldiers, the camaraderie had always been circumscribed, discussion limited to certain approved topics. With his current allies, MacDonachie felt for the first time as though he could be truly honest with his problems and his opinions. IT was a strangely liberating feeling, even if he didn't take advantage of it."*
- ◆ Skill: 2d8.
- ◆ 2 Extra Scars. *"It was funny, really. A bad fall down some damp steps, a twist to the knee, and suddenly the stiffness problems he'd had even since he'd had the bullet removed from his thigh had gone away."*
- ◆ Personal action: You Don't March Alone.

### Menace 7+:

- ◆ Might: d8+d10.
- ◆ Skill: d6+d10. *"MacDonachie had spent his entire military career knowing he'd never make commissioned officer, never get a taste for real command. Yet strangely, now he was making those kinds of decisions he was turning out to be good at them. Perhaps the army really didn't know what it was doing."*
- ◆ Personal action: To the Last Breath. *"MacDonachie had not been sleeping well. He'd not felt like this since the last time he'd been on the front. The creeping feeling that his entire life had been building towards dying in battle the very next day. At least, he thought, this time it would be for a truly worthy cause."*
- ◆ Personal action: Gotcha!.

## PERSONAL ACTIONS

### Veteran

Starting action

Hold your position against an advancing enemy you can see. Roll Might+d6. For each success pick one:

- Buy time for an ally to escape.
- Inflict Injury on a Monster.
- Give courage to an ally.
- Prevent a character other than you from entering physical crisis for the rest of the scene.

### Hunker Down and Survive

Menace 3+

Tell a story of a time you were pinned down by enemy fire and had to tough it out until help arrived. Roll Patter+d6. For each success pick one:

- An NPC holds his ground in the face of terror.
- An NPC agrees to wait for help instead of acting blindly.
- You and one other character sit out a fight with a Monster, without fear of having to make any Might rolls to fend it off.

### The Biggest Game

Menace 3+

Track the path of a Monster. Roll Skill+d6. For each success pick one:

- You know the direction the Monster headed.
- You intuit the Monsters intended destination, if it has one.
- You get some insight into how fast it can travel.
- You learn something about the Monster's physiognomy.
- Seize the Spotter role.

## ***SERGEANT ALISDAIR MACDONACHIE***

### **Bareknuckle King**

Menace 4+

Leap into an existing fist-fight, showing the skills you learned boxing at fairgrounds. Roll Might+d6. For each success, pick one:

- *One participant is knocked out or stunned temporarily.*
- *You persuade a watching crowd to leave.*
- *You avoid having any of the NPC fighters bear a grudge against you.*

With two successes:

- *You hold all the participants apart, stopping the fight in its tracks.*

### **Stand Up Dressing Down**

Menace 4+

Launch into a long, sergeant-major's critique of an NPC, remembering all the cutting remarks and insults you endured during training. Roll Patter+d6. For each success pick one:

- *The NPC target is thoroughly humiliated.*
- *The NPC target will not cause any more trouble for now.*
- *The NPC target shuts up for the rest of the scene.*
- *The NPC target is brow-beaten into doing what he's told.*

### **Rocket Cannon**

Menace 5+

Use the strange gun that fires miniature rockets. Roll Might+d8. For each success pick one:

- *Injure a Monster.*
- *Wound an NPC.*
- *Start a fire.*
- *Make a noticeable fireball in the sky, attracting attention.*

If applicable, your first failure consequence must be:

- *Start a large fire you do not want.*

### **Establish a Perimeter**

Menace 5+

Fortify a small building or part of a larger building, using military techniques. Roll Skill+d8. For each success pick one:

- *Two people are protected from any subsequent fight here.*
- *Prepare to face a Monster.*
- *Learn immediately if someone crosses the perimeter during the next few scenes.*
- *Reassure an NPC that he is safe inside.*

### **You Don't March Alone**

Menace 6+

Before a fight, talk about your time in the front line, how you and your comrades stood together, even if some of you never made it back. Name at least two people you have known who died in the battle. Roll Patter+d8. For each success pick one:

- *An NPC changes his mind about a foolishly brave action he was about to perform.*
- *For the rest of the scene characters can always assist others with their best dice, even if they are in crisis.*
- *For the rest of the scene characters can add 1 to their Might rolls for each two allies they are fighting with.*
- *A group of NPCs Injure a Monster by working together.*

### **To the Last Breath**

Menace 7+

Fight in a seemingly hopeless battle against overwhelming odds. Roll Might+d10. For each success pick one:

- *Injure a Monster.*
- *You cannot enter any crisis this scene.*
- *You take any physical Scars a specific named ally would receive this scene.*

Whatever your roll, you must choose to accept an extra failure consequence in exchange for an extra success outcome.

## *SERGEANT ALISDAIR MACDONACHIE*

### Gotcha!

Menace 7+

Spend some time building an elaborate trap. When the time comes to spring it, roll Skill+d10. As long as you don't get a single failure consequence, for each success pick one:

- *Prepare to face a Monster twice.*
- *Incapacitate an NPC.*
- *Catch an NPC red-handed.*
- *Seize the Spotter role.*

# FATHER SIMEON LUNT

*"We got through it, praise God. I thought we were done for, but somehow we got clear before the building collapsed. I only wish the others had been as lucky as we were."*

Father Lunt has only a limited number of personal actions, but he has very good luck in the form of stored rolls. He can shield allies from mental crises and help people recover from mental Scars.

Standard equipment: A Bible.

**Might:** d4+d6    **Patter:** d6+d8    **Skill:** 2d6

## ADVANCEMENT

### Menace 3+:

- ◆ Might: 2d6.
- ◆ Skill: d4+d8.
- ◆ Personal action: Iron Cross of Justice. *"Simeon stared at the abandoned church. The people had not flocked to it in a time of crisis. The iron cross on the altar was as cold as the pews. He couldn't blame them, but he took the cross with him anyway."*
- ◆ Personal action: Hold Out Hope. *"He had delivered countless inspirational speeches to his flock, often by rote, but here at last was a chance to use them in a way that might really make a difference. He relished each new dawn as an opportunity to do so."*

### Menace 4+:

- ◆ Patter: 2d8. *"Outside the stifling atmosphere of a church, Father Lunt found he could be a lot freer with his language, a lot more forthright in his opinions. He was on a Crusade, of sorts, and was ready to give his all."*
- ◆ 1 Extra Scar.
- ◆ Stored roll: 4.
- ◆ Personal action: Trying the Patience of a Saint. *"Simeon had not had an easy childhood in the church orphanage. There were techniques of insolence he had learned, designed to annoy and slow down the powers that be. He wondered why he was thinking of them now."*

### Menace 5+:

- ◆ Might: d6+d8. *"Father Lunt considered himself a pacifist. He refused to touch a weapon in general. But when offered a pistol to defend himself, he couldn't turn the offer down. He made a point of saying he would never use it on a person, but his words rang hollow even to him."*
- ◆ Patter: d6+d10.
- ◆ Stored roll: 5. *"A four leafed clover. He picked it up for luck, then wondered if it was pagan symbolism. He shrugged. He would take a blessing from any source right now."*
- ◆ Personal action: Purest Mercy.

**Menace 6+:**

- ◆ Patter: d8+d10.
- ◆ Skill: 2d8. *"After untold miles of travel, Simeon finally found a pair of glasses with the same prescription as the ones he had broken fleeing to Camberwell Manor. He almost cried with joy."*
- ◆ 2 Extra Scars. *"His manner had always been of a cleric, not exactly feeble but still without physical strength. If he was honest, he was in the prime of life. Acting weak was merely a force of habit he could no longer afford to indulge."*
- ◆ Stored roll: 6.

**Menace 7+:**

- ◆ Might: 2d8.
- ◆ Skill: d6+d10.
- ◆ Stored roll: 7. *"Father Lunt had heard, and told, countless stories about Bibles miraculously stopping bullets that hits soldiers' pockets. He wondered if the Good Book's size was more important than its contents when it came to that. And so he put the thickest book on biology he could find in his inside pocket."*
- ◆ Personal action: Carbine of Holy Light. *"The monk had said he would only give it to a man of God. Simeon had felt like a complete Judas when he accepted it. It was a fearsome contraption, akin to something called a 'flamethrower', but the monk had said it burned with the fires of god."*

## PERSONAL ACTIONS

**Pray This Works**

Starting action

Make a hasty repair or a jury-rigged construction in a hurry. Roll Skill+d6. On a single success, pick one:

- Your patch job works completely as it is supposed to, but falls apart prematurely.
- Your patch job holds together as long as you need it to, but isn't completely effective.

On two or more successes:

- Your patch job works completely and holds together as long as it needs to.

**Iron Cross of Justice**

Menace 3+

Wield the iron church cross as a bludgeon. Roll Might+d6. For each success pick one:

- Injure a Monster.
- Free a person from the influence of a Monster.
- Prevent an NPC from performing a violent act.

**Hold Out Hope**

Menace 3+

Talk to someone who has been through a traumatic event. Tell parables from your own life of when things looked bleak but hope was rewarded, whether they are true or not. Listen to their problems and sympathise with them. Roll Patter+d6. For each success pick one:

- An NPC is greatly calmed.
- The character you were talking to can remove a mental Scar (only one character per location can be treated this way).
- An NPC develops greater trust in another character.

With two successes:

- The character you were counselling can leave mental crisis.

## *FATHER SIMEON LUNT*

### Trying the Patience of a Saint

Menace 4+

Behave in an immensely awkward and clumsy way, delaying people or angering them needlessly. Feign ignorance of the difficulties you are causing. Roll Skill+d6. For each success pick one:

- *An NPC who is hostile is prevented from doing something he wants to do.*
- *You goad an enemy into a mistake.*
- *You goad an enemy into revealing something he didn't want to.*
- *You waste time.*
- *Seize the Mediator role.*

With two successes:

- *A hostile NPC accidentally reveals that he is the source of the Monster.*

### Purest Mercy

Menace 5+

Talk to an NPC, earnestly encouraging him to either show or accept mercy. Tell parables of a time when you were in a similar position and made the right decision, whether they are true or not. Roll Patter+d8. For each success pick one:

- *The NPC chooses to display mercy.*
- *The NPC accepts mercy that's offered.*
- *A watching NPC feels pity for the NPC you talked to.*
- *An NPC resolves to become a better person.*

### Carbine of Holy Light

Menace 7+

Wield the Carbine of Holy Light, a blessed flame-thrower designed by a mad monk, even though you feel a fraud for using it when you have lost your faith. Roll Skill+d10. For each success pick one:

- *Drive away a Monster.*
- *Impose your will over every pious NPC in the vicinity.*
- *Grant an ally the benefit of Stored roll: 5.*

With two successes:

- *Injure a Monster.*

# FERGUS DOYLE

*"Well, ain't this a real pisser. All that hard work and the bastard comes in the kitchen door. I'll keep the fecker busy while you lot come up with another plan."*

Fergus is the toughest character of the lot, and he has some powerful Might-based personal actions. He lacks effective Patter, but he is invaluable when facing Monsters.

Standard Equipment: A shovel.

**Might:** d6+d8    **Patter:** d4+d6    **Skill:** 2d6

## ADVANCEMENT

### Menace 3+:

- ◆ Patter: 2d6.
- ◆ Skill: d4+d8.
- ◆ 1 Extra Scar. *"Fergus still has the letter from Sinead in his pocket. He'd considered proposing to her instead of signing up to a work-gang across the sea. But without income or savings, there was no future there. If he hurried, the Foundry might be shut down before Ireland suffered too greatly. Then he could come back to her a hero."*
- ◆ Personal action: A Quick Fix Up. *"Some nails, some boards, a hammer, rope, a hand drill and some other bits and pieces. From scratching around in deserted houses he'd put together not too bad of a tool kit."*

### Menace 4+:

- ◆ Might: 2d8.
- ◆ Skill: d6+d8. *"This had once been someone's study. An easel was still set up, with a half-finished still life in oils. It wasn't half bad, Fergus realised, and was suddenly depressed by the realisation that the artist was now almost certainly dead."*
- ◆ Personal action: Fingers in Ears, Lads. *"Fergus knew what he was looking at - a work gang's camp hurriedly abandoned. They had taken most of the useful things, but one crate in the corner caught his eye. He prised it open with his shovel, and had to smile when he saw the cylinders inside."*
- ◆ Personal action: Some Call it Doggerel.

### Menace 5+:

- ◆ Might: d6+d10.
- ◆ Patter: d6+d8. *"There was no Blarney stone here, but Fergus hoped the lass he'd met in the last town over had a similar effect. She'd like his poetry, anyway. It was a relief to be able to open up to someone."*
- ◆ 2 Extra Scars.
- ◆ Personal action: What Goes Up. *"Fergus had been awake all night thinking about inversions. The order of England reduced to the chaos of the Foundry, the trust of society turned into the suspicion of the apocalypse. And then he wondered if his knowledge of safe construction could be inverted into a useful skill."*



**Menace 6+:**

- ◆ Might: d8+d10. *"Fergus thought it was some kind of monster at first, so he lashed out immediately and backed away. Only when the creature fell to the ground did he realise he'd just cold-cocked a horse."*
- ◆ Skill: 2d8.
- ◆ Stored roll: 6.
- ◆ Personal action: Plasma Cannon. *"The laboratory had been a mess, but Fergus recognised a weapon when he saw it. It was heavy and made the most alarming humming noise when switched on, so he decided to save it for special occasions."*

**Menace 7+:**

- ◆ Patter: 2d8.
- ◆ Skill: d6+d10.
- ◆ 3 Extra Scars. *"Fergus didn't even realise the metal rod was poking through his leg until someone pointed it out. He hadn't even felt it when he fell. What was happening? Was this the doing of the Foundry? If so, they needed to hurry."*
- ◆ Personal action: Electrocage. *"Fergus almost cried when he saw the inside of the cathedral. Such beauty, ruined by destruction. And yet, the damage itself had a certain stark beauty. Did his allies see this too? How could they not? And yet, they said nothing."*

## PERSONAL ACTIONS

**Oh No Yer Didn't**

Starting action

Fight unarmed and alone against a foe that has angered you, as long as you don't fight to injure or kill him. Roll Might+d6. For each success pick one:

- *Demonstrate your physical dominance over the enemy.*
- *Knock the enemy clean out.*
- *Take something from the enemy.*

**A Quick Fix Up**

Menace 3+

Spend some time designing and building a small structure, such as a shelter or a bunker. You can only work alone on it. Roll Skill+d6. If you score any successes, the construction is completed. For each success pick one:

- *The shelter can protect one person from entering physical crisis for one scene.*
- *Prepare to face the Monster.*
- *An NPC trusts the shelter.*

**Fingers in Ears, Lads**

Menace 4+

Light a stick of dynamite. Throw it. Roll Might+d6. For each success pick one:

- *Injure a Monster twice.*
- *Destroy a building.*
- *Deafen all people in the vicinity.*

You can only choose failure consequences from this list:

- *Every character nearby chooses to either receive a physical Scar or enter physical crisis.*
- *Every NPC nearby is killed or badly injured.*

**Some Call it Doggerel**

Menace 4+

Recite a short rhyming poem to an NPC. It must include some reference to the current situation, and some reference to current feelings. Roll Patter+d6. For each success pick one:

- *The NPC is amused.*
- *The NPC develops a soft spot for you.*
- *The NPC is distracted momentarily.*

**What Goes Up**

Menace 5+

Spend some time planting explosives or setting fires in a building or other similar construction. When the time comes to bring it down, roll Skill+d8. If you score any successes, the building collapses. For each success pick one:

- *The building comes down exactly when you want it to, which may Injure a Monster. You can only pick this once.*

- *The building comes down exactly how you want it to, which may prepare to face a Monster, even if you are currently fighting it. You may only pick this once.*

With two successes:

- *Injure a Monster.*

**Plasma Cannon**

Menace 6+

Fire this experimental weapon, making sure to be wearing goggles. Roll Might+d8. For each success pick one:

- *Injure a Monster.*

- *Blind any foes in the area.*

- *Weld shut a metal door.*

- *Kill an NPC, leaving no body.*

**Electrocage**

Menace 7+

Improvise a cage, wall or other barrier out of scrap iron and a source of electricity. Roll Skill+d10. For each success pick one:

- *A Monster in the scene has its difficulty lowered by 1 until the next scene.*

- *A Monster is held at bay.*

- *A Monster is trapped and cannot escape.*

- *An NPC is shocked unconscious.*

# SUSAN DEWITT

*"I am not, sir, a 'cancer on society'. Rather, I am the doctor's probing fingers that reveal exactly where the tumour lies. In a just world, I would not be able to do all those things you so disapprove of. I am, if you prefer, a symptom. And now, conveniently, I am also right next to an open window. Good day."*

Susan begins with personal actions that divert trouble onto other people, but later on gets actions that let her take on the burdens of others. She cannot fight very well, but her later personal actions can be very handy in combat.

Standard Equipment: Stiletto dagger, lock-picks.

Might: d4+d6    Patter: 2d6    Skill: d6+d8

## ADVANCEMENT

### Menace 3+:

- ◆ Might: 2d6.
- ◆ Patter: d4+d8.
- ◆ Personal action: An Honest Face. "The dressing room was in good condition, considering how badly the rest of the theatre had suffered. Susan took the make-up, not out of vanity, but because it was just another tool she could add to her arsenal."
- ◆ Personal action: Nimble Fingers. "Out of sight at the other, Susan looked at the money in her purse. It had been almost too easy to lift it from her companions. But, with heavy heart, she realised it had become almost valueless. None of them had even noticed it going missing. Money would be no use until the Foundry was dealt with."

### Menace 4+:

- ◆ Might: d4+d8.
- ◆ Patter: d6+d8. "As they marched through the trees, Susan realised that none of them were keeping an eye on her any more. In the immediate crisis, they all seemed to have forgotten exactly how she made a living. That suited her just fine..."
- ◆ Skill: 2d8.
- ◆ Personal action: Unfair Fight. "Susan was shaking when the dead man slipped down her body. She'd never killed before. But there was something in his eyes that told her he was after more than just her money. And in the present chaos, there had been no choice. She wouldn't tell the others. She couldn't trust herself to keep her voice level."

### Menace 5+:

- ◆ Might: d6+d8. "Her dagger had been with her a while, but it had finally snapped off half its blade somewhere in the last fracas. A quick search of the hotel kitchen yielded a much larger knife."
- ◆ Skill: d6+d10. "Susan stared at her naked body in the mirror. They had been going hungry for a while, saving as much food as possible in case any they found here was tainted somehow. But she was shocked at how emaciated she had become. She was as lean as a whippet."
- ◆ 2 Extra Scars.
- ◆ Personal action: No Time to Stick Around.

**Menace 6+:**

- ◆ Patter: 2d8.
- ◆ Skill: d8+d10. *"The herbarium had been an interesting place. The others had dismissed it as a waste of time, but Susan had found a drawer with a curious sample of fungus. The notebook said it was used by certain South American tribes to give them preternatural quickness. It had tasted foul, but she was sure she could feel it working."*
- ◆ Stored roll: 6. *"Susan scooped up the dice. Another win, and her opponent was out of money. 'I guess luck's just with me', she said. It was going to be a good day."*
- ◆ Personal action: Closer Scrapes Than This.

**Menace 7+:**

- ◆ Might: 2d8.
- ◆ Patter: d6+d10.
- ◆ 2 Extra Scars. *"It was an old trick she had learned from a street fighter. The iron plate was heavy, but under all the layers she wore no-one could see it. It would stop a knife or a bullet, and that was the main thing."*
- ◆ Personal action: Just a Softy Underneath. *"Susan had always had a strict code of honour – to look after number one. But as she watched the other sleeping, all of them putting trust in her, she felt her determination to follow that edict crumbling."*

## PERSONAL ACTIONS

### Slippery Customer

Starting action

Tell a story about a near-miss with the law you once had. Roll Patter+d6. For each success, pick one:

- Allow a character to receive help from you in a task related to the story, even if you are not there to help him or her.
- Distract someone.
- Persuade an enemy to change a decision in your favour.

If you do not accept a Failure for an extra Success with this Action, you can force a nearby ally to take any Failures you roll.

### An Honest Face

Menace 3+

Lie like its going out of fashion in order to try to shift blame onto someone else. Embellish the tall tale with just enough truths about yourself to make it seem plausible. Roll Patter+d6. For each success pick one:

- An NPC believes another character did something you did.
- Turn aside the wrath of an NPC.
- For the rest of the scene, as long as you take no active part in fighting a Monster, any Monsters won't attack you.

With two successes:

- Remove a betrayal Scar another character holds for you.

### Nimble Fingers

Menace 3+

Use one of your more criminal talents against an NPC. Roll Skill+d6. For each success pick one:

- *Steal something belonging to the NPC.*
- *Plant something on the NPC.*
- *Slip something into the NPC's food or drink.*
- *Frame another character for this action.*

Your first failure consequence must be:

- *Get caught red-handed.*

### Unfair Fight

Menace 4+

Attack someone by surprise, going for a quick victory by the dirty route. You, as a player, must have been silent for at least a minute before using this action. This action can only be performed once per scene at best. Roll Might+d6. For each success pick one:

- *Injure a Monster.*
- *Wound an NPC.*
- *Incapacitate an NPC.*

### No Time To Stick Around

Menace 5+

Take emergency action to leave a dangerous or otherwise unfortunate situation. Briefly describe how it reminds you of a sticky situation you got into before. Roll Skill+d8. For each success pick one:

- *You escape.*
- *An NPC escapes.*
- *Another character escapes.*
- *You prevent anyone from following whoever escaped.*

With two successes:

- *End a character's mental crisis.*

Your first failure consequence must be:

- *Another character becomes trapped.*

### Closer Scrapes Than This

Menace 6+

Comfort another character by telling them about a time when you were in much worse trouble than now. The secret is that the story is a lie and you've never been in this much trouble. Roll Patter+d8. For each success pick one:

- *Transfer a mental Scar from the character to yourself.*

- *Enter a mental crisis to end the other character's mental crisis.*

- *An NPC is given courage.*

Your first failure consequence must be:

- *You receive a betrayal Scar against yourself.*

### Just a Softy Underneath

Menace 7+

As another character receives a physical Scar (or an NPC is hurt), perform a dramatic and desperate attempt to save them. If multiple character receive physical Scars at the same time, you can only use this on one of them. You cannot use this action if you've performed another this round. Roll Skill+d10. For each success pick one:

- *Take a physical Scar instead of the character you were trying to help.*

- *Save an NPC from injury.*

- *An NPC develops a fierce loyalty to you.*

With two successes:

- *Prevent the character from receiving a physical Scar.*

- *All characters remove any betrayal Scars they have, against any other character.*

Your first failure consequence must be:

- *Receive a physical Scar.*

# SIR BARNABUS CORRIDGE

*"We should leave them. If they had any real spirit they would have fought, as we did. We can't be expected to nurse-maid every Tom, Dick or Harry we pass by on this journey."*

Sir Barnabus has few personal actions, and many of those revolve around helping other people in some way. His unique advancements, however, allow him to be phenomenally effective when assisting other characters' rolls.

Standard Equipment: Small pistol.

**Might:** d4+d6    **Patter:** 2d6    **Skill:** d6+d8

## STORED ASSISTANCE

When Corridge stored dice rolls, he cannot use them himself. He can, however, use them to replace the dice he provides other characters when he assists them. What is more, he decides whether or not to use the stored roll after the dice is rolled.

If Sir Barnabus receives a stored dice roll as a result of another character's personal action, it becomes a stored assistance.

## ADVANCEMENT

### Menace 3+:

- ◆ Might: d4+d8. *"Barnabus looked at the shotgun without enthusiasm. It suggested they had a role in mind for him rather closer to the action than he would like. Still, it was a step up from the pistol."*
- ◆ Patter: 2d6.
- ◆ 1 Extra Scar.
- ◆ Personal action: You Should Listen To Me. *"Barnabus wasn't sulking. Or at least, he wouldn't admit as much. He was used to getting his own way. If only they'd do what he said, things would be much better."*

### Menace 4+:

- ◆ Might: d6+d8.
- ◆ Skill: 2d8. *"The formal wear had had to go. It had got stained and torn, anyway. At least the more casual clothing they had stolen was less restrictive."*
- ◆ Stored assistance: 4.
- ◆ Personal action: I've Got Your Back. *"After that last fight, Corridge decided on a change of tack. If they took it badly when he led from the back, he'd just have to lead from... the middle."*

## SIR BARNABUS CORRIDGE

### Menace 5+:

- ◆ Patter: d6+d8.
- ◆ Skill: d6+d10.
- ◆ 2 Extra Scars. *"He wouldn't normally drink champagne in that quantity, but it had been a difficult day, The faces on the corpses stayed with him. So he put away the entire bottle, and felt a whole lot better. With luck, there'd be plenty of other bottles down the road."*
- ◆ Stored assistance: 5. *"After he hauled himself, sodden, out of the brook, he took stock. The pocket watch went. The wallet followed. Masonic ring, too. Trappings of a boring world he'd never liked, and one now probably gone forever."*

### Menace 6+:

- ◆ Might: 2d8.
- ◆ Skill: d8+d10.
- ◆ Stored assistance: 6. *"The windows had been smashed, and the curtains had already been torn up to make bandages. Barnabus didn't mind- he could see the stars. They were tranquil and comforting. He wished there had been more night in his life where could watch them."*
- ◆ Personal action: Sense of Direction. *"As they bedded down for the night, Barnabus reflected on how all this cross-country travel took him back to his days in the Boy Scouts. The old skills never really went away."*

### Menace 7+:

- ◆ Might: d6+d10.
- ◆ Patter: 2d8. *"The arguments were getting more frequent as they neared their destination. More frequent and more bitter. But they were nothing compared to the boardroom. Sir Barnabus had sat through worse."*
- ◆ Stored assistance: 7.
- ◆ Personal action: The Patented Corridge Photon Ray. *"There had been arguments over him taking the prototype with him on the journey, but Barnabus had stuck to his guns. Little by little, a half-hour here and ten minutes there, and he had scraped together the last of the components and got the device to work. And they'd said he was mad."*

## PERSONAL ACTIONS

### The Boundaries of Engineering

#### Starting action

Spend at least an hour in a workshop of some kind, with tools and raw materials, attempting to make a useful weapon, machine or trap. Roll Skill+d6. For each success, pick one:

- *Inflict an Injury on a monster.*
- *Capture a monster, removing its threat for at least a while.*
- *A single successful operation of the machine you built.*
- *What you built is still in a usable condition afterwards.*

## ***SIR BARNABUS CORRIDGE***

### **You Should Listen To Me**

Menace 3+

Deliver a long speech, explaining why you know the right way to go about a particular task. Bring in previous occasions where your wisdom and experience have been invaluable. Roll Patter+d6. For each success pick one:

- *An NPC does things your way.*
- *An NPC respects your expertise.*
- *A character can benefit from your assistance in a related future task, even if you are not present.*
- *Prepare to face a Monster.*
- *You gain the benefit of Stored assistance 2.*

### **I've Got Your Back**

Menace 4+

Follow someone else into combat. Roll Might+d6. For each success pick one:

- *You knock out an NPC.*
- *You can assist another character and take an action yourself next round.*
- *If the character you were backing up used a standard action, any success outcome from that action.*

### **Sense of Direction**

Menace 6+

Lead a group through a sewer, hedge maze or some other confusing, maze-like place. Keep talking so everyone can follow your voice. Roll Skill+d8. For each success pick one:

- *You emerge from the maze exactly where you intended to. This may count as preparing to face a Monster.*
- *You also help out someone else who was lost.*
- *You find an interesting object while travelling.*
- *Seize the role of Navigator.*

Your first failure consequence must be:

- *You get lost.*

### **The Patented Corridge Photon Ray**

Menace 7+

Fire your pride and joy, this experimental weapon. Roll Might+d10. For each success pick one:

- *Signal over a long distance.*
- *Heat something, hot enough to be able to weld if necessary.*
- *Blind a Monster, reducing its difficulty by 2 for the next attack on it.*

With two successes:

- *Injure a Monster.*



# ELSPETH GRANGER

*"You just entertain yourselves with that, darlings. I've got a special appointment with a certain single, Scottish gentleman I been putting off opening."*

Elspeth has some useful abilities to help other characters, but mostly what she does it put herself in danger. A lot.

Standard Equipment: Pearl-handled revolver.

**Might:** 2d6      **Patter:** d6+d8    **Skill:** d4+d6

## EGG ON

If Elspeth has an 'Egg On' ability, then whenever she assists another character the dice she gives him is always at least as good as the dice in the Egg On ability, even if she doesn't have a dice that size in the skill at all.

The drawback is that when she uses Egg On, she has to suffer any failure consequences from the roll.

## ADVANCEMENT

### Menace 3+:

- ◆ Might: d4+d8.
- ◆ Egg On: d8. *"Two shillings say you can't hit it from here. All right, two and six, then. No? Is that cowardice I can smell?"*
- ◆ Personal action: Granger Cocktail.
- ◆ Personal action: Natural Decoy. *"It took three people to tackle Elspeth to the ground. No matter how much they tried to persuade her, the urge to streak was just too strong."*

### Menace 4+:

- ◆ Patter: 2d8. *"She looked at the ruins of the club with dismay. She'd had plenty of good evenings there, and now the roof had fallen in after some kind of gas explosion. Was this the story all over the country? Everything good being destroyed? She hoped it wasn't so."*
- ◆ Skill: d4+d8. *"Elspeth wasn't happy. Three days without finding any alcohol and she was completely sober. She hadn't been that way since she was fifteen. It felt wrong, somehow."*
- ◆ 1 Extra Scar.
- ◆ Personal action: Knees-Up.

### Menace 5+:

- ◆ Patter: d6+d10.
- ◆ Skill: d6+d8.
- ◆ 2 Extra Scars. *"Elspeth woke up, wearing someone else's clothes, in a horse trough. She had no idea where she was. Or how she got there. A large empty Scotch bottle was stuck on her thumb. What a night!"*
- ◆ Personal action: The Perverse Knife. *"It had looked like an ordinary knife, until she'd tried to pick it up and cut the end off her glove. It was as if it couldn't decide which end of the handle the blade should come out. It hurt to look at. No-one else wanted to go anywhere near it, but Elspeth thought it might come in handy. She felt it suited her."*

**Menace 6+:**

- ◆ Might: 2d8.
- ◆ Patter: d8+d10.
- ◆ Egg On: d10. *"Her talent for turning up in the most dangerous place at the worst possible time did have a purpose – it meant other people could watch her and then run in the opposite direction."*
- ◆ Personal action: Bareback. *"Look: a bicycle. And it still has the bell!"*

**Menace 7+:**

- ◆ Might: d6+d10. *"It came as a shock to realise that she didn't need Dutch courage any more. Somewhere down the line she'd picked up some of the proper stuff."*
- ◆ Skill: 2d8.
- ◆ 2 Extra Scars.
- ◆ Personal action: Believe Me, You Don't Want That. *"She looked at the bottle. Then she threw it against the wall. No way was that going to be all she was remembered for."*

## PERSONAL ACTIONS

**Good Health!**

Starting action

Engage someone in a battle of persistence, such as a drinking competition or an extended screaming argument. As long as you can keep the situation from becoming violent, you can score some advantage. Roll Patter+d6. For each success, pick one:

- *Your opponent is incapacitated in some appropriate way - unconsciousness, speechlessness, or something similar.*
- *Your opponent reveals some interesting information.*
- *Your opponent will be in big trouble with someone else.*
- *You find a fine vintage wine or aged liquor during the course of the battle.*

If you opt to accept a Failure in order to score an extra Success, you must choose crisis as the Failure you take.

**Granger Cocktail**

Menace 3+

Grab a bottle of alcohol, stick a rag in the top, light it and throw. Roll Might+d6. For each success pick one:

- *Something catches fire.*
- *Hold a hostile group at bay.*
- *Set an NPC on fire.*
- *Create a lot of smoke.*

If you get any failure consequences at all, you also get this consequence in addition to them:

- *Your clothing catches fire.*

## ***ELSPETH GRANGER***

### **Natural Decoy**

Menace 3+

Deliberately lead Monsters or a hostile NPCs away by acting as a decoy. Describe how you flirt with another character or drink heartily ‘just in case I don’t come back’, before setting out. Roll Skill+d6. For each success pick one:

- *The target is led in the direction you want.*
- *The target loses your trail.*
- *You find a bottle of alcohol.*

Your first failure consequence must be:

- *You are separated from the rest of the group.*

### **Knees-Up**

Menace 4+

Lead a group of people in a rousing sing-song, to lift their spirits. Pick a song that has some personal significance and crack open a bottle of something. Roll Patter+d6. For each success pick one:

- *A handful of NPCs relax and starts to like Elspeth.*
- *A handful of NPCs are not so afraid of the Monster any more.*
- *Prepare to face the Monster.*
- *All characters present can ignore any crises they are suffering in the next scene.*

Your first failure consequence must be:

- *The Monster attacks right now.*

### **The Perverse Knife**

Menace 5+

The Perverse Knife, an ordinary tool warped into something stranger by the Foundry’s radiation, can cut and not cut at the same time. Roll Might+d8. If the total rolled was odd, swap the numbers of success outcomes and failure consequences for this roll. For each success pick one:

- *Injure a Monster.*
- *Wound an NPC.*
- *Cut a large object in half.*
- *Cut an emotional tie between two NPCs.*
- *You find a bottle of liqueur.*

With two successes:

- *Sever the link between a Monster and a single source. This can destroy a Monster permanently if there are no other sources, by-passing the normal rules for Injuries.*

### **Bareback**

Menace 6+

Ride a horse, bicycle or other vehicle at dangerous speed. Whoop and shout as you do so. Roll Skill+d8. For each success pick one:

- *Disperse a group of NPCs.*
- *Drive away a Monster.*
- *Travel from place to another really quickly.*
- *Find a hip-flask of whisky.*

Whatever the roll, you also get this specific failure consequence on top of any others you might get:

- *The vehicle is destroyed (or gallops away).*

**Believe Me, You Don't Want That**

Menace 7+

Make a dramatic speech, warning someone away from a dangerous decision similar to one you have made in the past. Open up about why you made the decision, and why it worked out badly for you. Roll Patter+d10. For each success, pick one:

- *Another character ends a mental crisis.*
- *Another character ends a physical crisis.*
- *A group of NPCs are inspired.*
- *A character heals a betrayal Scar.*

With two successes:

- *You ends any crises you are suffering, and heal a mental Scar.*

# GAZETTEER

*"What does a woman have to do to get served in this place? I haven't had a drink in almost eight minutes!"*

*– Elspeth Granger*

Each section of this chapter is an example location, complete with a list of prominent NPCs and a Monster. They can be used as-is, or parts of them borrowed to fit somewhere else. There is one example for each type of Monster.

In practice, the GM has to elaborate on the skeleton provided here, particularly when the characters start looking for specific people not mentioned in the write-up, but there should be enough information for the GM to extemporise additional detail.

## THE HOUNDS OF CAMBERWELL

**Place:** A village on the outskirts of the Camberwell Estate.

**People:** 20 farmers, shopkeepers and so forth.

**Obstacle:** The only bridge across a river for miles in either direction.

**Monster:** Instincts created from the hounds of the Camberwell Hunt.

This is an excellent first location after leaving the Manor, to provide some continuity following that scene and ease the players into the game gently.

### What Has Happened

Two nights ago the hounds of the Camberwell Hunt have become monstrous. The kennels are on the far side of the river. They attacked people and killed all the horses in the nearby stables.

Herbert Brooks, the kennelman, tried to stop them but was badly injured. He managed to crawl across the bridge to safety.

### The Situation Now

The hounds are patrolling the far bank, looking for fresh victims, but at night also make forays across the river to menace the village. It's possible to wade the river, but the Hounds will be waiting for anyone who tries that.

Brooks is being cared for in the Arndot household, which includes Matthew Arndot the blacksmith, his wife and two children. They have fortified their house and forge as best they can.

The Green family is headed by Marcus Green, and consists of his wife Sarah, his parents, and seven children. Their large house is some distance from the river, and they are refusing to do anything other than defend their property. Jason, the eldest son, and his father have shotguns to that end.

Most of the rest of the village is gathered in the cottage school. They have tried to barricade the doors, but last night hounds got in and took Harry Harper, a farmer, and Judith Lilley, a weaver away. There is an ongoing argument between Gilbert Jaffers, a whipper-in on the hunt and paid-up member of the upper crust, and Eric Prichard, a grounds-keeper on the Camberwell Estate. Jaffers believes he should be the one to take charge, as Prichard is surly and short on ideas. Prichard thinks everyone should listen to him, because Jaffers is a stuck-up idiot who will get them all killed. Neither of them are wrong.

What most people don't know is that newlywed couple Stanley and Barbara Wain are the only surviving family on the far side of the river. They are trapped on the upper floor of their house, having blocked off the stairwell.

A few other people are hiding out in their own homes, not trusting that the school is safe.

## **SECRETS**

Eric Prichard had an affair with Sarah Green three years. She broke it off. Eric has accepted the break-up, but he still dislikes Marcus because of how he treats Sarah. Marcus suspected Sarah was playing away from home, but never found any proof. He thinks Eric is the likeliest culprit, and avoids him wherever possible. It will be distressingly easy for the two to start fighting.

In the woods on the far side of the river, the Hounds have made a lair. It's little more than some trampled bushes and some human bones from their victims, but they return there to feed or sleep.

## **WHAT CAN HAPPEN**

Herbert Brooks is best placed to give a full account of what the Hounds look like and how dangerous they are. He can be used to talk up the threat.

Someone from the village might try to get into the Green house. Because they think it's safer, because they have more food there, or just to get away from the crowding in the school. The Greens will refuse to let them in, and threaten to shoot if necessary.

The ongoing argument between Prichard and Jaffers will become violent if something isn't done. If Jeremy is in the party, the locals will defer to him, although Jaffers will take it upon himself to elaborate on Jeremy's instructions and expect his additions to be followed by everyone.

If Brooks is moved to a different place, the Arndots will make a break for the bridge during the day. This will almost certainly fail, and there will be casualties if no-one goes to help them.

During the day, Stanley Wain might appear on the roof of his house, waving and trying to draw attention to the fact that he and his wife are still alive. They might be attacked by Hounds, they might have useful information about how to fight them, or both.

Judith Lilley might be discovered alive somewhere in the woods alongside the river. She might know where the Hounds' lair is.

Come nightfall, the Hounds will attack. The school is the likeliest target, but the Arndot or Green households are other possibilities. The prospect of the next night-time attack acts as a ticking clock against which the characters fight when it comes to preparations.

## **THE HOUNDS OF CAMBERWELL**

The Hounds resemble six-foot dogs, with needle-like teeth. Teeth also grow out of their heads and shoulders, making it hard to do anything around the front of them without getting cut. Their back legs aren't quite in proportion to the rest of them, and are weaker. This means that attacking them from behind is the best bet. The truly observant will also note that they can't jump properly either. This explains why they have to use the bridge to cross the river.

They are led by the biggest and strongest of them, the Alpha, who leads the pack on its nocturnal sorties. Killing the alpha will make the rest of the pack easy to disperse or despatch. During the day, the Alpha spend most of his time resting at the lair. If the Alpha is not present, the rest of the pack only has difficulty equal to the current Menace.

Possible ways of preparing to face the Hounds include drawing the Alpha away from the rest of the pack, preparing traps or barricades, and

learning about their weak back legs. Attacking the pack at its lair or waiting in the lair for the alpha to return could also work.

Failure consequences:

- *You are surrounded by the pack or pinned down somewhere, unable to go for help.*
- *An NPC is killed and eaten.*
- *An earth-shaking howl deafens everyone in the scene, preventing in-character communication.*
- *You are singled out for the hunt, and are chased relentlessly until you find help or safety.*
- *The Alpha howls and summons some more of the pack. This might undo any preparations based around isolating the Alpha from his back-up.*
- *The Hounds pick up your scent, and you become their preferred next target.*

## FOSTERBRIDGE

Place: A village that lies at the junction of two canals.

People: Twelve farmers and casual labourers.

Obstacle: The fields beyond the canal have warped into something non-Euclidean, making traversal impossible.

Monster: The Regret of a farmer who didn't have the courage to follow his true love to a new life in the city.

This location has a fixed cast of characters, which minimises the amount of improvisation the GM has to do. Like the killer in a slasher film, the Regret will claim the NPCs one by one, although the overall tone for this location is more bitter-sweet than horrific.

## What Has Happened

Twenty years ago, Barry Holden and Diane Nesbitt were very much in love. They had been courting for several months, just after Barry started helping out on his father's farm. Diane saved up her pocket money and sent away for books, including an encyclopaedia in monthly instalments of loose pages. Diane wanted to move

into the city, to work as an assistant in a museum or gallery as long as it took to get an opportunity for something better. Barry didn't want to leave. Farming was what he was comfortable with, and as his father's only son he would have to abandon the land his father and grandfather had spent their lives working.

Diane refused to compromise. So, heart-broken, Barry broke off their relationship. He never heard from her again. Despite the family he has now, he still pines for Diane and wishes, in the dead of night, that he'd up sticks to follow her. The Regret is fashioned from that lingering discontent.

## The Village Today

Barry Holden works as a farmer, with his wife Elizabeth, and his children John and Diane. Elizabeth is another local girl who knew Diana, but has no idea of the torch Harry still carries for her. John is eleven, Diane nine. Barry is a bear of a man but gentle with it. John is growing up much the same way, but he has a brash and selfish edge. Elizabeth is, when all is said and done, a bit of a drip. She despairs at Diane's tomboyish behaviour.

Lawrence Wain is a labourer who help Harry out. He's more than a little slow and sometimes clumsy, but he works hard and saves all of his money.

The Wright family are tenant farmers on the next farm over. Terry Wright struggles with ill health, often putting their tenancy in jeopardy, but he manages to pull through in the end. His wife Sarah pitches in when his weak chest lays him low and she also helps out during lambing season. Recently she's been more occupied with their baby, Richard, leaving Terry to do most of the work.

Verity Shadwell is a spinster who run a small shop. Mostly she buys in bits and pieces for the farming families of the wider area. Her eyesight is starting to fail her, and the top shelves are becoming a problem, so she's taken on a young lad to help her, called Stephen.

Paul and Hilary Nesbitt are Diana's brother and sister. They run their parents' old glass-works. They can't compete with the big glass companies, but they have a small portfolio of clients in the local area who use them mostly for the convenience. Paul's wife, Tilly, has recently gone missing.

At the moment, the village is shrouded in mist thanks to the unnatural topography of the fields across the canal. Mist is not uncommon in the village, but together with the other strange events it's taken on a sinister feel.

## Secrets

The Regret has been appearing on and off for the last few nights. Diane Holden and Lawrence Wain have both seen it at night, at different times and places. Diane's mother chided her for her silly fancy. Lawrence was assumed to be confused. Two nights ago Verity saw it, but with her poor eyesight couldn't make out any details. She's a little flustered by the experience and reluctant to talk about it. The night she saw it was the night it took Tilly.

Hilary Nesbitt has been having an affair with Harry on and off for five years. She had always been jealous of her prettier sister, and didn't want to be 'second best', but once she set her mind to it she was able to wear down his resistance. For his part, he can't look at her without seeing something of Diana, and he can't resist that fantasy. Recently she's grown bored of him, but he's reluctant to let her go.

Lawrence is on the run from the police. He was tricked into taking part in a warehouse robbery and left to take the blame when it went wrong. He only got away by knocking down a police officer. He likes working on the farm, but is terrified that the police will catch up with him one day.

Verity was married, many years ago, but after two stillbirths her husband divorced her. She moved to Fosterbridge in the aftermath, where no-one knew her. With no relatives, the money she's saved over the years, several hundred pounds worth, is sitting in a locked suitcase under her bed. It's an unimaginable windfall for most

people. She's taken such a shine to Stephen that she's recently altered her will to leave everything to him. Harry and Paul acted as witnesses.

Stephen has been quietly stealing money from Verity since he started. Once she taught him how to do the accounts, the quick-witted lad worked out a way to obfuscate the fact he'd been siphoning off some of the income. He feels terrible about taking advantage of her like that, but he's desperate for money so that his invalid older sister isn't thrown out of the bedsit she's been staying in. He visits her in town twice a week to pay the bills and check with the neighbours who are kind enough to bring her shopping and cook her some simple meals. The irony is that if he had been forthright with Verity about why he needed a job at the outset, she would have loaned him enough money to make his sister more comfortable until he earned it. The mist has prevented him from going into town this week, and he is very worried about his sister.

Four nights ago the Monster took some boxes of tea out of the shop's store-room. Verity thinks Stephen has taken them, but is unsure how to confront him about it. Naturally, Stephen knows nothing about the missing tea.

Elizabeth Holden was pregnant when she married Harry, but she never told him that the child was actually Terry's. Since they've been married, however, she's been entirely faithful. Terry has not tried to rekindle their relationship, as he likes and respects Harry too much. John is just starting to show symptoms of the weak chest he inherited from his biological father, and Elizabeth is starting to fear that the secret will come out.

Paul is a 'confirmed bachelor'. Apart from a few furtive and fear-filled assignations in town, he's too scared of the legal repercussions should he be found out to act on his sexuality.

Once the Regret is defeated, or at least its prisoners rescued, the twisting of the land subsides enough for the characters to continue their journey.



## The Monster

The Regret is large, like Harry. It stole Tilly away purely as a target of opportunity, after starting with small objects taken from outside the houses. Its head is covered in printed pages, each a piece from an encyclopaedia, and sometimes it leaves loose pages in places it has been. The mist makes it very hard to see unless it close by. Its lair is an old barn on the Holden farm, one that Harry and Diana used to meet in way back when. After she left, Harry found the barn brought back too many memories, so when he took over the farm from his father he built a new barn in a more convenient place and let the old one fall into disrepair.

When the Monster takes people, it will tie them up in the barn using old baling twine. The objects it steals are on the upper level, arranged neatly. One of them is a barrel of fuel oil.

One by one, the other villagers will be taken. Grab them after they have revealed something to the characters or, even better, just before they are about to reveal an important clue.

Failure consequences:

- *You are taken to the Regret's lair.*
- *Your head becomes swaddled in bandages, like the Regret. You roll dice as if in crisis until someone cuts you out of them.*
- *An important object is stolen by the Regret.*
- *The Regret's melancholy gets inside your head. Reveal to another character a time when you let love slip through your fingers. Until the group moves to a different location, all your rolls are reduced by the number of mental Scars you bear. (Only once per character.)*

## CLUBLEY WOOD

Place: A small town centred around the textile factory that employs most of the locals.

People: Around two hundred factory workers, plus a hundred or so others.

Obstacle: The Monster itself drags anyone who tries to crash the marshes back to the factory.

Monster: A Memory of an industrial accident that killed a young man.

This is the work-a-day story of a hushed-up industrial accident, one that would never have been found out if the Nightmare Foundry hadn't plucked it from the minds of those involved. Unpicking the details of what happened seven years ago is the key to defeating the Monster.

## What Has Happened

Seven years ago, the Barnett Textile Mill was a struggling enterprise. The market for its products was weak and it was in danger of closing down. Harry Barnett, the owner, was on the verge of bankruptcy. If the business had failed, it would have been disastrous for the town itself.

The night foreman, Daniel Crown, took to ignoring the already minimal safety precautions in order to increase output. One night Lenny Pilkington, a recent hire, became the victim of those lax standards. He was drawn into one of the machines, and by the time the line was shut down and the man extracted, Lenny was dead.

If the accident had been reported, the factory would have been shut down for an investigation, at the behest of its rivals. The business would collapse, and the people of the town left unemployed. So, Crown suggested to Barnett that they hush up the accident, get rid of the body, and pretend that Pilkington never came to work that night. The other workers in shed 7 agreed to the proposal, and Leonard's body was disposed of in the marshes nearby.

## The Situation Now

Leonard's wife, Mary, stayed working as a packer at the factory, believing her husband disappeared. Crown has taken to drinking, but Barnett cannot fire him without risking being exposed. About half of the workers in that shed who know the secret are still in the town: Jenkins, Thomas, Beewell, Anderson and Trent. Trent has since retired to run a public house, but still sees his old work colleagues.

The factory was thriving until the Foundry went out of control. Now the Monster haunts the factory, and shed 7 in particular, no-one dares approach it. A dozen people are missing, believed taken by it. A steady dribble of victims continues, mostly among those trying to cross the marsh.

The streets of the town are largely safe, but people live in fear. At night few are courageous enough to venture outside. Some entire families have fled, away from the town but in the opposite direction to the marsh. A couple more families pack up as much as they can and head for the countryside each day.

## Landmarks

The factory casts a shadow over the town. Loading yards nearby stand deserted. The factory has some central buildings and offices, including those containing records from seven years ago. All around the centre are the sheds containing the machinery. Next to the river is the engine room, where the stationary engine that drives the machinery is housed.

Barnett's grand house, built on the proceeds of his business, is on a hill in the middle of the town, with commanding views of the settlement. Barnett hasn't visited the factory since he caught a glimpse of the Monster. He has provisions for several months in his house for him, his wife and son.

The meeting hall has become a kind of unofficial seat of government for the concerned people of Clubley Wood. Jenkins, the factory worker, is looked up to as the closest the town

currently has to a leader. The Mayor, Bartholomew Willis, is out of his depth in the current crisis and relies heavily on Jenkins for suggestions.

The largest pub, the Oak and Trowel, has been closed by its owner, Trent, on account of running out of beer. Crown refuses to stop visiting, even to the point of putting a window through, to drink the harder stuff. Trent has given up trying to keep him out. Crown is often found wandering around town at night, shouting and throwing cobbles.

The police station is largely deserted. After the first person went missing, all the local officers went to the factory to investigate. None of them returned.

## What Can Happen

The most obvious way to advance the investigation is for the group to tangle with the Monster and see part of the ritual it is re-enacting.

Crown slurs an interesting clue when he's deep in his cups.

The bodies of the policemen are found on the edge of the marsh.

After seeing the Monster, the group recognise Pilkington in the picture his wife has on her bedroom wall.

Mrs. Pilkington is taken by the Monster.

Beewell, driven mad by guilt and fear, climbs the church tower and threatens to jump.

The Mayor starts trying to rally the population to defend themselves, with minimal success.

Barnett tries to strangle Crown, worried that he is about to be exposed.

A search of the factory offices find records that show who reported for work that fateful night. The record was never doctored to remove Pilkington.

Anderson overhears talk of what the Monster is, and how it's created by people's psyches. He resolves to kill everyone else who knows the secret, then take his own life, to try to save the town.

Mrs. Pilkington learns her husband's true fate, and that people she knew and trusted lied to her. In a fit of rage, she stabs one of the men responsible with a pair of scissors.

It emerges that Barnett told his wife about the secret, back when it happened. Even if Barnett and the others die, as long as she lives the Monster will survive.

### The Accident

The Accident, the Memory of Pilkington's death and disposal, re-enacts the event by dragging people to shed number 7. Most of the human figures that make up the Monster are anonymous, and can't be readily identified. One of them, however, is based on Harry Barnett himself and his distinctive pocket-watch can be identified quite easily. However, that figure never leaves the factory, so is harder to observe. Once the 'victim' is in shed 7, the main body of the Monster, the Loom, appears out of thin air. It resembles real machinery, but the levers and belts are reconfigured so it looks like a giant gaping maw. Long cantilevered arms bristle in front of it. When anybody gets too close, including any selected victim, they are drawn into the device. If they don't get free quickly enough, they are wound round a series of metal drums, breaking most of their bones.

Failure consequences:

- *You take the place of one of the human figures, unable to stop until after the Loom is fed or the victim rescued.*

- *You become the victim.*

- *An NPC becomes the victim.*

- *A character drafted into to be one of the human figures enters mental crisis at the thought of what he is doing.*

- *A character who has become a victim receives a physical Scar.*

- *An who has become the victim is killed.*

- *A character is thrown into the marsh.*

## GRAVESBY AND FORTITUDE

Place: A small town overlooking a wooded valley.

People: Around a thousand in the town and thirty non-conformists in the adjacent village.

Obstacle: No-one is allowed into the land of the 'cult'.

Monster: The Fear of the small Christian sect living in the village.

In this story, there is no real villain. The Monster is born not because someone committed an evil act, but out of ignorant fear. The damage that the Fear does makes reconciliation between the misunderstood group and the larger town almost impossible.

### What Has Happened

Gravesby is the town, built around light industry and fed by the farms of the surrounding area. Fortitude is the optimistically-named village, founded sixty years ago, in land too difficult to clear for farming. The founder of the village did so to make a home for the Christian sect he also founded. The 'English Brothers in Christ' mission follows a sort of Calvinism, at least as far as the idea of the elect and the reprobate, and hence the group has little interest

in evangelism. However, their seclusion and unusual forms of worship aroused suspicion amongst the more pious inhabitants of the town.

The situation came to something of a head several years ago, when a woman fled the mission claiming to have been assaulted by one of the elders. The village closed ranks to protect him, claiming that she was unstable and making false accusations. Nothing was proven either way, but the story planted the idea in the minds of those from Gravesby that the people of Fortitude were 'up to funny business in the woods'.

Since the Foundry became active, shrouded, cultist-like figures have been seen on the edges of the woods and in remote parts of town. The blame for these and other strange phenomena the Nightmare Foundry has caused has been placed squarely at the feet of Fortitude, and these apparitions have only reinforced that opinion, making the Fear stronger.

## **Major Figures**

The Mayor of Gravesby, Robert Standish, is a truculent man. He's long advocated 'doing something' about Fortitude, but only now is starting to put plans in motion. He hopes to take advantage of what he sees as a temporary breakdown of law and order to get a needed task done.

Deacon Peterson supports the mayor. Privately, he'd much prefer a more civilised method of breaking up the village, but he's seen how the fervour the mayor has whipped up has increased attendance at the Anglican church and finds it hard to condemn it as he feels he perhaps should.

Bishop Brendan is the religious leader of Fortitude, the latest in a line that goes back to the founder's self-appointment to the title. The isolation and strong sense of community mean Fortitude has suffered less in the face of the Foundry's creations. Brendan is the opinion that the chaos is a sign that the world is in the End Times.

Margaret Fisher is one of the few members of the group who disagrees with the bishop in public. She's widely regarded as something of a trouble-maker, but her disagreements stem from a genuine desire to make the mission as good as it can be. Currently, she believes that the village should throw its doors open to welcome in anyone troubled the chaos outside, even people from Gravesby, to offer them sanctuary in this trying time.

## **What Can Happen**

A man from the town is discovered dead on the side of the valley, surrounded by black candles and sheep skulls. This is the work of the Fear, but is blamed on the village.

A plague of locusts appears out of the woods and swarms through the town, again the Fear's doing.

Richard Standish, the mayor's son, goes missing. He had gone into the woods on a dare and been found by the villagers, who were reluctant to let him go back because of how dangerous the woods have become and their belief that the world will end soon.

Someone speaks out against violence at a town meeting, and is physically attacked by his opponents.

Margaret is cast out of the village for arguing with the bishop. She has no-where to go but Gravesby, and is dragged to the town square by angry townsfolk.

A mob from Gravesby tries to attack Fortitude.

The Mayor's son tries to reason with his father, having seen with his own eyes that the villagers are not bad people, but is accused of being bewitched by them.

Faced with open hostility from the town, Bishop Brendan tries to hurry along his flock's passage to heaven by arranging a mass suicide.

## Fear of the Cult

This fear is subtle, as if it knows there are already tensions between Gravesby and Fortitude and is content to stoke the fires just enough to let the situation snowball.

It does not actually look that much like the actual residents of Fortitude, but rather it looks like what the fearful people of Gravesby imagine the brethren to look like – tall, gaunt, wearing hooded robes and carrying satanic paraphernalia.

When cornered, it tries to cow onlookers with displays of ‘Satanic’ magic.

Failure consequences:

- *An innocent is assumed to be part of the ‘cult’.*
- *The locals believe you have been bewitched by the cult.*
- *An NPC is killed by mistake.*
- *Another Fear is created in the minds of the people of Fortitude, this one a Fear of the Apocalypse.*

## SHEPSTONE GATE

Place: A small town with its own railway station.

People: The otherwise ordinary workers of the town, struck by a strange compulsion.

Obstacle: The train station has been turned into a museum of rag dolls. The train can only run again if it is cleared.

Monster: A Desire created from a child kept locked up by her over-protective mother. All she wants is a dolly.

This location has potential to be either extraordinarily creepy or be played for laughs. The silly behaviour of the inhabitants will tend to provoke the latter, at least among the players, unless they are already well into the horror aspect of the game. On the other hand, the eventual reveal as to the source of the Monster is straight-up nightmare fuel and should have even the most gonzo groups of players discovering the laughter dying on their lips.

## What Has Happened

Laura was six months old when her father left her mother. Tristan had been taking advantage of Cecilia, making empty promises to look after her and the child. When the time came when he would actually be held to them, he left on the train and never came back. Cecilia had to deal with the public shame of a child out of wedlock, and the whispered ‘I told her so’ comments around town. Something snapped.

To ‘protect’ Laura, Cecilia has kept her in a pitch black cellar for thirteen years.

The cellar has been made as comfortable as Cecilia can make it, which is not very. There’s a simple bed and a table, both wrapped in cloth so the sharp corners don’t hurt Laura in the dark. When Cecilia enters the cellar, she knocks first so Laura knows to put the blindfold over her eyes so the sudden light doesn’t hurt them. Laura gets regular meals and story time before bed every night. Cecilia works as an assistant at a pharmacy, so she had ready access to whatever medicine Laura needed when she was small. The metal shackle around the girl’s leg is only there ‘because her mother loves her’. As far as the rest of the town knows, Cecilia gave Laura up for adoption in the next town.

When she was three, Cecilia gave Laura a rag doll. Laura couldn’t see it, of course, but she loved the texture more than anything else she had found in her short life. When one of the eyes came loose and scratched Laura’s arm, however, Cecilia said it had to go.

The desire for that dolly, or one like it, or indeed anything other than the dreadfully familiar walls, floor and furniture of her room, is what the Nightmare Foundry has given life to.

Ever since the Foundry ran out of control, the people of Shepstone Gate have been collecting rag dolls and placing them with reverence in the nearest handy public space – the train station. When they ran out of dolls to find, they started making their own, tearing up any cloth they could

find to make them. There are now several hundred rag dolls in the station, blocking doors, windows and access to the engine in the siding.

## **The Situation Now**

Most of the town is in thrall to the Monster, the 'Collector'. Only a few aren't. Even when not directly possessed, the citizens still do the Monster's work with blank eyes and slow diligence. It's become an obsession for the town to make doll after doll after doll. It would be amusing if the NPCs didn't treat it with such deathly seriousness. Interfering with the dolls can start a fight even before the Monster itself gets involved.

Cecilia is uninfected and still working at the pharmacy. She's too obsessed with 'keeping Laura safe' - and too far into the realm of high-functioning insanity - to notice what has happened to the town. If it's pointed out to her that something is wrong, her first instinct is to stay in the house and make sure no-one disturbs Laura. She's the only resident of the town prepared to damage the dolls, mostly because of the bad memories they trigger for her. The suspicious way she acts, particularly when she's unconcerned about the rolling apocalypse, is the largest clue as to Laura's existence.

Lucy and Luke Smith are fourteen and eleven years old, and the children of Maud and John. They know full well that something is wrong about their parents, and indeed the rest of the town, but are frightened and don't know what to do about it. They've packed bags of food in case they decide to flee.

The station master, Clarence Fortingale, acts as the curator of the strange museum. He was one of the first to succumb to the Collector and the one who established the station as the main display. He's the closest the town has to a leader. He keeps a close eye on the collection and is likely to be a first responder if the characters don't treat it with proper respect. He's a little frail, so it would be terribly easy to badly injure him by accident if he gets involved.

There are eight policemen in the town. The inspector, Gary Davies, has taken it upon himself to keep a record of all the dolls in the collection. Every day he runs down his list, making sure they are all there. His office is full of lists, some dating back to before the Monster arrived. Buried somewhere in there are the official birth records for the parish - including Laura's birth certificate.

The Jameson family, Dirk, Lily and their children Daniel, Clara and Stephanie have all avoided becoming infected. Lily's brother Neville has not been so lucky. They're currently keeping their uncle tied to a chair in the spare room, while they try to work out what on earth is happening to the town. The Jameson family is a bunch of can-do, get-your-hands-dirty types, even the children, so they're successfully avoided the attention of the infected locals so far. They have had to gag Neville, because he took to screaming. As yet, he's not been possessed fully.

## **What Can Happen**

The spectacle of the townsfolk presenting their offerings at the station, when Inspector Davies records them and Fortingale finds a place for them, is an interesting way to start the first scene of the location.

Dirk Jameson might seek the characters out as potential allies in his family's attempts to deal with the situation.

Lucy and Luke approach the characters for help.

The police attempt to arrest one of the characters for 'breach of the peace'. Putting up a fight might cause more trouble than going quietly.

Neville chews through his gag and starts screaming.

Neville becomes fully possessed, snapping through his bonds. The Jameson family might or might not try to contain him themselves.

The town might turn on the characters as one, leaving them fighting for their lives just to get out of a crowded place.

A group of locals surround a character and try to turn him into a giant dolly, using pieces of cloth, thread and sharp needles.

When Lucy and Luke visit the characters, one of them becomes unexpectedly and dramatically possessed, leaving the other distraught.

The characters attempt to leave without fully resolving the town's problem and discover that the station master has removed a couple of essential components from the engine as a precaution.

Cecilia tries to drive the characters away if they visit her house, turning violent if they don't take the hint. She can't put up a proper fight, but persuading her to reveal the location of the key to the cellar is a very hard task.

Laura is discovered. Even dim light will be painful to her, making her effectively blind. The Monster won't harm her, but can and will possess as many people as it can to converge on her position in a last ditch attempt to stop the characters. Cecilia begins shrieking incoherently if her daughter is discovered.

Once Laura is rescued, the question of what to do with her in the aftermath of defeating the Monster is an interesting one. Clearly Cecilia is unfit to care for her. Taking care of someone made so maladjusted by isolation and abuse, and who can't see properly, is a big challenge that few will be prepared to take on. With some encouragement the Jamesons might, but there is no real happy ending for this tale.

## The Collector

The Desire itself has a thorough hold on the town. As nearly everyone has succumbed to it, so it can potentially attack from any direction. There's no sure-fire way of telling who in the town will be possessed by it next, and if the characters isolate themselves as a precaution the few uninfected people will be undefended.

When someone becomes possessed by the Collector, as well as the usual jaw distortion they also develop button eyes.

As long as the townspeople continue to collect the rag dolls, the Collector might not even possess any of them. If there's any kind of disturbance in the process, or someone starts removing dolls from the station, it defends its collection brutally, possessing several people at once. Even the ones who aren't possessed will still join the fight on its side, driven by their infection.

If Laura is rescued from her cellar and given a rag doll, the Collector will be destroyed. The difficulty is in finding out about her existence rather than actually rescuing her.

Of the ways of preparing to fight the Collector, most involving choosing a convenient time and place to face it. Occupying the station by stealth and using it as a fortress is surprisingly effective, mostly because the Collector wishes to avoid damaging any of the dolls if it can help it. A stand-off involving the Collector, a character and a doll is likely.

Failure consequences:

- *Acquire a corruption Scar.*
  - *You suffer a temporary bout of unnatural desire for something you remember from your childhood.*
  - *You are denounced as an Enemy of the Town.*
- Woe.

## WINGATES HALL

Place: A noble pile set in an isolated valley.

People: The Wingates family and hangers-on, plus servants.

Obstacle: The characters are suspects in a murder investigation.

Monster: A Vengeance created by one woman's hatred for the man who ruined her family.

This location is a situation that would not be out of place in an Agatha Christie novel. The wrinkle here, of course, is that it is not the wronged party who is murdering people but a Monster acting on her behalf. Unlike the classic

murder mystery, after the initial killing the order of victims is arbitrary, rather hamstringing any usual investigation.

## **What Has Happened**

Arthur Wingates business interests keep the family fortune healthy. Eighteen years ago he made a poor business decision. He managed to manoeuvre matters so that his partner in the enterprise, James Wick, bore the brunt of the losses. Arthur ended up losing very little but James was ruined. He was declared bankrupt and ended up in debtor's prison for two years. A broken man, he never went into business again.

James' daughter, Muriel, was just old enough to understand what was happening to her father. She never forgave the Wingates family, and began plotting an elaborate revenge. She changed her name to Muriel Weathers, shaved a few years off her age, and began courting Arthur's son, Gabriel. Her intention was to get a claim on the family fortune, which she felt was her right, then publicly denounce them all.

The characters arrive at the Hall, stay overnight, but in the morning Arthur has been found murdered. As strangers to the house visiting in disturbed times, suspicion falls first on the characters.

In fact, Arthur found an old photograph of when he visited James and his family, prominently displaying the locket that Muriel wears to this day. Muriel overheard him cursing at the discovery. Faced with exposure, Muriel's desperation became strong enough for the Nightmare Foundry to create a Vengeance, which killed Arthur.

## **The Cast**

Arthur Wingates is lying dead at the foot of the main staircase. From the way the rugs are disturbed, it looks like there was a struggle at the top of the stairs. Underneath the body is a duster, just like the ones the servants use.

The widow Agatha Wingates is rather unmoved by her husband's death. This is perhaps because she is a rather cold person who hasn't been able to stand the sight of her husband for some years. Their marriage was arranged by her parents as a suitable match and while Agatha does not regret the decision, she did not actually like Arthur all that much.

Arthur Wingates Junior, the eldest son, has his father's hard-headed business sense. Unfortunately, the old man kept the purse-strings tight so junior has been very frustrated in his business dealings due to a lack of capital. He'd recently been trying to persuade his father to give him a large loan for what the younger Arthur felt was a business opportunity not to be missed.

Dominic Wingates is the second son. He suffered a series of childhood illnesses which have left him rather thin and weak. He aspires to be a painter, and to that end his father has funded his degree at Oxford. He was back visiting his parents when the disaster struck. Needless to say, his brother is intensely jealous of the support Dominic has received from their father. Unbeknownst to anyone at home, Dominic was thrown out of university for disreputable behaviour about town. His visit was purely to try to intercept the letter the university had sent to his father, so he could continue receiving money. The letter had not, in fact, arrived, but Dominic is determined to grab it before it does.

Abigail Wingates is the daughter of the family. She's something of a looker. Despite being pampered, she's far from spoiled. She is intensively active in local charities of all kinds, particularly those that look after the health and well-being of the poor. Unlike many other such organisations, those she has a hand in running don't marry the help to moralising or gratitude, making them very progressive. She a tireless advocate and very good at soliciting donations, so much so that her father started contributing a little himself purely to avoid looking bad. His last two cheques, however, have bounced - purely by an accident of detail, although Abigail suspects her father made the mistake on purpose.



Lesley Torrington is Abigail's fiancé. The marriage is a convenient cover over the fact that Abigail is actually in a relationship with Lesley's sister, Hortense. Hortense is not at the Hall. The Torrington twins are also active in charity work, although not as committed as Abigail. He has been threatening to expose Abigail's sexuality if the stipend he receives as trustee of one key charity is not increased. He is desperate for money on account of gambling debts he has accrued.

Mr. Chester is one of Lesley's servants, or rather a thug in the pay of Lesley's creditors. He is 'employed' by Lesley as part of an agreement Torrington made to arrange payment of what was past due. Mr. Chester is there to make sure that Lesley doesn't try to run away. If Torrington doesn't manage to secure some money soon, Mr. Chester is under instructions to break one of Lesley's legs. Despite the crisis facing the country, Mr. Chester is too much of a professional to ignore that instruction.

Gabriel Wingates is the youngest child of the family, betrothed to Muriel. He fancies himself as a man about town, visiting all the fashionable haunts and being on first name terms with famous people. His charming manner has opened many doors, which is just as well because his father gives him a grudgingly small amount of money. Gabriel has been fobbing off his family with excuses for why he's making no attempt to get a proper job.

Muriel Weathers (Wick) found Gabriel easy enough to meet and get into a relationship. She actually quite likes him, but she won't let anything stand in her way of her revenge, even her own happiness. She is unaware that she has created a Monster, and counts Arthur's death as a fortunate turn of events that should accelerate the acquisition of his fortune. She plans to keep a low profile as much as possible; however she tries to avoid Abigail and Lesley as there is a small chance they might recognise her from when she applied for help to one of their charities.

Nelly Cousins is one of the maids in the household. For years she endured the unwelcome attentions of Arthur Wingates senior. She discovered the body before the 'official' discovery by the inspector, but believed she had caused his death by accident as she had re-arranged the rugs at the top of the stairs the previous night. She left the body to be discovered by somebody else, fearing the consequences if she was found with it, but left the towel behind in her haste after rolling the body to check for breathing.

Inspector Sturgeon is a high-ranking detective and friend of the family. He often pays visits to the family to go shooting with Arthur, which was why he is currently in the house. Despite his self-confidence, he was promoted more because of his connections than his ability. He believes Wingates' death was murder by one or more of the characters, and little will change his mind.

## **Sequence of Events**

The inspector refuses to let anyone leave until the case is solved. Given the impossibility of getting help from the station in the present circumstances, he has taken it upon himself to solve the crime. The pace of events depends on how fast the characters work to uncover secrets, and what would be most inconvenient to their investigation at any given point. If the story needs for there to be another death but not one of the principle cast, then one of the servants can be killed.

Lesley Torrington goes missing. He has not been killed, rather he is hiding up in the attic to escape Mr. Chester. The thug will take a keen interest in looking for him.

Nelly is killed, whether or not it has so far been discovered that she turned the body over. Her corpse is discovered at the top of the landing, where she had been fussing with the rugs.

After Lesley is discovered, Mr. Chester is killed next.

By this point, the supernatural nature of the killer should be evident. Even then, Inspector Sturgeon will insist that one of the characters is

behind it, somehow. Only when either Muriel is exposed or the Monster defeated will he finally concede the point. If the Monster is left to continue hunting, the order of victims does not matter much but it is important that the Inspector is the last victim as he is the one keeping the characters there, at least in theory. Muriel never falls victim to it, but by that point it is obvious where the problem lies.

If at all possible, give Muriel an opportunity to explain her motives and her plan, such as it was.

## Wick's Vengeance

The Vengeance, when in human form, looks exactly like James Wick, except seemingly covered in shadows. When not actively stalking its next victim it is usually found in the attic above the room where Muriel and Gabriel are staying. It often seeks out Muriel when she's alone in order to talk to her. It also leaves a scattering of tarnished, small denomination coins whenever it enters or leaves a natural shadow, hinting that money is at least part of its origin. It has a tendency to kill in ways that could be accidents, such as falls, but will get brutal and uncomplicated if faced directly.

Failure consequences:

- *An NPC is physically scarred or maimed.*
- *It slips some tarnished, small denomination coins into one of your pockets.*
- *Someone you dislike is hurt by Wick's Vengeance, making you look guilty.*

## TANNERS GATE

Place: On the outskirts of London.

People: A few hundred people who have survived everything the Foundry has thrown at them so far.

Obstacle: A raging wall of fire, hundreds of feet high, intense enough to vaporise anything that touches it.

Monster: A arsonist Demon.

This is a useful late-game location. The Monster is a challenging one to face, so it's best if the characters are well-prepared. The Foundry is having an effect on everything in this suburb, warping buildings and people alike. The weirdness helps talk up the threat the Foundry represents not long before the final confrontation with it.

## What Has Happened

Douglas Perdue was a troubled man. He's spent some time in the infamous Bedlam hospital, before recovering just enough to be released. His more recent fascination was fire. Just as he had discovered the joy of setting small fires, the Foundry was switched on. The Demon he has now become lives to consume the world with fire.

Before arson took his attention, he had become friendly with the local vicar, Basil DeLarch. Basil has watched Douglas deteriorate, and saw his delusions begin to absorb religious imagery. When the unexplained fires began, Basil knew exactly who was starting them. He believes Douglas is not really culpable for his crimes and has kept the arsonists' identity a secret in the hope that he can talk to him and persuade him to turn himself in. Once the Foundry exacerbated matters, Basil remained resolutely convinced that only he could stop Douglas.

Basil's church was the first casualty of the Demon Douglas reign of fire. Dozens of other fires have hit all kinds of buildings in the borough.

Basil has set up a makeshift shelter in a theatre near to his church. Those who no longer have homes, or who don't feel safe in them any more, are camping on the floor.

Dozens upon dozens of people have been killed in the area - by Instincts and other Monsters before Douglas drove them all out. To a certain extent, the area is safer now than it was before his power increased, although few think of it that way.

### Who's Who

Douglas is now a Demon. He spends all his time either setting fires or watching them in fascination. The fires he sets have a supernatural quality, often burning with unusual colours. As his quest is to set the world on fire, most of them burn continuously, somehow not needing to consume their fuel. The Foundry itself has done strange things to some fires, making them seem to burn in reverse, or upside down, or in slow motion. It's weird like that. The Demon's jail is actually the church, still burning merrily. From the outside, it seems impossible that anyone could be alive in there. In fact, there's a space near the altar, surrounded by flames, where it keeps victims it wants alive.

Basil DeLarch provides what comfort he can to those staying at the Crown Theatre. He helps organise things so that people help one another and don't hoard their supplies. At every available opportunity he goes out looking for Douglas, hoping to bring him back his senses. He has tremendous faith that Douglas can be saved.

Craig Mashey is an ex-soldier, released from duty after an arm injury. He's staying at the Crown, and works well together with Basil. Craig has taken it upon himself to lead forays in to the streets to get food, clothing and other necessities. Three people have been lost on previous

excursions. He's not afraid of the Monsters, but he's not foolish enough to seek them out for a fight. He's not yet been able to find any firearms.

Edith Potter is another refugee staying in the theatre. Her case is particularly tragic as she's struggling to keep her sanity after witnessing her daughter being killed by Monsters as they fled their home. The other refugees look after her, but only Basil and Craig think she has much chance of recovering her senses. Basil because of his faith, and Craig because he's seen comrades make similar recoveries after deeply traumatic events.

There's a strange, unnamed man in the theatre. His clothes are old and shabby but of good quality. He appears to be locked in a feverish religious exhortation. No-one, not even Basil, knows him. When he's not eating or sleeping in fitful bursts, he's mumbling prayers to himself while turning a rosary over in his fingers. His bed has been moved to the far end of the hall, as his nocturnal jabber was disturbing everyone else.

Dr. Carruthers has a small practice nearby, but when he heard others were fleeing to the theatre he packed his bag and headed there to help. He's running low on supplies, but as yet he's not been able to convince Craig that returning to the practice is a priority - this is mostly because the practice is hemmed in on three sides by particularly fierce fires, making it strategically dicey.

There are nearly seventy other people gathered in the theatre, rapidly running through their supplies. Most are trying not to think about their long term prospects, concentrating on surviving day to day. Not all had the foresight to bring supplies, so the daily foraging Mashey leads is essential. All but one set of doors are thoroughly barricaded, and the doors are guarded day and night. Few people venture up into the balcony or the upper floors, but they keep the fire exits there clear, just in case.

It's difficult to gauge how many people are still in their homes in the area - certainly over a hundred. Most have locked their doors, put

bookcases in front of the windows and shut out the outside world while they wait for things to calm down.

## What Can Happen

The characters are attacked in the street by an Instinct – perhaps an escapee from London Zoo – but Douglas appears and destroys it.

A family home is set on fire, with the family trapped inside by their own barricades.

Someone flees through the streets, pursued by Douglas.

On a trip to Dr. Carruthers' surgery, a minor Monster created from stored cancer tissue samples attacks. It has the unique failure consequence:

*- At some point in the next couple of weeks, develop cancer.*

A large, well-armed mob from another part of London enter the area. They are not friendly, seeing anyone else as competitors for provisions and safe sleeping spaces. Mashey tries to organise a militia to fight them off.

Basil finds Douglas, tries to talk him round, and is attacked and dragged to the church.

The unnamed man in the theatre suddenly creates a Fear Monster, based around his fear of a vengeful God. Pandemonium ensues.

The wall of fire cutting off passage to the middle of London starts to move, very slowly, outwards.

Douglas finally attacks the theatre, leading to a horrible stampede as everyone tries to fit through the inadequate fire exits. Edith, in particular, is left to fend for herself.

## Firebug

Failure consequences:

- A major fire is started.*
- You and another character acquire physical Scars.*
- A number of NPCs are killed or injured.*
- Douglas drags you away to the church.*
- Douglas drags an NPC away to the church.*
- An imprisoned character is branded and suffers a mental Scars and a physical Scar.*
- An imprisoned NPC is branded and loses his or her mind.*

# PROLONGING THE NIGHTMARE

*"The way I deal with it is to think of it as just another campaign."*

*- Sergeant MacDonachie*

Nightmare Foundry is a game where many aspects are strictly defined. This does not mean, however, that there aren't easy ways of hacking the details around.

## PERSONAL ACTIONS

One way of extending the rules is by writing extra personal actions for the characters. A new action needs a description, success outcomes, and any special rules that affect when and where it can be used. It also needs to be attached to an appropriate Menace level.

Care should be taken to make sure it is not unbalanced. The bonus dice for personal actions are limited by the Menace level - only Menace 7 gets a d10, Menace 5 and 6 get a d8, anything else a d6. This is flexible if the outcomes of the action is stronger or weaker than usual.

All Patter actions include, as part of the action, revealing something about the character, and some other personal actions do the same.

## CHARACTERS

Building an entire new character, or an alternative set of statistics for an existing character, take a lot more work.

A character needs a strong concept, based around a contradiction. In all of the standard characters, the surface of the character is related to a social ill of the time. The contradictory

element is something better about the character, a way he or she could improve themselves if only they embrace it - or at least that is so to our modern sensibilities.

The attributes start with one of two profiles, either 2d6, 2d6, d4+d8 or 2d6, d4+d6, d6+d8. Improvements to attributes follow a pattern, with certain increases only appearing at certain Menace levels.

Base attr.	Menace				
	3	4	5	6	7
d4+d6	2d6	d4+d8	d6+d8		2d8
2d6	d4+d8	d6+d8		2d8	d6+d10
d4+d8	d6+d8		2d8	d6+d10	d8+d10
d6+d8		2d8	d6+d10	d8+d10	

One conceit of this system is that an attribute with different dice sizes is better than an attribute with two identical dice, even if their average roll is the same. Although a 'split' attribute is weaker when receiving assistance and suffers more when the character is in crisis, it's assumed that being able to assist another character effectively, and the greater chance of a significantly above average roll (particularly in combination with bonus dice) is more valuable.

Stored rolls and extra Scars on the improvement lists follow simple patterns. The stored roll matches the Menace and extra Scars are available in 1, 1, 2, 2 and 3 for each Menace level. Some characters have an extra Scar

improvement at a certain level, but with a lower number. This is so the maximum possible number of Scars for a character can be fine-tuned.

Character improvement lists usually have 6 personal actions plus the starting action. A 'man of action', like the Sergeant, has more. Characters that naturally gravitate to the rear of a fight have fewer. Each of the main characters has a single +d10 personal action, the capstone of the improvement list, and it is often related to the reality behind their contradiction.

## MONSTERS

One easy way to expand on these rules is to develop a new type of Monster, or a new take on one of the existing kinds. Rather than just throw some failure consequences together, it's important to link the Monster's abilities to the mentality that is its source. The more closely its mechanics match its tone, the more compelling a foe it is.

When considering its physical description, aim for the genuinely nightmarish rather than the cliché. Subverting the familiar is a good approach to take. For most of the game, Monsters are the only way the Foundry makes its presence felt, so they should build it up as an evil threat.

## MISSION

This game is written around the idea of a group of heroes halting a likely apocalypse. However, the underlying mechanics could be used for a different scenario. There are aspects of the rules that are tightly connected to certain assumptions about the characters' purpose, which you should bear in mind if you want to change the game.

- ◆ The game is episodic, with obvious milestones where crises end, characters improve and Menace increases.
- ◆ Preparation for a confrontation is the core activity, preparation done in part by investigation. Each episode ends with a successful confrontation.
- ◆ Investigation includes deep interactions with NPCs, encouraging them to open up about their lives.
- ◆ The characters are in a ongoing war of attrition as their Scars fill up.
- ◆ The situation gets steadily worse and steadily more dangerous as the game progresses.
- ◆ The eventual destination is a major confrontation with uncertain outcome.

If your alternative game concept doesn't meet one of these aspects, you might want to consider altering the standard actions or tweaking the rules in some way to better match your idea.