

The image features a stylized, gothic cityscape at dusk. The sky is a deep red with swirling patterns, and the city below is dark with some windows glowing orange. The title 'DUSK CITY OUTLAWS' is prominently displayed in the upper center. The word 'DUSK' is in a large, orange, serif font with a blue outline. 'CITY' is in a similar font, also in orange with a blue outline. 'OUTLAWS' is in a smaller, orange, serif font with a blue outline. The entire title is set within a decorative blue and white border. The background city has several tall, dark spires and buildings, with some windows glowing orange. The overall mood is mysterious and dramatic.

DUSK CITY OUTLAWS

JUDGE RULEBOOK

As the Judge, your job is not to lead the crew between successive scenes, but rather to react to the plan they create. Each scenario provides basic information and does not give guidance on specific scenes, because every group will devise a different way of tackling the challenge at hand. Each Job is a sandbox, and you respond to the actions of the players by setting up consequent scenes and letting them play out.

There is no “correct” way for a Job to unfold. There is no right plan, no foolproof method of success. If your players want to attack the scenario with firearms primed and swords drawn, let them—and react to their actions with the appropriate response from the Crown. If they want to spend the entire Job weaving an elaborate long con, let them—and challenge them with obstacles and complications that threaten to bring down their complex web of deceit.

When players declare they want their characters to take action, ask them how they plan to go about it. From there, using the information available in the scenario (and in the *Traveler’s Guide to New Dunhaven*), you work with the players to construct a basic sketch of a scene and describe it. If events take a turn and you introduce a complication, or if the scene becomes a drama scene, you can layer in more details as necessary.

WORK SMARTER, NOT HARDER

New Dunhaven is a massive, complex city—there’s a lot to think about when the crew starts doing legwork and bouncing around the city. A simple technique to keep the game moving is to put the responsibility to be creative back onto the players. When a player asks, “Is there a tavern nearby where I can eavesdrop on the counting house’s private security team,” you respond, “Yes. Can you tell me the name of the place, and what it looks like inside?” When a player asks if there are any clerks on the take, you say, “Sure. There’s one. What’s her name, and why does she take bribes from the cartels?”

Not every player is going to be comfortable improvising, so be prepared to keep things moving forward. If you sense that a player is hesitant, overwhelmed, or not feeling particularly creative, you can pose the question to the group of players as a whole. If you do need to come up with the details yourself, go with whatever comes to mind; if you come up with something better later, you can always change those details and inform the players.

New Dunhaven is enormous, and no Judge could reasonably be expected to learn every aspect of it. Instead of worrying about the minor details, when you find yourself needing a name, a character, a location, or a description, turn the question back on the players and let them shape the details of the city so you can focus on more important information.

INTERPRETING THE SITUATION

As the Judge, you listen to what the players want to do, determine the right mechanics to use (if any), and then describe the outcome of the attempt. In many cases, the scope of skills and the wording of player abilities have intentionally been left vague and open to interpretation. The game relies on the players to provide the narrative context of scenes and events in the game, using their characters’ aptitudes as they see fit. As a general guideline, if characters attempt to use skills or abilities to perform exciting, compelling, or particularly in-genre feats, consider allowing them to do so, even if their particular interpretation of a skill or ability isn’t obvious. Err on the side of saying “Yes” to your players and use advantage dice and challenge dice (see below) to reward or offset an unusual interpretation.

ASK THE RIGHT QUESTIONS

Since legwork scenes can be more abstract than moment-to-moment drama scenes, it’s important to keep the flow of play grounded in the narrative. Ask the players questions about their goals, their methods, and their reactions during these scenes so the course of what happens during the scene is clear to everyone. Encourage players to provide details that help everyone at the table picture how the scene plays out. Ask questions at the following points:

- ◆ When players describe a legwork scene they are leading, ask for a clear picture of the result they are hoping to achieve.
- ◆ When players state that they want to use a skill, ask them to describe what their characters do to warrant the use of that skill. Ask for further details about how they are going to get what they want out of a scene.
- ◆ When a player is being vague or doesn’t have a great plan, it’s okay to both ask for more details and invite other players to pitch in and help flesh out the scene.
- ◆ When players roll drawbacks on their challenge dice and you decide to convert the drawbacks into heat, ask what the characters did during the scene to draw unwanted attention.
- ◆ When players succeed or fail on a physical attack, ask them to describe what the attack looked like.
- ◆ When a character’s luck runs out as a result of mental attacks, ask the players to describe how the character exits the scene in a way that makes sense.

KEEP UP THE PACE

Due to the nature of the heist genre, characters frequently split up, scattering to different parts of the city to do legwork. The Judge keeps the game moving forward so that no one player spends too much time sitting and waiting for the next scene in which he or she has a role. Pacing is critical for keeping your players interested! Keep the game’s pace moving smoothly using these tips:

- ◆ Encourage crew members to participate in each others’ legwork scenes to help their companions overcome obstacles inherent to the situation. This allows them to already be on the scene when you introduce a complication.
- ◆ Don’t transform ordinary dealings into drama scenes unless a significant complication comes into play; it’s okay to describe events as a narrative to keep the action rolling.
- ◆ Don’t spend a lot of time digging through the *Traveler’s Guide* for information. Use your best judgment and go with what makes sense.
- ◆ To figure out how something should work in the city, ask yourself, “How would this work in modern-day Manhattan?” and then take your answer and adapt it to New Dunhaven.
- ◆ Can’t figure out how to make something work logically? Explain it with alchemy (or sorcery, for extremely esoteric discrepancies).

RUNNING TWO LEGWORK SCENES AT ONCE

It’s not uncommon for a player to choose to join another crew member’s legwork scene, usually to deal with obstacles or complications. Sometimes, that player might want to try to accomplish something else in the scene that would be worth its own legwork scene. When this happens, you should feel free to allow it, and treat this scene as two legwork scenes taking place simultaneously, introducing new obstacles and complications at that time.

WHEN TO PLAY IT OUT

The Judge reads the mood around the table and adjusts the game to keep the players engaged. As the game proceeds, you decide either to handle each legwork scene on an abstract level, or to focus in and describe what happens on a moment-to-moment basis.

If your players are strongly engaged in a scene, if they enjoy roleplaying dialogue and banter, or if every player at the table is involved in the same scene, it's probably a good time to dedicate a little more table time to that individual scene. Give the players opportunities to engage in dialogue with the Judge-controlled characters, and encourage them to describe their actions in a way that allows the scene to play out naturally.

If your players are starting to lose their engagement in the scene, are unaccustomed to in-character roleplaying, or if several players are not involved in the current scene, consider narrating the scene quickly: use basic descriptions of the setup, roll necessary dice, and then describe a quick resolution. Skipping past mundane scenes keeps the players' attention from drifting and allows the game to move on to a scene that engages the full crew.

Your players' preferences will become evident as you play. If your table is full of veteran roleplayers who love acting out every scene, by all means let them do so. If your players are more focused on moving the setup along and getting to the part where they execute the plan, that's fine too. Adjust the pace of scenes based on the desires of your players.

WHEN PLAYERS TRY TO DO TOO MUCH

When playing out a legwork scene that has turned into a drama scene, players might try to keep the scene going after they have accomplished the goal of that scene. When this happens, instead of shutting the player down and ending the scene, you can extend the scene slightly if it makes sense to do so. If there are other crew members in the scene, give one of those crew members the option of taking the lead on a legwork scene flowing immediately out of the current one to accomplish whatever it was that the first player wanted to do. Alternatively, if that doesn't make sense, you can let the player spend 20 luck to keep the scene going, representing the stress of the prolonged risk of notice or capture, and immediately introduce a new obstacle into the scene.

BRING THE CREW TOGETHER

When you introduce complications into a scene, aim to not only challenge the crew, but also create situations that bring the entire crew together. The most engaging scenes provide opportunities for every player to participate.

The player taking the lead in the legwork scene already has an innate reason to remain interested. Any obstacles inherent in the situation provide opportunities for other players to become engaged. If you decide to spend heat to introduce complications, consider the natural affinities of characters not yet involved in the scene and choose hurdles that play to their strengths. Even physical or violent legwork scenes offer opportunities for more social characters to participate. For example, a scene where the crew plans to kidnap a minor noble might need the services of a skilled grifter to distract the noble's majordomo to keep him out of harm's way while the abduction takes place. Likewise, consider using multiple minor complications instead of a single major complication to provide more opportunities for other players to pitch in and help their crew conclude the scene with what they need.

HANDLING CREATIVE BENEFITS

A number of specialties give players the ability to create assets and effects with a high degree of freedom of creativity and few restrictions. The alchemist, the poisoner, and all of the specialties dealing with sorcery have such benefits. These benefits have limitless possibilities, which can be liberating for some players but paralyzing for others. When a player selects such a specialty, you should consider offering a gentle suggestion for its use every now and then, until the player gets the hang of the blank canvas of creativity the specialty gives them.

Sometimes, a player might try to create something that seems to circumvent whole challenges with ease, or even the entire scenario. For example, in a situation where the crew is tasked with robbing a noble of a large sum of money, the crew's poisoner might be tempted to create a poison that the player describes as, "Causing the poisoned person to implicitly trust the first person they see and be completely in their thrall." When this happens, remember that despite the player's description, the target's luck (if he or she has any) still protects them against those effects. The crew must still deplete an enemy's luck to get what they want out of them, even when using a tool tailored for this highly specific purpose.

In extreme cases, if a player comes up with such a clever creation that it could circumvent the entire scenario, that creation's use should cause the final scene of the Job to begin.

WHAT DOES "SETTING APPROPRIATE" MEAN?

Many of the creative benefits mention that the Judge can rule that a particular use is "not setting appropriate" and veto its creation. Don't worry about this too much; it's mostly there as a reminder to the player that they should try to create things that fit their character, crew, and cartel. The *Traveler's Guide to New Dunhaven* includes sections describing alchemy and sorcery as they exist within the setting, so you can use those sections of the book to get a sense of what matches the setting's expectations.



USING THE RULES

Here are some tips for Judges to help best utilize the game's rules.

TRACKING PROGRESS WITH ATTACKS

Almost any die roll the players or Judge-controlled character make could be treated as an attack of some kind. This is a great way to track the players' progress toward their goals, both in a scene as well as in the Job as a whole, because the game's conflict rules have very clear definitions of success, progress, and failure.

Most of the time, there's no difficulty identifying whether something is a physical attack; if someone throws a punch, swings a sword, or shoots a crossbow, it's pretty obvious that this is an attack. Mental attacks are a bit more subtle, and it might be difficult to determine when to treat something as a simple check vs. when to treat something as a mental attack.

As the Judge, mental attacks are your best friend. Having players make mental attacks against opponents and requiring them to defeat squads of minions or deplete the luck of an enemy in order to succeed at their goal is a great way to heighten the tension of a scene and encourage teamwork. It also serves another important role: when players are making attacks, the scene can be treated as a drama scene, meaning you can make return attacks. The players might lose some luck, making it a tougher decision to push their luck in other scenes, and might even have to sacrifice taking the lead on a legwork scene to blow off steam.

Here's a simple way to know whether or not you should be treating die rolls in a scene as attacks or checks: **If there is an antagonist, minor villain, major villain, or squad of minions in a scene, use mental attacks (both against them, and by them) and have the players succeed only when they fully defeat all such characters in a scene.**

JUDGE-CONTROLLED CHARACTERS AND LUCK RECOVERY

If the crew reduces a Judge-controlled character to 0 luck, they get what they want out of that character, and usually that means they no longer become a factor in the Job. If, however, the players choose to leave that character in play, the character regains all of its lost luck at the start of the next day or night segment.

LET THE PLAYERS TAKE OUT CHALLENGES EARLY

Through the course of setting up their plan through legwork scenes, the players are likely to come into direct contact with challenges surrounding the Job they are trying to pull off. Though it might seem obvious, it's worth noting that attempts to remove those challenges from play are a good thing, and should be rewarded. In fact, it's worth pointing out to your players (especially if they are new to the game) that dealing with these challenges is exactly the kind of thing that legwork is meant for. Just because a particular challenge is described as being intimately tied to the goal of the Job doesn't mean that it has to wait for the final scene to be dealt with. If the players want to take out the moneylender's bodyguard on the first day of the Job, encourage them to do so!

RUNNING THE FINAL SCENE

For the most part, running the scene in which the players execute the plan to pull off the Job is like running any other drama scene. However, since it's likely the last major scene for a game session, use all the resources at your disposal to make the finale more exciting.

- ◆ As with any other scene, lay out the known obstacles for the players in advance. Depending on the scenario, there should be between five and ten unique obstacles that must be dealt with. If you are so inclined, write them down on index cards and lay them out on the table, to help your players keep track of them.
- ◆ When the scene begins, the characters are likely aware of their enemies, but the enemies are probably not aware of the characters. Despite this, you can run the scene with everyone taking turns. When you would normally take turns for Judge-controlled characters, skip most of the characters you control (since they won't yet be reacting to the players).
- ◆ As a corollary to the last point, have one Judge-controlled character do something different each round. For example, a squad of minions guarding a door might divide in half to send one group on patrol, or the merchant overseeing the transfer of valuable cargo might step outside of the warehouse to smoke a pipe. Use these variations as chances to heighten the tension, introducing the possibility of discovery and requiring the players to improvise.
- ◆ Direct the actions of Judge-controlled characters toward the crew members when possible. If the crew's sharpshooter is hiding quietly in a lighthouse overlooking the shipyard the crew is robbing, move enemies toward the lighthouse on routine patrols, or note that a City Watch lieutenant is scanning the surrounding buildings with a handheld telescope.
- ◆ Spend all your heat. Introduce antagonists and new squads of minions frequently, especially in places where their presence requires the players to react.
- ◆ That said, setbacks that appear completely out of nowhere, and that the players had no chance to prepare for, can feel cheap. Instead, try to introduce new complications that flow naturally from failures or drawbacks.

Starting the Final Scene Early

Sometimes, in the course of creating scenes and coming up with their plans, the players might get into a situation where they think they have a chance to pull off the Job early. Perhaps the thief managed to break into the vault where the diamond is kept, or the poisoner slipped something into the drink of the noble that is to be kidnapped during a legwork scene. If the players decide they want to try to accomplish their goal at this point, you can choose to begin the final scene early. If this happens, the full array of challenges remaining for the players should be brought to bear against them immediately, and the following rules apply:

- The current legwork scene ends immediately, and the final scene begins.
- Any heat that the crew had generated but that had not yet been added to the heat pool goes into the heat pool immediately. Additionally, add 1 heat (🔥) per player to the heat pool.
- Immediately introduce all of the challenges to completing the Job into the scene if they are not already.
- For any challenge that does not make sense in the context of the scene, you may introduce an equivalent challenge of your creation instead. You may also spend heat at this time to introduce complications.

ADVANTAGE DICE AND CHALLENGE DICE

Advantage dice and challenge dice are catch-all mechanics that can apply to positive or negative circumstances surrounding a roll.

WHEN TO GRANT ADVANTAGE DICE

Add these dice to a roll in these common situations:

Is the player doing something entertaining? Grant an advantage die. Any time a player does something that you or the rest of the players at the table find to be thrilling, funny, or pleasingly dramatic, reward that behavior with an advantage die.

Is the player taking actions exceptionally appropriate to his or her character? Grant an advantage die. Even if characters don't have a particular special benefit on their cartel or specialty sheets, you can encourage the players to do the kinds of things their characters should be doing in keeping with the themes of the setting. Since rolled boons can reduce heat, this is also a great way for players to mitigate some of the heat from a significant crime.



Is the player doing something bold, daring, or risky in an exciting way? Grant an advantage die. Taking risks and bold actions is critical to stories of daring heists and exciting chases. Many elements in the game encourage characters to play it safe (heat, time limitations, complications, and so on), but excitement only rises when players take a risk and it pays off—or they get into hot water.



Are there any environmental or circumstantial details working in the player's favor? Grant an advantage die for each such detail.


WHEN TO IMPOSE CHALLENGE DICE

Add these dice to a roll in these common situations:

Is the player's character running the risk of being witnessed? Impose a challenge die (or more, if the risk of being observed is high). Challenge dice often translate directly into heat, making them the perfect expression of the risk of being caught.

Is the player trying to accomplish more than one goal in a single legwork scene? Impose two challenge dice ( ) on each roll. Being part of a crew allows characters to work together to overcome obstacles and deal with complications. Trying to handle a task alone only increases the chances of drawing attention to the crew with a costly mistake.

Did the crew ignore any obstacles or complications you introduced into the scene? Impose two challenge dice ( ) on each roll. Even if the obstacles and complications don't directly interfere with the task at hand, leaving loose ends dangling increase the chances of something unexpected going wrong.

Are there any environmental or circumstantial details that make the task harder? Impose one challenge die () for each such detail.

Being Generous

In your role as the Judge, be generous with the features you hand out: advantage dice and challenge dice, Influence, and other game elements. Doing so gives the players a sense that their actions and descriptions have a strong impact on the game. As long as the players act in good faith and attempt to emulate the heist genre, reward them for the effort. Each time you do so, accompany it with a description of what is happening in the world to warrant it.

BOONS

When a player rolls a boon on a check, work with the player to invent a positive outcome of the task he or she was trying to accomplish and that makes sense in the context of the scene. Two easy fallbacks are noted in bold at the top of the list below; an experienced Judge can create additional uses for boons.

When creating your own boons, try to think of things that not only help the player who rolled the dice, but also thing that can give another crew member a leg up in that scene, or a future one, to reinforce the idea that pulling off a Job is a team effort. Good boons often put assets into the crew's hands that would otherwise be out of reach, especially allies, information, or tools that, when properly utilized, can solve some problem that the crew is facing.



Example Boon Applications

- **Give the player a deeper secret about the person, place, or event he or she is investigating.**
- **Reduce the heat generated by the character's actions by 2 for each boon rolled.**
- Restore 10 luck to the crew member—the boon restores the character's confidence and vigor.
- If the roll was an attack, increase the attack's damage by 10 for each boon.
- Remove an additional member of a squad of minions from the scene after a successful attack.
- Give another player an advantage die on a roll directly due to a change in the situation.
- Restore expended Influence due to an unexpected windfall (if a player rolls 3 or more boons on the same check or attack).

DRAWBACKS

When a player rolls a drawback on a check, work with the player to determine what negative consequence occurs, beyond the results of the attempted task. The first suggestion below (generating heat) is the easiest drawback to implement and also the most versatile. This additional heat can be easily explained in many different scenes and goes into the heat pool, which can be used flexibly by the Judge. You can choose any of these options or create new drawbacks, though a drawback should always make sense in the context of the task being attempted. The best drawbacks increase the tension of the moment, and push the crew members involved in the scene to take bigger risks and attempt more extreme actions. Drawbacks should spur the players to action, not deter them from trying risky things.

Example Drawback Applications

- **Increase the heat generated by the character's actions by 2 for each drawback rolled.**
- Deduct 10 luck from the crew member per drawback due to stress or other circumstances.
- Restore 10 luck to a Judge-controlled character who is invigorated by the crew member's misfortune.
- Introduce a minor complication into the scene immediately (if a player rolls 2 or more drawbacks on the same roll).
- Introduce a major complication into the scene immediately (if a player rolls 3 or more drawbacks on the same roll).
- Introduce a physical obstacle that requires an action (usually involving a check) to overcome.
- If the crew member's luck has run out, he or she takes a wound from physical exertion.
- A future attempt of the same task imposes two challenge dice ( ) on the roll.

OBSTACLES

As the Judge, one of your primary roles is to make the Job interesting and difficult for the crew. Sometimes, you know exactly what obstacles and enemies lie between the crew and their goals, either because they are detailed in the scenario, or because you have established them previously in the session, Job, or campaign. In other cases, you simply have an idea what makes sense for the setting and can fill the scene with enemies and obstacles based on your own judgment, logic, and sense of what is going to make for an exciting scene. If you think a scene should have specific obstacles or enemies in it for any reason, then that's what should be in the scene, and you should go with it.

It is worth noting that you don't have to spend heat to introduce obstacles and enemies into a scene that would otherwise be there anyways; if a counting house has guards, it has guards, and they would be a part of any scene set there. You spend heat to *increase* the challenge the crew would face in a particular scene beyond what would naturally be there, or to introduce enemies and obstacles into scenes where they would not normally be present.

In other cases, however, you might not have a clear vision for what kind of obstacles and enemies should be in the scene, especially one taking place in a location you or a player made up just moments before (which you may only have a bare sketch of in your mind). In these cases, you can use the following guidelines to help you come up with obstacles to put in that scene.

CREATING OBSTACLES

The crew members determine the nature and goals of legwork scenes, and it's up to you to make those scenes interesting and challenging with obstacles and complications. Where complications are tied directly to heat, obstacles are added to the scene by the Judge based on the nature of the legwork scene. The best obstacles make sense in the context of the scene and feel like a natural collaboration between the Judge and the player who initially described the nature of the scene. Unlike complications, which you must spend heat to introduce, there are only two real guidelines for what makes a good obstacle in a legwork scene.

- ◆ The obstacle should not require making attacks to overcome; enemies with luck should never be obstacles.
- ◆ If not dealt with, the obstacle should serve as a distraction to achieving the main goal of the legwork scene, but should not itself present immediate danger if the crew does not deal with it.

For each obstacle the crew fails to deal with during a legwork scene, any rolls they make to attempt to accomplish the main goal of that scene adds two challenge dice (◆◆) on the roll, or some other equivalent negative impact, representing the poor circumstances under which the attempt was made.

PUTTING OBSTACLES IN LEGWORK SCENES

When a player describes a legwork scene, you can follow these general guidelines for how many obstacles to describe being a part of that scene.

- ◆ If the scene is going to be short, of little consequence, or unlikely to set up a compelling dramatic situation, don't describe any obstacles.
- ◆ Otherwise, describe one obstacle. If there are more than four members of the crew participating in the job, describe two obstacles.

USING ENEMIES INSTEAD OF OBSTACLES

Though enemies with luck shouldn't be treated as obstacles, you can use enemies (both minions, and those with luck) in lieu of one or more obstacles in your scene. Instead of creating an obstacle, you can instead say that there is an antagonist of your choosing, or a size 5 squad of minions, in the scene, putting them between the characters and their goal. You should usually only do this in situations where it makes sense that there would be individuals and groups directly set against the players achieving their goal.

OBSTACLES WITH LUCK

Most of the time, succeeding on a single check is sufficient for a crew member to overcome an obstacle. Sometimes you might want to introduce an obstacle that takes more than a single roll to deal with, in which case you could introduce an obstacle that has its own luck, such as a safe that requires cracking, debris that needs to be cleared from a doorway, and so on.

Introduce an obstacle with luck only if:

- ◆ The scene the obstacle is in is a drama scene.
- ◆ Some other enemy or threat in the scene can deplete the crew members' luck.
- ◆ Overcoming the obstacle is not accomplished by interacting (verbally or violently) with another character. Obstacles with luck are best when they involve objects, hazards, events, etc.

If your obstacle meets the above criteria, you can assign any amount of luck that you want to the obstacle. Generally 100 luck is a good amount, likely to require more than one roll, but a total that two characters working together could deplete quickly.

Unlike depleting an enemy's luck, the rolls the player makes to overcome an obstacle with luck should not be considered attacks. Each successful roll reduces the obstacle's luck by an amount equal to the number rolled, and when the obstacle's luck reaches 0 the crew fully overcomes it.

Extraordinarily Challenging Situations

Sometimes, a player might describe a legwork scene as taking place in a location, or in a specific situation, that is extremely challenging or dangerous. Some locations in the city are more well guarded than others; the Castle, the Royal Palace, the depositories, and certain floors of the Tines are all likely to be so packed with guards and security measures (alchemical or mechanical) that infiltrating such a location is worthy of a Job all its own. These locations have far more obstacles and enemies protecting them than standard legwork scenes dictate, so in these cases you may need to step outside of the normal framework of challenges in legwork scenes to help the scene make sense in the context of the setting, and without having to spend heat in order to do so.

As the Judge, you can always add more than the recommended number of challenges to a scene (including enemies) if the location in which the scene is taking place would make achieving the scene's goal more difficult. Use your best judgment to make these locations feel dangerous, as appropriate to the setting, while still giving players an opportunity to feel they have control over their plan.

If the players want to do something truly dangerous and bold (for example, robbing one of the city's fortress-like depositories, or breaking someone out of the Castle) that would normally be far too challenging for a simple legwork scene, you can give them the option of pulling off the Job-within-a-Job. They can use an entire day or night segment to attempt this bold maneuver, which you should run using the same rules as you would use for the final scene of the Job.

EXAMPLE OBSTACLES

The following are some examples of standard, non-enemy obstacles. Usually, these are presented as hurdles that must be overcome in a legwork scene, lest they impose challenge dice on the person rolling to achieve the scene's primary goal. They are often dealt with by another member of the crew.

CHARACTER OBSTACLES

Some obstacles involve characters, though a single die roll is usually enough to overcome them. Some examples include:

- ◆ A crowd has gathered, making it difficult to work without being spotted
- ◆ Other people are distracting or holding the attention of the mark
- ◆ City Watch officers are walking the area, keeping an eye out for trouble
- ◆ A beggar calls out for alms nearby, drawing eyes to the area
- ◆ An Endless Dawn provocateur is stirring up a crowd of people

ENVIRONMENTAL OBSTACLES

Other obstacles are inherent in the location, and some examples include:

- ◆ The doors or windows of the building are locked or otherwise sealed
- ◆ Squeaky gates and doors with rusty hinges make unwanted noise
- ◆ The location is labyrinthine, making it easy to get lost
- ◆ A fire, noxious gas, broken glass, or other environmental hazard
- ◆ The area is covered in dust or dirt, making it easy to leave evidence behind

CREW KNOWLEDGE

All cartel sheets (and some specialty sheets) tell the players some things their character knows about. This allows you to provide basic information about various elements of the scenario to the players so they aren't operating completely in the dark. Each element of the scenario tells you which knowledge topic it is related to, just under the topic header: for example, it might say, "Members of the crew who know about **commoners** know these things."

In general, you provide this information to the players only when they become aware of that element of the scenario. When the players receive the Job from the broker, if the broker mentions one of the important scenario elements, you can ask if any of the members of the crew know about the relevant topic at that time. Players will otherwise become aware of new scenario elements during, and as a result of, legwork scenes.

Once the players are aware of the setting element, and one of the members of the crew knows about that topic, you can provide them with the basic information listed in the scenario for that element immediately.

Topic

Alchemy
Black powder
The Blooded
The canals
The Castle, jails and prisons
Cathedrals
Cemeteries and funeral parlors
The Church of the Silver Judge
Commoners
The Crown
The docks
Entertainers
Horses
Little Taona
Medicine
Merchants
Music, poetry, theater, literature, art, and calligraphy
Nature and survival
Nobles
The Old City
Outside the city
The Reserves
The Right Kind of People
The Royal Family
Security systems
Ships and sailing
The slums
Sorcery and heresy
Taonan history
Vladov history
Ward houses

Known By...

Alchemists
Red Lotus Society
The Family
The Family
The Circle
The Church
The Gravediggers
The Church, the Gravediggers
The Forgotten
Independent criminals, Wardens of the Night
Red Lotus Society
The Mummies
The Hanged
Red Lotus Society
The Gravediggers, Poisoners
The Family
The Mummies
Wardens of the Night
The Vespers
The Forgotten
The Hanged, Wardens of the Night
Wardens of the Night
The Circle, independent criminals, the Mummies
The Vespers
Bashers, Thieves
Red Lotus Society
The Forgotten
The Church, all sorcerous specialties
Red Lotus Society
The Circle
The Gravediggers



COMPLICATIONS

When the heat is on, circumstances become a lot more dangerous for those operating outside of the law. As heat increases, the Judge can spend heat from the heat pool to introduce **complications**, which are challenges in scenes that make the situation more difficult for the player characters.

The Judge can add a complication to a scene at certain times:

- ◆ When a player describes a legwork scene (but before the scene has actually begun)
- ◆ When a character fails a roll during a legwork scene
- ◆ On the enemies' turns during the final scene of the Job
- ◆ At a time described by specific complications
- ◆ When a player rolls multiple drawbacks on a single roll (note that the Judge typically does not have to spend heat when introducing a complication in this way)

The following examples demonstrate ways the Judge can spend heat to create complications during a scene. You can introduce new complications of your creation as well; use these examples as a guide for how much challenge they should add to the scene.

SPENDING HEAT

The Judge monitors the heat pool and introduces complications for the crew. Your goal when doing so isn't to "win" by tripping up the players and causing them to fail to complete the Job; instead, your goal is to *challenge* them to think creatively and work together. In some cases, this might mean spending heat to introduce complications that, if not dealt with, simply produce more heat. That's okay! Heat is a resource that you use to make the Job more interesting (meaning complicated) for the crew, and if heat begets more heat, it means that the players need to spend more time and effort dealing with challenges, always feeling as though they are just one step ahead of the Crown.

Ultimately, *time* is the most important measure of whether the crew is successful. Major complications and plot twists can result in the characters having to spend valuable legwork scenes to deal with the challenges you introduce, reducing the amount of time they have to plan and execute the Job.

PLOT TWISTS



If the heat pool builds up to a sufficient size, such as 20 heat or more, it's time to introduce a **plot twist**. Plot twists involve big shifts in the environment or setup that can force the crew to alter its plans. With that much heat in the heat pool, something has to give. The tension that the City Watch and law-abiding citizens feel as a result of the crew's actions reaches a tipping point where something must boil over.

At the start of a day or night segment, you can spend 20 heat to introduce a plot twist. Below are examples of some plot twists; as the Judge, you can create new twists as well, using these as a guide for how much they should alter the nature of the Job. Communicate the plot twist to the players before the day or night segment actually starts, so that they can take that information into account if the crew is starting a planning scene, or alter plans for legwork scenes.





MINOR COMPLICATIONS (4 HEAT)

These complications provide interesting tension for a single scene.

Active Pursuit: Use this complication any time you introduce minions, antagonists, or villains into a scene. The introduced characters are familiar with the crew members' appearances and affiliations, and they have reason to suspect that the crew is engaged in criminal activity. If the crew members interact with the introduced characters directly and without disguise, the enemies attempt to arrest, kill, or otherwise subdue the crew members immediately. Alternatively, if these characters are introduced during a scene in response to a player failing a roll, you can choose to immediately turn the scene into a drama scene (for example, a fight or a chase) as the newly introduced characters arrive already aware of the crew members' presence and activities.

Alert: The law-abiding citizens in the scene are on the lookout for people who are where they shouldn't be. Unless onlookers are dealt with, any attempt to sneak around in the scene automatically gains two challenge dice ( ) on the roll.

Escalate an Obstacle (During a Scene Only): Choose one obstacle in the scene to suddenly become more immediately dangerous. The nature of the change depends on the obstacle, and the results of failing to deal with that obstacle increase in one of the following ways:

- ◆ The obstacle imposes four challenge dice (   ) on any roll made to accomplish that scene's main goal.
- ◆ Immediately introduce a major complication into the scene.

Neighborhood Watch: The people of the district are on the lookout for anyone who looks out of place due to a rash of recent crimes. All heat generated by the crew during this scene due to being conspicuous in the district, or as a result of law-abiding citizens witnessing the crime, is doubled. The crew does not need to deal with this complication.



Reinforcements (During a Scene Only): Reinforcements arrive to back up minions already present in the scene. Choose one of the options under Unexpected Enemies still present in the scene and add that many minions to the scene, plus an additional 2 minions of that type.

Troublemakers: Someone on the scene might actively work against the crew, and it's going to require more than the typical tricks to remove or avoid the interference. Add one antagonist to the scene, such as:

- | | |
|--|------------------------|
| ◆ A lieutenant in the City Watch | ◆ A domineering noble |
| ◆ A royal investigator | ◆ A Blooded lieutenant |
| ◆ A bounty hunter | ◆ A bodyguard |
| ◆ A minor bureaucratic official of the Crown | ◆ A Church assassin |

Unexpected Enemies: People present in the scene could make it difficult for the crew to accomplish its task. Choose one of the following groups to add to the scene:

- | | |
|--|--|
| ◆ A size 5 squad of private security force minions | ◆ A size 5 squad of Endless Dawn minions |
| ◆ A size 5 squad of Blooded minions | ◆ A size 2 squad of City Watch minions |

Wary: One character in the scene is wary of being targeted by criminals. Any attempt to interact socially with that character in this scene automatically gains two challenge dice ( ) on the roll.

MAJOR COMPLICATIONS (12 HEAT)

These complications pose more significant threats to the crew and might require the entire crew to pitch in to overcome safely.

Canine Unit: The City Watch has dispatched one of its packs of hunting dogs to sniff out crimes. Add one antagonist (the pack handler, using the **City Watch Lieutenant** statistics), a size 5 squad of hunting dog minions, and a size 5 squad of City Watch minions to the scene; each of these counts as a different complication that must be dealt with. These hunting dogs have the scent of the crew from previous scenes. Unless this complication is dealt with, the City Watch squad attempts to arrest the crew members in the scene.

Cutting Off the Supply: Agents of the Crown are putting pressure on one of the cartels as a result of the crew's actions. Choose a cartel at least one member of the crew is affiliated with and describe an element in the scene that involves Crown agents putting pressure on that cartel. Until that complication is dealt with, at the end of each day or night segment, each crew member belonging to that cartel loses 1 Influence (👑). Some examples of what this might look like include:

- ◆ City Watch members inspecting carts, carriages, and gondolas for contraband
- ◆ City Watch squads going door-to-door looking for known members of the cartel
- ◆ City Watch squads searching buildings for secret rooms, safe houses, and caches of contraband

Dangerous Enemies: The crew has attracted dangerous opposition that must be dealt with. Add one minor villain to the scene, who is trying to interfere with the crew's actions in some critical way; if this is done as a part of a legwork scene and the villain is not dealt with, the main goal of that scene fails. Some examples include:

- ◆ A Captain of the Watch
- ◆ An Endless Dawn Concerned Citizen
- ◆ A Blooded lieutenant
- ◆ A Senator
- ◆ A Dredger investigator

Shakedown (During a Scene Only): Two crooked members of the City Watch approach the crew with knowledge of the Job and demand a bribe or else they will reveal what they know to their superiors. Unless dealt with, these City Watch members become minor villains that the Judge can introduce into any scene for the remainder of the Job.

Unexpected Hazard: When the scene starts, the location where the scene is meant to take place is currently the site of an unexpected hazardous situation. Some examples include:

- ◆ A Blooded crew has set the building on fire
- ◆ The City Watch has just raided the building
- ◆ A rival crew has decided to rob the place
- ◆ The Endless Dawn has started a riot in the area of the scene

Add three obstacles to the scene to represent this new hazard. These obstacles should be things that the players need to deal with before they can attempt to accomplish the main goal of the scene.

Wanted Posters: The district in which the scene takes place is plastered with Wanted posters depicting the members of the crew. All members of the crew are conspicuous in this district until this complication is dealt with.

PLOT TWISTS (20 HEAT)

Plot twists drastically change the scenario and could have long-lasting effects on how the Job plays out.

A Guard on Every Street Corner: Starting with the current scene, every scene that takes place in a public area for the remainder of the Job automatically features a size 4 squad of City Watch minions.

Crackdown: The Crown's investigators are getting close; they identify someone working with the crew and take that character out of play. One of the crew's allies on this Job is imprisoned or executed.

Curfew: A curfew is instituted in a particular district for the duration of the Job. All crew members are conspicuous at night in that district.

Heavy Hitter: Introduce a major villain into the Job. This villain can appear in any scene the Judge chooses for the remainder of the Job. As long as the villain is still a factor in the Job, when you add minions to a scene as a complication, if those minions are associated with the villain you add 2 additional minions to that squad. Villains might include:

- ◆ A Spider agent
- ◆ A Blooded capo
- ◆ A magistrate
- ◆ An archpriest

Lockdown: The City Watch locks down one district where the crew has been operating. To enter or exit the district by street or canal, citizens must pass through a security checkpoint manned by 20 City Watch minions, with a minor villain (Captain of the Watch) in charge. Moving the crew into or out of the district by other means requires a legwork scene or the expenditure of Influence (along with an explanation of how the crew member uses Influence to bring the crew in).

Raid: Spend heat to introduce this complication at any time during a planning scene. A size 20 squad of City Watch minions and two City Watch Lieutenant antagonists interrupt the scene and try to arrest the crew. This will likely result in the scene becoming a drama scene. Use this only if the players have not spent Influence to gain access to a secure location for that planning scene. Once the drama scene is over, the day or night segment ends.

Reinforcements from the Garrison: The Regent calls up reinforcements from the military garrison just outside of the city. Replace all City Watch minions with Military minions for the remainder of the Job. Military minion squads deal +20 damage.

Rival Crew: Another crew is on a Job that conflicts in with the crew's Job. The rival crew consists of a size 5 squad of the Right Kind of People minions, as well as 1 criminal antagonist. This rival crew wants the players to recess for a full day so they can finish their Job first. If the crew refuses, the rival crew provokes a fight or tries to actively sabotage the crew.

Turncoat: One ally of the crew is revealed to secretly be an agent of the Crown, working against the characters in secret.

The Whole City is on Edge: For the remainder of the Job, heat generated by being conspicuous is doubled in all districts.

Choosing Complications and Plot Twists

Any complication must make sense in the context of the scene or the overall story. It doesn't make sense if the characters bring down the full wrath of the City Watch when they've only been doing basic information gathering, for example. Use minor complications early on in the Job, reserving major complications and plot twists for when the crew has really started putting plans in motion.

RUNNING ENEMIES

The Judge adjudicates what happens when enemies try to stop the crew from pulling off the Job. The Judge runs the crew's opposition, whether law-abiding or otherwise, and narrates not only their actions but also the results when the crew members defeat their enemies or are defeated by them.

The Judge rarely rolls dice for enemies outside conflicts. If there is some doubt about whether an enemy should succeed on a task, use the following guidelines to determine the outcome:

- ◆ Is the action inconsequential, or would failure be uninteresting? The enemy succeeds.
- ◆ Is the enemy such an expert in the action being attempted that it makes no sense for the enemy to fail? The enemy succeeds.
- ◆ Is the attempted action within the enemy's areas of expertise? Roll a check with a 75% chance of success.
- ◆ If none of the above are true, roll a check with a 40% chance of success.

ENEMIES ATTACKING HEROES

Rivals, private security, and the City Watch sometimes make physical attacks against members of the crew. The Judge rolls percentile dice for enemies attacking heroes. If the attack succeeds, the hero takes damage as noted in the enemy's statistics block.

From time to time, the Judge may rule that a particularly aggressive or proactive enemy, especially an antagonist, minor villain, or major villain, makes mental attacks against the crew members. This usually takes place when the crew members are already engaging in mental attacks against that enemy, representing the dueling wills of the crew member and the opposition. A crew member being interrogated by the City Watch or answering to the Black Council might also become the target of enemy mental attacks. These attacks can reduce the crew member's luck. An enemy who reduces a crew member to 0 luck results in the crew member leaving the scene, giving up an important piece of information or ceasing to resist.

Best Judgment: Reducing Players to 0 Luck

Exercise some tact and care when an enemy reduces a player character to 0 luck with a mental attack. Players don't react well to being told what their characters think or believe, so focus on momentary lapses of judgment or failing resistance, instead of insisting that a character believes something the player does not accept. For example, the grifter from a rival crew tries to convince a player character that it's in his best interest to abandon the Job. When the character is reduced to 0 luck by the grifter's coercion, instead of telling the player, "You think it would be a good idea to abandon the Job," try framing it in a different way: "The grifter's persistence indicates there's more going on than just the interference of a rival crew; your crew should be warned about this development." The character exits the scene, delaying his progress on the Job, without having to convince the player to abandon the ongoing plan. The defeat represents a delay, not a failure.

When in doubt, have the crew member exit the scene without further embarrassment. The character has already lost time during the current scene and needs to spend a legwork scene recovering lost luck.

ENEMY STATISTICS

The crew can encounter multiple kinds of enemies while on a Job.

A **major villain** can challenge the entire crew (perhaps with some backup) and acts as an impediment for long stretches of the Job. Major villains have a full stat block and enough luck to sustain attacks from multiple heroes across multiple scenes.

A **minor villain** is usually a named foe who might be involved in a single scene or, if he or she survives, a few subsequent scenes. Minor villains are often lieutenants or assistants to major villains, though occasionally they stand out as a lone named opponent in a scene full of minions. Minor villains have enough luck to confront a single member of the crew in a scene, but they can usually be eliminated by the end of that scene.

An **antagonist** represents a challenge to be overcome in a single scene, but it might take multiple attacks to do so. They usually have some luck and serve as an impediment to the crew for a turn or two before quickly being taken out. Most dramatic enemies are antagonists.

Minions embody groups of enemies meant to oppose the crew en masse. They act in concert and are easily whittled down. They do not have luck, and every attack against a squad of minions reduces their number.

Dramatic Enemies

Some antagonists and most minor villains have luck. However, in some cases, they might be classified as **dramatic enemies** instead of physical opposition. A dramatic enemy applies luck only to mental attacks (intimidation, coercion, deception, and the like) and has 0 luck against physical attacks. Coercing the hard-line magistrate into pardoning a member of the crew might offer an imposing challenge, but it doesn't take much to bash the magistrate over the head and knock him out. Minions are never dramatic enemies; they have special rules for taking damage.

MINIONS

Minions are enemies that appear in large numbers and are usually faceless goons in a scene: a band of street toughs, a contingent of the City Watch, the crew of a pirate ship, and so forth. Minions group up into **squads**, and a squad has a **size** rating equal to the number of minions in that squad. A group of ten members of the City Watch is a size 10 squad.

A squad counts as a single opponent in a scene. Rather than depleting luck, any successful attack against the squad reduces its size by 1. Additionally, if a player rolls any boons along with the attack roll, the player can reduce the squad's size by 1 for each boon spent to do so. When a player character attacks a squad, the player should be encouraged to describe how he or she is taking out one or more members of this group in a cinematic fashion.

When it attacks, a squad's damage is equal to five times its size, and it has a 50% chance of success on the roll.

Attacks That Should Hit Multiple Minions

Generally, attacks are made against a single enemy. However, some attacks (like explosions, clouds of poison, illusions created by Mummer beguilers, or lies and distractions likely to deceive an entire group) just feel like they should take out multiple minions at once. When a player makes such an attack, be generous in handing out advantage dice, and consider having drawbacks not cancel advantages for that attack, to increase the chances for the player to roll boons and take out multiple minions at once.



CAMPAIGN PLAY

Running *Dusk City Outlaws* as a campaign isn't much different than running individual sessions, but from time to time you may be asked to come up with a scene, or elements of a scene, that tie into longer-running storylines threaded through multiple scenarios.

STORY CONFLICTS

Story conflicts are the major means by which the members of the crew grow, change, and have a bigger impact on the criminal underworld of New Dunhaven. As the Judge, it's your responsibility to encourage the players to embrace their story conflicts and work with you to bring them to an end.

MULTIPLE STORY CONFLICTS IN THE FINAL SCENE

It may come to pass that you have multiple players at the table who want resolution to their story conflicts in the final scene of the Job. With each story conflict resolution being the equivalent of a plot twist, this could make the final scene far more complicated than it normally would be. If more than one player wants resolution in one Job, you have a few options:

- ◆ **Limit the number of players who can achieve story conflict resolution.** You might decide that only one player gets resolution per Job, and the crew has to hash it out among themselves.
- ◆ **Run additional scenes after the Job is over to provide resolution.** Following the final scene of the Job, you work with each of the players in turn to craft scenes where the players can resolve their story conflicts in a satisfying way.
- ◆ **Change the nature of the Job to handle more than one conflict.** You may need to adjust how XP is awarded, but you can completely alter the broker, success conditions, and even the score itself to be more focused on the crew's story conflicts, tying them all together.

RESOLVING STORY CONFLICTS

Crafting the resolution to a story conflict involves creating elements for the scene that lead to a satisfying conclusion for a player's conflict. To make resolving story conflicts memorable, try the following:

- ◆ Before each session, take stock of which players are likely to resolve a story conflict. As the crew works on the Job, keep ideas for resolving those conflicts in mind so you can plan ahead.
- ◆ It's okay to call for a break in the game to give yourself time to craft a good story conflict resolution. Let the players get refreshments, talk among themselves, or stretch their legs while you take ten to fifteen minutes to put together a good resolution.
- ◆ Story conflict resolution should end the conflict, not simply diminish it. A good resolution makes it clear that this conflict is no longer relevant to the campaign or the setting.
- ◆ Make big changes to the setting. Don't be afraid to have story conflict resolution have a big impact on the status quo in New Dunhaven. Kill off members of the Black Council. Collapse cartels. Destroy one of the Tines. Flood the Old City. Wipe out the Red Lotus Society's fleet. It's your campaign, and when a story conflict comes to a conclusion, the players shouldn't just be able to shrug it off and move on.

CREATING CURTAIN CALL SCENES

When it's time for a recurring character to have his or her curtain call, you set up a scene in which the character exits the campaign. Consider some of the following techniques to make the scene easier to put together.

- ◆ **Put the recurring ally character in danger.** This works especially well when there is a clear way that the crew can pull the character out of danger. Consider having the character kidnapped or held hostage, or slated for execution by the Crown. The best perils have a distinct location and event in which the players can intervene to save the day.
- ◆ **Make the recurring enemy character the aggressor.** In the case of recurring enemies, that enemy's curtain call often involves the character making their move against the crew. The character may lay a trap for the crew, or assemble reinforcements to go on the attack and take the crew out entirely. For recurring enemies, this is the moment that they have had enough of reacting to the crew's actions and decide to take matters into their own hands. Usually, these kinds of scenes put the players on the defensive. If the crew does not succeed in an enemy's curtain call scene, the enemy exiting the campaign might mean rising to a position of even greater power, putting them out of the crew's reach permanently; that character would cease to be a part of the crew's day-to-day lives but still features prominently in the setting, in the same way as the Regent, Elderland monarchs, and members of the Black Council.
- ◆ **Choose a memorable location.** These scenes should play out like iconic action moments in crime stories, against the backdrop of unforgettable set-piece locales. A showdown in an abandoned shipyard, on the roof of one of the Tines, or in a slowly flooding chamber in the Old City gives the recurring character's exit even higher stakes.
- ◆ **Aim for action.** Curtain call scenes aren't a time for negotiation, con games, or diplomacy. The crew should be pushed into physical action, even if that isn't their forte.
- ◆ **Define success for the players in terms of what happens to the recurring character.** When setting up the curtain call scene, you should have at least two clear outcomes in mind for the recurring character, and which one comes to fruition should depend entirely on the crew's intervention in the scene. You can identify at least one of these outcomes by asking the question, "What would happen if the crew chose to do nothing when presented with the set up for that scene?" Even though the crew may have no choice to be involved in the scene, the crew's actions determine the final fate of that character.
- ◆ **Make it clear to the players what the crew's success means in that scene.** When framing the scene for the players, let them know the conditions for their success and frame the consequences in simple terms tied to the recurring character. "You can save your ally from being executed, but if you fail they will be hanged" frames the players' goal in a straightforward way. When the crew is on the defensive, you can also frame the scene in terms of the consequences for the crew itself. ("If you can't stop the Spider from arresting you, your whole crew will be sent to the Castle for a life sentence.")

CREATING SCENARIOS

After you've played through the scenarios included with the game, you might want to start designing further Jobs for the players. This involves thinking about the world and its people and places, with very little mechanical design necessary. This page describes the basic steps you can follow to create your own scenarios.

THE SCORE

Every scenario needs a single, clear goal: something to steal or destroy, someone to kidnap, and so forth. The best scores give the players a target to aim for and definite conditions for success. Ambiguous scores without clearly defined success criteria make it hard for the players to form plans. Choose an object or individual as the score, and then figure out what the players must do to succeed. The most common goals are to steal something, destroy something, rob someone, kidnap someone, assassinate someone, and rescue someone.

In addition, the best scores have a single character or location that serves as the primary impediment between the players and their goal. The diamond is in the possession of a miserly merchant; the document is stored in a secure vault underneath a counting house. This provides the crew with a starting target to aim at, someone or something they can begin investigating. Other elements of the scenario connect back to this primary enemy or locale, making it easier for the players to learn about these elements and incorporate them into their plans.

THE CHALLENGES

Once you've figured out the score, it's time to come up with the challenges. Each challenge represents a hindrance to the players' success on the Job. These include people significant to the scenario (bodyguards, heads of security, and other factions), security systems (mechanical, alchemical, or sorcerous), and locations that contain inherent hazards or obstacles. Challenges follow some basic criteria:

- ◆ A challenge must be overcome or removed from play if the crew is to succeed on the Job.
- ◆ A challenge should pose a threat to the crew, either by attacking their luck, creating more heat, or taking up time and actions.
- ◆ A challenge must reasonably be involved in the final scene of the Job, no matter when it takes place.

To keep all players engaged, tie your challenges to a variety of fields of knowledge. Just because the Job involves robbing a noble's manor doesn't mean that every single challenge should grant its basic information only to those who know about nobles. Perhaps the noble has a trusted commoner servant, or engages in shady business deals with a prominent merchant, or hires the services of an alchemist in Little Taona.

For each challenge, determine how it can interfere with the crew's plans and provide some basic information that can be learned through legwork to help the crew make a more informed plan. Your Job should include a minimum of four challenges, though it can have more.

Minions as Challenges

Challenges commonly include one or more squads of minions. These might be private security guards, servants, mercenaries, or all manner of staff that collectively pose a threat to the crew as they try to pull off the Job. It's usually a good idea to include at least one squad of minions as a challenge on every Job (certain specialties thrive when dealing with minions), and by default a squad of size 5 is usually sufficient to serve as a single challenge. If you include a squad of a larger size, or more than one squad of minions, you might need to increase the amount of time that the players have to pull off the Job since the threat of these minions requires more effort to overcome.

BASIC INFORMATION

This section includes all the information that the players can gain about the challenge through their inherent knowledge. This is a good place to describe basic character appearances and personality traits, or the physical shape and dimensions of locations and objects. In the case of alchemical or sorcerous topics, gaining basic information already requires specialized knowledge, so this can provide more information on the topic's use or nature.

A LITTLE DIGGING

This section includes information that can be gained by doing legwork. It provides important information about that challenge's role in the defense of the score. This information contains details relevant to the crew's plans and helps them make informed decisions. With this information, the crew should be better equipped to create a plan that makes overcoming this challenge easier than it otherwise would be.

DEEP SECRETS

Deep Secrets are vulnerabilities that the crew can exploit. They are weaknesses, vices, and secrets that the challenge wishes to remain buried. A Deep Secret should be something that the players can leverage to have an easier time on the Job, whether by using it to eliminate a challenge before the final scene begins (threatening to reveal the bodyguard's treason if she does not flee the city immediately), or by giving them a new angle of attack during the final scene (learning about a secret entrance into the counting house from the Old City).

Not every challenge needs to have a Deep Secret, but most characters should, and many locations can as well.

TIME LIMITATIONS

All Jobs have a time limit. You can choose either a countdown to a time when the score will no longer be possible ("You have three days to steal the vase before it is shipped to Elderland") or a fixed window of vulnerability during which the final scene must take place ("You must steal the diary during the lord's anniversary feast, when everyone will be distracted").

The shortest amount of time that the crew should have to pull off a Job is three segments; this gives the players the free planning scene during the talk with the broker, a chance to do legwork, an opportunity for another planning or legwork scene, and then the final scene. For every two challenges beyond the minimum, add one day (two segments) to the time allowed to complete the Job.

OPTIONS & VARIANTS

Your group should always feel free to alter the game's rules and setting to make it your own. This section lists a few variant rules and options that you can pick and choose from to tailor the game to your group's preferences, in addition to any others the group creates.

CHARACTER CREATION

These variants provide the players with additional character options.

QUIRK CARDS

The default distribution method of quirk cards (draw three, pick one) speeds things along to keep character creation sleek and fast. Consider using these variants once your players are more experienced:

- ◆ **Total Control:** Each player can look through the entire Deck of Quirks and choose one quirk card, writing down its benefits and details, then returning it to the deck before the next player picks.
- ◆ **Collaborative Choice:** Each player draws three quirk cards from the deck, and the rest of the crew discusses the options and votes to choose one of those quirk cards for that player.
- ◆ **Extra Quirky Characters:** Each player draws five quirk cards and picks two to keep.
- ◆ **Reskinning Quirks:** As long as the players do not alter the mechanics on the card, they can come up with their own quirk descriptions, provided that you agree that the new description matches the mechanics in question. For example, a player who chooses the *Elderlander* quirk card, which grants the character the ability to know things about Elderland, might choose to describe that knowledge as coming from time spent as an ambassador to an Elderland nation, instead of being an immigrant from Elderland as the card says.

RARE CHARACTERS

Normally, a crew can have only one rare character active on the Job at a time. If multiple players want to play rare characters, you can simply ignore this requirement and accept that your crew will be more eclectic for this Job.

RESKINNING EQUIPMENT

All characters possess standard equipment, provided by their specialties. With the Judge's permission, players can swap out some of their equipment for items of equivalent usefulness. When it comes to weapons, a character could swap out a weapon granted by their specialty with another weapon with an equal or smaller damage bonus. Players can just describe their gear in different ways, but treat the mechanics of those items exactly the same. For example, a specialty might normally grant a hand crossbow, but a player can describe it as a different ranged weapon (like an atlatl, a sling, bolas, and so on) and use the same mechanics as the crossbow.

STARTING THE JOB

Normally, the Job starts with a montage scene to introduce the characters, then follows with a scene with the broker where the crew gets the Job. These variants change the pacing of that start.

THE LAST JOB

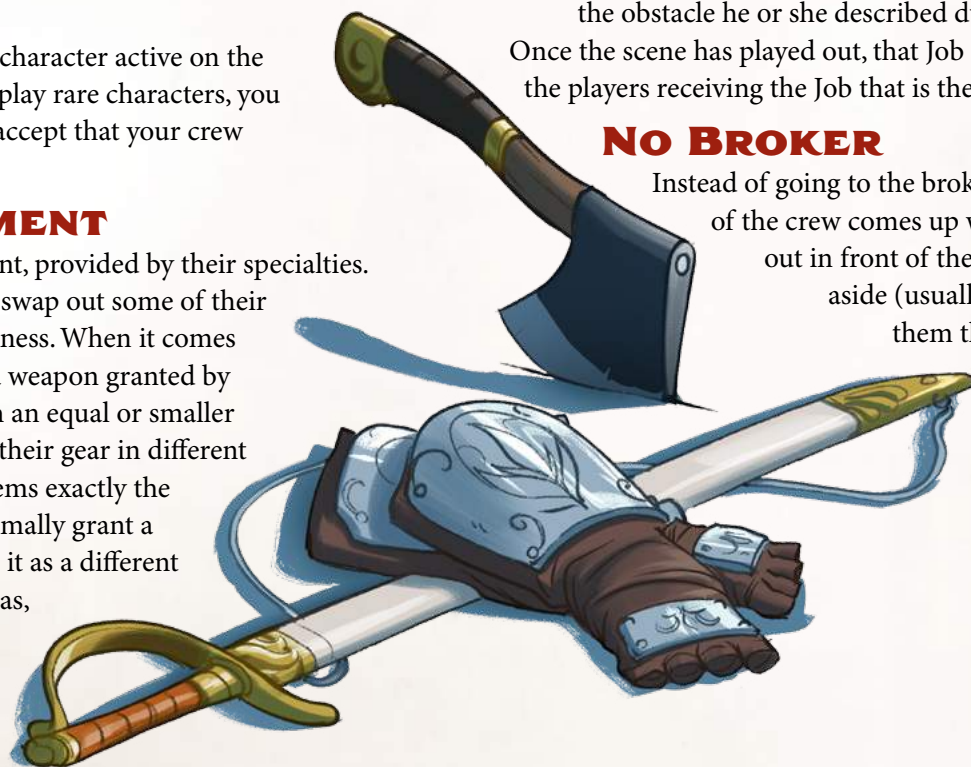
If all the players are already familiar with the game system and are playing members of an existing crew, consider swapping out the montage scene (good for introducing characters for the first time) with an in media res drama scene where the players play out the climax of a previous Job that has gone comedically awry.

- ◆ The Judge starts by describing the basic premise of the scene: a chase scene to escape the City Watch, a shootout with the Blooded, an all-out brawl with private security, a race to escape a collapsing building or sinking ship, or the like.
- ◆ Starting with the player to the Judge's left and then proceeding around the table, each player describes one of the following pieces of information about the scene:
 - ◆ What was the nature of the Job that got the crew into this mess?
 - ◆ What were the basics of the crew's plan?
 - ◆ Which villain made doing the Job harder?
 - ◆ What crucial piece of information did the crew not have when taking on the Job?
 - ◆ How did things go so wrong that resulted in this scene?
- ◆ Once these questions have been answered, go around the table again and have each player describe a single obstacle or complication in the current scene. Each of those obstacles must be dealt with fully for the players to succeed in the Job, and no player can be the one to deal with the obstacle he or she described during that scene.

Once the scene has played out, that Job ends, and then you can move on to the players receiving the Job that is the main focus of this session.

NO BROKER

Instead of going to the broker for the Job, one of the members of the crew comes up with the idea for the Job and lays it out in front of the players. The Judge pulls one player aside (usually a mastermind or boss) and gives them the information the broker would normally relay.



VARIANTS IN PLAY

This section details additional variants for use during the Job as it plays out.

AWAY TEAM

In legwork scenes, instead of letting each crew member decide whether they participate in the scene, have the person taking the lead in that scene choose up to two other members of the crew to accompany him or her. Though this takes some of the flexibility out of how many members of the crew take part in a scene, it also takes away some of the decision paralysis associated with deciding whether to go along for the scene.

MORE CASUAL SORCERY

In general, sorcery in New Dunhaven follows three high-level rules: it is costly, it is unpredictable, and it is rare. If you'd like to make the magical elements of the setting a little more common, players whose characters have access to sorcery can describe otherwise mundane actions as being magical in origin.

Especially useful for characters with an overtly sorcerous specialty, this variant is more focused on the description of what is happening in-world than on game mechanics. When a sorcerous character uses a skill other than Use Sorcery (which is usually tied directly into that character's particular sorcerous benefits), the player can describe that action as being supernatural in nature, associating it with the particular type of sorcery in which the character specializes.

Lane is playing Vitali Petranko, a magus of the Circle. Normally, using enchantment to influence the mind of another person requires him to roll Use Sorcery and involves a variety of potential drawbacks. Lane describes Vitali as trying to convince a noble's majordomo to reveal some important information about his master without overt sorcery and the Judge asks for a roll to Convince Someone. Lane rolls the check and succeeds, and then, using this variant, describes lacing Vitali's coercing words with hypnotic tones that lull the majordomo into unwariness, causing him to reveal the information that the crew has been seeking.

Using this variant blurs the line between a simple descriptive sheen of sorcery and an actual use of the character's sorcerous benefits, which impose challenge dice on the roll to Use Sorcery. In general, if the action being taken could reasonably happen or succeed without the use of sorcery at all, then adding sorcery to the description of the action is fine. If, however, the action being attempted could not reasonably succeed without the use of sorcery, the player should instead follow the rules of their sorcerous benefit.

MORE CONSPICUOUS

If the players want to drastically vary their appearances and mannerisms from the norm for their cartels, creating more dramatic or flamboyant characters, you can ignore the normal rules for generating heat for being conspicuous. If you do so, each player generates 2 heat (🔥🔥) (instead of 1) at the start of each day or night segment.

NO TIMER

Some players might find the real-time limitations on planning scenes too stressful or incompatible with their preferred pace of play. You can eliminate the timer, though doing so runs the risk of planning scenes taking up a much larger portion of the game's playtime, and it will take longer to progress through an individual Job. To keep the scenes moving forward and ending quickly, try these suggested alternatives to the timer during a planning scene:

- ◆ Players must speak in turn, going clockwise around the table. A player can pass their turn, but if everyone at the table passes, the planning scene ends.
- ◆ Players must speak one at a time, and each player can speak only five times during an entire planning scene.
- ◆ Don't use a timing or pacing mechanism at all. When you feel as though the discussion has become circular or stalled, you call for the planning scene to end.

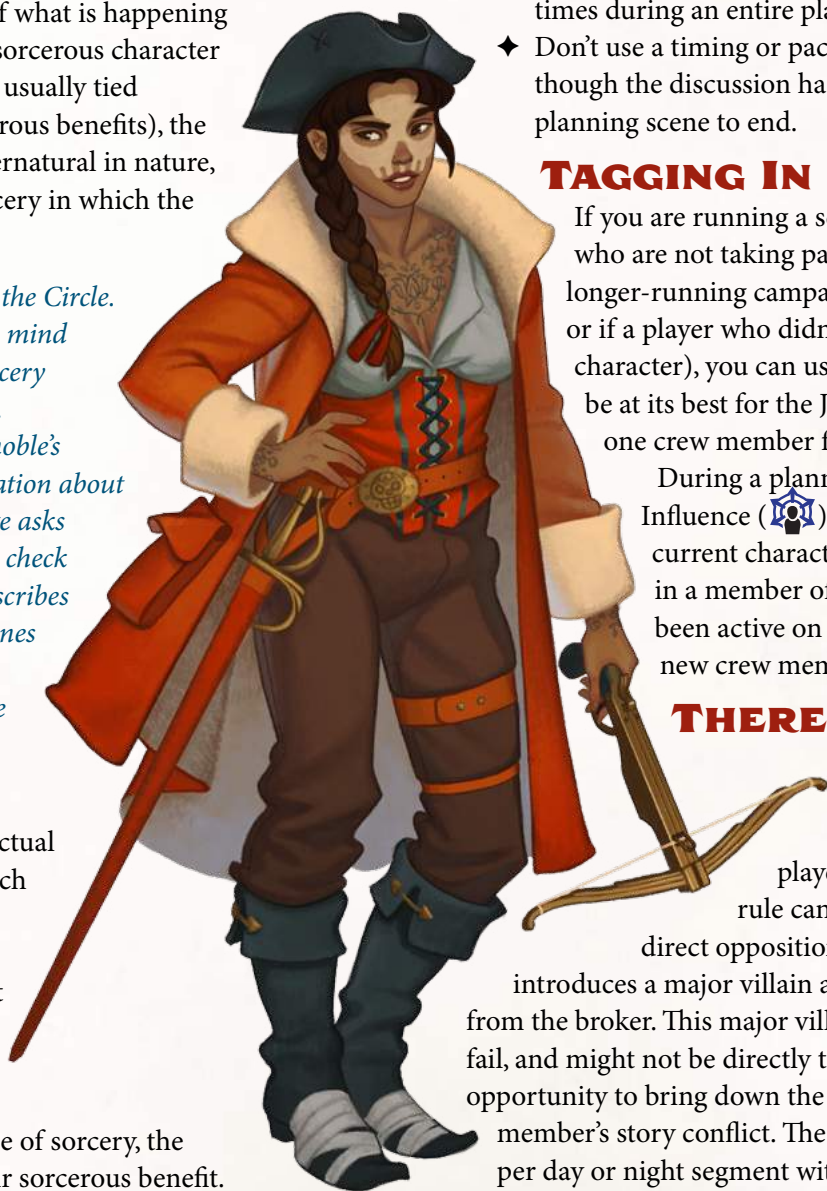
TAGGING IN

If you are running a scenario for a crew that has other members who are not taking part in the Job (for example, if you are playing a longer-running campaign where everyone plays multiple characters, or if a player who didn't make it to this gaming session has a regular character), you can use this variant rule to allow the crew to always be at its best for the Job at hand by allowing the players to swap out one crew member for another.

During a planning scene, any player can spend 1 personal Influence (👤) and 1 crew Influence (👥) to have their current character step aside for the rest of the Job, bringing in a member of the crew that up to this point has not been active on the Job. That player now starts playing the new crew member.

THERE'S ALWAYS A VILLAIN

Many Jobs don't have a major villain who knows about the crew members or their actions from the outset. If the crew and players alike are fairly experienced, this variant rule can increase the challenge and provide more direct opposition for the crew. At the start of the Job, the Judge introduces a major villain as a part of the briefing that the crew receives from the broker. This major villain has a vested interest in seeing the crew fail, and might not be directly tied to the Job at hand but rather using it as an opportunity to bring down the crew; the villain might also be tied to a crew member's story conflict. The Judge can add that villain to any scene once per day or night segment without needing to spend any heat, until that villain is dealt with by the crew.



THE FUNERAL JOB

The crew is summoned in the wee hours of the morning (daytime) to what appears to be a crime scene at an alchemist's shop. The sign out front advertises it as Riddlemark's Custom Alchemy, and the shop is located in a well-to-do part of the Highroad Barony, a merchant district. Inside, the shop is in ruins. Tables are smashed, glass vials and decanters of alchemical materials are shattered and scattered throughout the room, and the acrid smell of blood fills the room. An army of black-clad workers swarms over the interior, carefully scrubbing it of all evidence.

The broker is Raithe Abernathy, a charming parlor man whose clothing would be fine if it weren't ten years out of fashion. Abernathy has a permanent smile plastered on his face which seems unsettlingly frozen by rigor mortis in that position unless he is speaking. During the brokering he is constantly interrupted by his staff coming up to whisper questions into his ear, each of which he answers curtly and, to the crew, cryptically.

TELL THE PLAYERS...

Before the Job begins, give the players a very brief précis of the proposed Job so they can decide on the kind of characters they want to create:

“This Job involves stealing a ceremonial necklace from the dead body of a noble without the family noticing.”

THE BASICS

The characters learn these essential pieces of information after accepting the Job.

The Score: The Necklace of Eternal Slumber, a bejeweled piece of funeral ornamentation which will be placed upon the body of the recently-deceased Marianna Gorgov, a noble and distant member of the Royal Family. It is an heirloom of the Gorgov family, stored in a secret location until it is brought out when a family matriarch dies. The necklace will be placed upon her body at a wake, then remain on her until sunset on the day she is interred in the Gorgov family tomb. Between those events, the body will be transported through the city in a funeral procession, then be carried on a funereal barge to the island housing the family tomb.

Time Limitations: The crew has two days (four segments) to steal the Necklace of Eternal Slumber (if there are fewer than four crew members, the crew has three days/six segments to finish the Job). The funeral procession will occur during the final segment (day); the wake will occur during the segment before that (night). The Gravediggers insist that the theft occur before the priests arrive, as they do not wish to anger the Church.

The Broker's Reward: If the crew succeeds in the Job in the allotted time frame, they receive 1 XP tied to the Gravediggers.

Extra Respect: The crew can earn 1 extra XP tied to the Gravediggers if the plan contains a strong supernatural component (real or faked).

Extra Respect: The crew can earn 2 extra XP if no one is aware that the necklace has been stolen until the priests come to remove it from the body.

THE WAKE

Members of the crew who know about Vladov history or theater know these things. Otherwise, they can do legwork to learn them without making die rolls.

- ◆ House Gorgov is not one of the elder houses that founded the city, yet it is still quite old, dating back to the time before the fire that destroyed Dunhaven. It was founded by nobles who immigrated from the thriving Vladov Empire, and the customary Vladov wake is one of the few cultural traditions that the house still practices.
- ◆ The most well-known part of the Vladov wake is the biographical play known as the Retelling, which illustrates the most important moments in the life of the deceased and is usually written and performed by entertainers hired by the surviving family. Retellings for accomplished individuals can take hours.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ During the wake, those who wish to pay their respects will be limited in which rooms they can enter, based on their social standing. Members of the Royal Family may enter any room in the estate; members of the nobility may enter any room except those temporarily decorated with purples; merchants may enter any room except those decorated with purples or reds. Commoners will not be allowed to enter the estate during the wake, save for the House Gorgov servants and security.
- ◆ To avoid any awkward interactions between the House Gorgov guards and the mourners, attending mourners wear clothing that matches their privilege while in the house: the Royal Family will wear purple, the nobility will wear red, and the merchants will wear black. Upon arriving at the house, each mourner will be discretely checked by the house's chief butler to verify that their clothing color matches their privilege.
- ◆ Once each hour, on the hour, the body will be moved to a new room, and the Retelling will continue from that location. This allows all mourners a chance to experience some of the Retelling, regardless of their social standing.
- ◆ The performing troupe that has been hired for the Retelling is Lord Ramirez's Players. They are a performing troupe out of Westport, known for their use of alchemical special effects, who have been brought into New Dunhaven specially for this performance, escorted on the road by Talia Gorgov.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Two of the members of Ramirez's Players (an actor named Benvolio, and a harpist named Reena) are on the take from the Hanged. Though not members of the gang, they occasionally do favors for them.

THE PROCESSION

*Members of the crew who know about **the canals** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ To transport the body from the Gorgov estate to the dock from which the funeral barge will be launched, Marianna's body will be transported via gondola through the city's canals in a funereal procession that will stop traffic (at the Regent's command).

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The barge will be poled by two pilots, and a squad of six private security guards will stand vigil over the body. The rest of the procession will accompany the body on foot, led by Talia Gorgov. The procession will consist mostly of family members, friends, and other members of high society. From the time the procession departs the Gorgov estate until it reaches its end point on the docks, the entire procession will take roughly two hours.
- ◆ The gondola carrying Marianna Gorgov's body will be a long, slender flat-decked vessel just wide enough to display the body on a bier at its center. The two pilots will pole the gondola from the rear, accompanied by two security guards. The remaining four guards will be at the front of the gondola.
- ◆ One of the places where the gondola transporting the body will be the most vulnerable is at the Firebreak Street Bridge. This bridge is actually an aqueduct-like structure that connects the canals across a wide stretch of depressed city street, one of the rare instances of gondolas passing over the heads of people afoot. At its highest point, the bridge is roughly fifty feet off the ground. While the gondola crosses this water bridge, the on-foot funeral procession will travel via a circuitous route to the other side, leaving the barge unattended save for its pilots and the six private security guards from House Gorgov that will remain on the gondola. All other members of the procession will travel through the streets to the other side of the bridge, where the gondola will wait on them before proceeding.
- ◆ Another choke point in transit is the Eastflume locks in Little Taona. These locks allow gondola traffic to smoothly transition between two sections of the canals, one at a much higher elevation than the other, by slowly raising and lowering the water levels in an enclosed holding area, lifting or lowering the gondolas within. When the procession reaches the locks, the entire procession will board several large, flat-decked gondolas and ride down the locks with the gondola containing the body. During the lowering process, no one except the lock workers will be able to see the gondolas.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Several Forgotten street gangs are working together to use the procession to cover a massive pickpocketing campaign, following the procession and preying upon crowds forced to wait for its passage.

THE BARGE

*Members of the crew who know about **the Royal Family** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Marianna Gorgov was born into a minor, distant branch of the Royal Family, and then joined House Gorgov with her marriage to her husband, Edward. As a nod to Marianna's royal lineage, the Regent has decreed that Marianna should be honored with a funeral barge like those reserved for members of the Royal Family, which will transport her to the Gorgov family tomb.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ By custom, the funeral barge for Marianna Gorgov will be a completely new boat, and its construction is already underway (and nearly, but not yet fully, complete). The funeral barge is traditionally built such that it will not be completed until the hour before the body is placed upon it, due to a superstition that says that evil spirits will otherwise become trapped inside the hull and plague the dead on their way to the Beyond. The barge was commissioned from the Farthingwind Shipwright Company, whose small compound on the docks typically produces private yachts for the nobility.
- ◆ The body will be carried on a bier from a canal dock to the slip where the barge will be moored by a team of six burly stevedores, who will board the barge and travel with it to the island where the body is to be interred. They will also be responsible for carrying the body onto the island, into the tomb.
- ◆ The barge will be captained by Captain Jeyne Gorgov, and crewed by four rowers who will row the barge out to the island. The rowers are drawn from the crew of Captain Gorgov's own ship, and are personally known to her.
- ◆ Since these barges are typically used once and then dismantled for scrap, they are often constructed of the fewest possible materials while still remaining seaworthy. This means that large portions of the barge's body are actually hollow, and sometimes filled with sandbags for ballast.
- ◆ As the barge traverses the harbor and makes its way to the island where the tomb awaits, several other ships along the barge's path will burn fires in oversized metal cauldrons, producing clouds of thin smoke that will wash over the barge during its passage. Though this smoke is natural and not thick enough to truly obscure vision, it is believed that the smoke will hide the body from evil spirits looking to prey upon the spirit of the recently deceased.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ The owner of the Farthingwind Shipwright Company is currently paying protection money to the Family, despite the company's headquarters being on the docks. Several of the workers at the compound are inhabitants of Little Taona, and have ties to the Red Lotus Society. This causes tension between the two cartels.

THE TOMB

*Members of the crew who know about **cemeteries** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The Gorgov Tomb is located on a small island just off of the coast of New Dunhaven, which is officially called Al-Zhandra's Landing but is more colloquially known as the Island of Bones. Several noble families have tombs on this island, and the Gorgov family has one of the smallest.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The Gorgov family tomb is small to behold on the surface, but in truth there is much more to it underground. The structure on top of the island is relatively small, only two rooms that are open to one another and separated by a small arch. Beneath the tomb are labyrinthine catacombs that spiderweb out from the tomb haphazardly. As more family members die, new additions to the catacombs are constructed, and some of the passages actually wind around the foundations of other family tombs.
- ◆ Because the tomb is on an island, much of the tomb is below sea level. To keep the catacombs from flooding in the case of an unfortunate subterranean water flow, the Gorgov family constructs each addition to the tomb from alchemically-enhanced stone which fuses together to create a water-tight seal. As a result, the plans for the tomb are kept on-hand in the shop of the alchemists who have traditionally handled the stonework: Riddlemark's Custom Alchemy. Unfortunately, Riddlemark's has recently been the scene of a violent crime, and is currently closed—and currently swarming with City Watch officers and Crown investigators.
- ◆ Upon arriving at the tomb, the security guards will wait outside at the entrance to the tomb, while the stevedores carry the body inside. After placing the body in the viewing room on the upper level, the stevedores will return to the barge and travel back to the mainland. City Watch patrol boats will dissuade any other approaching vessels.
- ◆ Inside the tomb, Arianna Gorgov will conduct a vigil for her late mother, performing Church rites over the body until sunset.
- ◆ At sunset, six priests will arrive by boat from the mainland and enter the tomb. They will conduct the final rites, remove the Necklace of Eternal Slumber from the body, and carry the body to be interred in the catacombs below. The priests will then return to the mainland and bring the Necklace back to House Gorgov.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ **Secret Objective:** The crew can earn 1 extra XP tied to the Vespers if they can bring back the bones of Lord Valentin Gorgov, one of the first Gorgov children born after the house received its title. The bones can be used to prove that the current line of the Gorgov family does not share a hereditary resemblance with Valentin, implying ancient infidelity.

ARIANNA OF SOUTHTON

*Members of the crew who know about **the Church** or **commoners** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Arianna Gorgov is the eldest daughter of Edward and Marianna Gorgov, and is an acolyte of the Church who lives in the cathedral in the Southton County district (a commoner district). She is the most beautiful of the three daughters, with golden hair and bright blue eyes.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Arianna will be performing the last rites for her mother in the family tomb. She will wait there the day of the procession and take custody of the body from the barge. She will be watching over the body until sunset, when other priests will come to wrap the body and place it in its resting chamber, and when the Necklace of Eternal Slumber will be removed and returned to the family estate.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Arianna believes that her mother was not a good person, and fears that she will be reborn to low status. She has deeply indebted herself to pay for indulgences to balance her mother's scales with the Silver Judge.

CAPTAIN JEYNE GORGOV

*Members of the crew who know about **the docks** or **pirates** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Jeyne Gorgov is the captain of the pirate-hunting vessel, the *Razor*. A privateer by profession, she takes contracts from the Crown, the Dunhaven Bay Trading Company, and occasionally some of the smaller whaling companies, defending their ships against pirates or hunting down pirate ships that have already struck. She is the middle daughter of Edward and Marianna Gorgov. Her hair has gone white, and she dresses in a loose blouse, britches with two crossed belts, and boots.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Jeyne will be responsible for commanding the funeral barge, taking custody of her mother's body once it reaches the docks. She is overseeing the barge's constructions, and has hired its crew herself.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Jeyne Gorgov secretly hated her mother. She saw her mother as spineless and lazy, and resents the fact that her mother is being honored with this grand celebration of her life when in reality she did very little worthy of being noted. She could be convinced to stand aside and do nothing as the crew pulls off the Job.

TALIA GORGOV

Members of the crew who know about **the Crown** or **outside the city** know these things. Otherwise, they can do legwork to learn them without making die rolls.

- ◆ The youngest daughter of Edward and Marianna Gorgov, Talia is a bounty hunter, known by the moniker “Death on Horseback.” She no longer lives in New Dunhaven, and instead tracks down criminals in Westport and in the wilderness between the two cities. She dyes her hair jet black, and keeps it back in a pony tail. She has an athletic form and is very toned, with broad shoulders and a fighter’s build.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Talia will oversee the procession that leads her mother’s body from the family home to the docks. She will ride through the streets on horseback, keeping pace with the gondola and leading the house guards.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Talia Gorgov is a loud, reckless drunk. Though she is attempting to stay sober for her mother’s funeral, she has a penchant for getting drunk, starting fights, and burning every bridge she has.

ORTHRUS

Members of the crew who know about **the Old City** know these things. Otherwise, they can do legwork to learn them without making die rolls.

- ◆ A few years back, there was a dogfighting ring in the Old City where the champion for six weeks running was called Orthrus. After six weeks, he was purchased by Edward Gorgov for use as a guard dog.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Orthrus was well-treated by Lord and Lady Gorgov, but the dog took a special liking to Marianna, and became her faithful protector (as Lord Gorgov intended when he purchased the dog). Since her death, the dog has not left her side, and will not do so willingly.
- ◆ Edward Gorgov plans to allow Orthrus to remain at the body’s side until sunset of the day it is interred, removing the dog at the same time the Necklace of Eternal Slumber is retrieved.



Orthrus

Antagonist

Luck 50

Bite (50%, 20 physical damage)

Anything else (40%, 10 damage)

Loyal Hound: Any roll made to convince Orthrus to leave the side of Marianna Gorgov gains 2 challenge dice ( ) on the roll.

FOR THE JUDGE

These notes about the Job include a tally of enemies, exceptional ways for characters to earn heat, and ways for the Judge to spend heat.

In the execution of the Job, the players need to account for the following challenges:

- ◆ Orthrus, the faithful hound that will not leave Marianna’s side

If the crew’s plan involves stealing the necklace during the wake:

- ◆ The House Gorgov security team, consisting of three size 4 squads of **private security guard minions**
- ◆ A mansion full of mourners (an obstacle with 100 luck)

If the crew’s plan involves stealing the necklace during the procession:

- ◆ The size 6 squad of House Gorgov **private security guard minions**
- ◆ Talia Gorgov (use the statistics for the **veteran bounty hunter**)
- ◆ A funeral procession full of witnesses (an obstacle with 100 luck)
- ◆ Streets full of onlookers (an obstacle with 100 luck)

If the crew’s plan involves stealing the necklace from the barge:

- ◆ The size 6 squad of House Gorgov **private security guard minions**
- ◆ The size 6 squad of **stevedore minions**
- ◆ The size 4 squad of **rower minions**
- ◆ Captain Jeyne Gorgov (use the statistics for the **military officer**)

If the crew’s plan involves stealing the necklace from the tomb:

- ◆ Arianna of Southton (use the statistics for the **calculating noble**)
- ◆ The size 6 squad of House Gorgov **private security guard minions**
- ◆ A City Watch patrol boat, carrying a size 5 squad of **City Watch officer minions** and a **City Watch lieutenant**

PLOT TWIST (SPEND 20 HEAT)

Introduce this plot twist only if the crew decides to go to Riddlemark’s Custom Alchemy as a part of the Job. As it turns out, Raithe Abernathy is an informant for the Spiders, and a tip he passed along resulted in an entire crew of Gravediggers dying in a shootout with City Watch officers (who were also wiped out) at Riddlemark’s. Abernathy has similarly informed the Spider of the crew’s acceptance of the Job, and the crew discovers this when there is a large ambush (two size 10 squads of **City Watch officer minions**, two **City Watch lieutenants**, and a **Captain of the Watch**) waiting to arrest the crew.

PLOT TWIST (SPEND 20 HEAT)

Introduce this plot twist only during the final scene of the Job. As it turns out, Marianna Gorgov is not dead after all; she was poisoned by her husband, but the poison put her into a deep, deathlike trance from which she awakens at an extremely inopportune moment. Treat Lady Gorgov as a **calculating noble** with 2 wounds (though she still has her 100 luck). Assuming that the crew does not immediately attack her and render her unconscious, Lady Gorgov offers to give them the Necklace of Eternal Slumber in exchange for getting her out of the city without anyone knowing that she is alive. If they manage to do so, you can use her as a broker in the future, hiring the crew for a Job with the goal of assassinating Lord Edward Gorgov.

THE KIDNAPPING JOB

The broker summons the crew just before midday (daytime) to the Vesper-run pleasure house called the Bashful Mermaid, an upscale establishment inside a noble district just a few city blocks away from the docks. The interior's décor boasts a nautical theme, and the crew is escorted through a common room where workers dressed like sailors and mermaids lounge idly.

The crew's broker is Valentina le Cher, a Vesper woman of dark complexion and smoky-eyed beauty. Her dress clings to her in all the right places, and she wears long, lace gloves that cover her arms to the elbow, though observant criminals will see the pattern of tattoos on her hands and forearms that covers the skin almost as thoroughly as the gloves do. Valentina is not alone; she is accompanied by Lord Bertram Dayworthy, head of a minor noble house. After brief introductions and libations, she explains the unique nature of this Job, and why Lord Dayworthy is present.

TELL THE PLAYERS...

Before the Job begins, give the players a very brief précis of the proposed Job so they can decide on the kind of characters they want to create:

“This Job involves kidnapping a young noble scion and smuggling him out of the city before an assassination attempt.”

THE BASICS

The characters learn these essential pieces of information after accepting the Job.

The Score: Lord Dayworthy wants the crew to smuggle his son, Juniper, out of the city before an assassin, the Serpent of Westport, arrives and kills the young scion. Lord Juniper has foolishly holed himself up in a safehouse in the Greaselight District, though Vesper intelligence suggests that he is still participating in nightly illegal carriage races. Lord Dayworthy wants the crew to kidnap his son (who has refused his father's entreaties to flee the city) and see the young man safely smuggled out of the city, relatively unharmed.

Time Limitations: The crew has two days (four segments) to get Lord Juniper Dayworthy safely out of the city (if there are fewer than four crew members, the crew has three days/six segments to finish the Job). At the end of that time, the assassin will arrive from Westport, and Lord Dayworthy's life is forfeit. While the Vespers are happy to broker a deal to get the young man out of the city before the Serpent of Westport arrives, they also have an understanding with the Right Kind of People in Westport that forbids them from actively interfering with the assassin once she is in New Dunhaven.

The Broker's Reward: If the crew succeeds in the Job in the allotted time frame, they receive 1 XP tied to the Vespers.

Extra Respect: The crew can earn 2 extra XP if they can fake Lord Juniper's death during the kidnapping, causing the people of the city to believe him killed and throwing other pursuers off the trail.

Extra Respect: The crew can earn 1 extra XP if Lord Juniper is unharmed (has not been physically attacked while at 0 luck) at the end of the Job.

JUNIPER DAYWORTHY

Members of the crew who know about nobles know these things.

Otherwise, they can do legwork to learn them without making die rolls.

- ◆ Lord Juniper Dayworthy is 19 years old, and even by noble standards he is arrogant and brash. Lord Juniper has always been known as reckless, and he has a penchant for getting into trouble and forcing his family to drain their coffers to make the trouble go away.
- ◆ Lord Juniper is tall and gangly, with unkempt curly brown hair and a slight overbite that is exacerbated by his tendency to let his jaw hang open. Though he wears the clothing of the nobility, he does not quite seem to know how to put it on correctly, and looks constantly disheveled.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lord Juniper has hired a bodyguard, Adele Chandler, to protect him from the Serpent of Westport.
- ◆ Lord Juniper has placed himself in the care of Bale Ruhger, a Blooded underboss whose gang claims the Greaselight District as its turf. Ruhger has given Lord Juniper the use of one of the Blooded safehouses.
- ◆ At night, Lord Juniper sneaks out of the safe house, leaving the Blooded and his bodyguard behind, to participate in illegal street carriage races. This week's races are in the Southton County district.

THE SERPENT OF WESTPORT

Members of the crew who know about outside the city know these things.

Otherwise, they can do legwork to learn them without making die rolls.

- ◆ The Serpent of Westport is an assassin of some renown, though little is known about her. She does not act directly, with knives or crossbow bolts, but instead arranges for accidents to befall her victims while she is well away from danger.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The Serpent of Westport's identity is a closely-guarded secret, and rumors have spread claiming that she is everything from a noble in disguise to an entire cadre of assassins using a single name to spread the legend. Most people believe that the Serpent is a woman.
- ◆ The Serpent was hired to kill Lord Juniper after the young noble scion racked up tens of thousands of gold crowns in debt to a sorcerer named Evalenora. When Lord Juniper refused to repay his debts, Evalenora hired the Serpent rather than risk exposing herself.

THE SAFE HOUSE

*Members of the crew who know about **slums** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The safe house is in the Greaselight District, which is a slum controlled by the Blooded. It is one of the districts in which the Blooded are most deeply entrenched, and the cartels of the Arrangement rarely try to sneak anyone into the district; the Blooded are not kind to anyone they find on their turf.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The safe house that the Blooded are allowing Lord Juniper to use (at an absolutely extortionate cost) was once an alchemically climate-controlled walk-in refrigeration room in a butcher's shop. That butcher long ago went out of business when the neighborhood began its decline into poverty, and the alchemical devices that kept the room cool were not maintained, eventually resulting in the system breaking down entirely.
- ◆ Though it is no longer refrigerated, the safe house still has steel-reinforced walls surrounded by alchemical concrete, making it both windowless and extremely difficult to penetrate through the walls. The door to the safe house is locked with a clockwork lock, an expensive piece of machinery that ensures that the door remains securely sealed while also including a safety measure to let anyone unlock the mechanism from the inside.
- ◆ The safe house room is located in the interior of a three-story building, on the ground floor. The building was once home to shops (one on each floor), and has stairs going to all three floors (and the roof) both in the interior and on the exterior of the building.
- ◆ Most of the time, Lord Juniper remains within the safe house with his bodyguard, Adele Chandler. She tries to keep him from leaving, but he sneaks out to go to his carriage races.
- ◆ The leader of the Blooded who is offering "protection" to Lord Juniper is a man by the name of Bale Ruhger. Though the young noble is not precisely a hostage (he can come and go as he pleases), the Blooded underboss is hoping to use his access to Lord Juniper as a bargaining chip to extort money from House Dayworthy. The Blooded have a contentious relationship with Adele Chandler, who knows exactly what they are up to.
- ◆ Ruhger and his gang of Blooded have been using the building containing the safe house as their base of operations for some time, and now that they have Lord Juniper under their thumb they rarely leave it. They spend their nights drinking themselves into unconsciousness, and their days nursing hangovers.
- ◆ The second floor of the building serves as the main living area for Ruhger's gang; they have filthy cots and mats that they pass out on only when they can keep awake no longer.
- ◆ The third floor of the building is largely empty, and serves as "storage" for the Blooded (where they throw their garbage). It is still connected to neighboring buildings by rusty wire clotheslines.

THE CARRIAGE RACES

*Members of the crew who know about **horses** or the **Right Kind of People** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Dozens of rebellious youths and reckless criminals have banded together over the last year to turn their impromptu illegal carriage races through the streets into something resembling an organized league. They have schedules, elaborate, pre-planned race routes, and a robust gambling setup that has brought a significant amount of coin and prestige to its racers, Lord Juniper among them.
- ◆ The next race is going to be held in Southton County, a commoners' district. This race will take place during the final nighttime segment of the Job.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lord Juniper's involvement in the racing league has been recent, but eventful. Most of the other racers already hate him, in particular a woman named Venzabella.
- ◆ The course for the Southton County race will be on a winding, circuitous route with different start and end points. Spectators watch from windows (mostly upper-story) to avoid being in the path of careening carriages; these races can get violent, and no spectator wants to be in the path of an out-of-control horse and carriage.
- ◆ The most dangerous portion of the race is the Four Bridge Crossing, an intersection where four different bridges were erected to cross over the same stretch of the canal. The bridges are all different architectural styles and elevations. Each bridge is so narrow that only a single carriage can cross it, and racers must either slow down to ensure that they do not collide with another racer going for the same bridge, or speed ahead to beat everyone else to the bridge of their choice.
- ◆ The race course also passes through the Warren Tunnel, a long, underground tunnel that travels underground, beneath a canal. The tunnel is lit by alchemical light globes and is usually empty of traffic at night. The tunnel has several badly sealed holes leading to the Old City.
- ◆ A Captain of the Watch named Rufus Tweed has been harassing the carriage racers of late, and many racers are concerned at how frequently he has been showing up.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ **Secret Objective:** The crew can earn 1 extra XP tied to the Forgotten if Lord Juniper (or a member of the crew impersonating him) wins the Southton County race. A local street gang is betting heavily on him, since they have heard through their information network that he has a sorcerous advantage. Ensuring that Lord Juniper or an acceptable impostor wins the race is an obstacle with 100 luck, with the other racers acting as enemies for the race.

EVALENORA

*Members of the crew who know about **sorcery** or **Elderland** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Evalenora van Achten is a known enchantress and outlaw, though not one of the Right Kind of People. Rumor has it that she arrived on a ship from Elderland seven years ago, and that the entire ship's crew were under her spell, utterly devoted to her to the point where they ceased to eat or drink lest it take time away from their adulation of her.
- ◆ Evalenora is in her late twenties, with long, black hair and a dusky complexion highlighted by her flawless use of cosmetics. She wears very flattering, and exposing, clothing, but covers herself up with an unusually large amount of necklaces, bracelets, and other jewelry, often heavily mismatched.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Evalenora is one of the few sorcerers who does not hide her dalliance with dark powers. Though branded a heretic by the Church and wanted by the Crown, she sells her sorcerous services to anyone who can intrigue her. Her prices are exorbitant and she always works through an intermediary, usually some poor soul whose mind has been broken by the weight of her enchantments. Anyone wishing to contract her services can make contact by making inquiries in the district where she lives.
- ◆ Evalenora lives in the noble district known as the Duchy of Vaschzauber, where she has secretly subjugated (through sorcery) the lord and lady at the head of House Oakmantle. She now sits in their seat of power, and takes great pleasure in forcing her noble thralls to abase themselves before her while she uses their resources to provide herself with a life of decadent leisure.
- ◆ Evalenora ordered every mirror to be removed from the House Oakmantle estate. None remain. If someone attempts to view her reflection, they see her reflection not as human, but as a twisted, gray-skinned creature with a mouth full of dozens of needle-like teeth.
- ◆ Evalenora provided Lord Juniper with sorcerous means of rigging his carriage races, muddling the mind of his rival Venzabella mid-race.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Evalenora is not human. She is an evil spirit given flesh by a powerful sorcerous ritual performed decades ago in Elderland. After decades of wreaking havoc in the cities of Elderland, she was forced to flee across the ocean when the Church there discovered the secret to her ability to retain her human form: a hand-inscribed tome containing hundreds of pages of script written in an unknown and profane-sounding language. She guards the book above all other things, since were it to be destroyed she would disincorporate and be banished back from whence she came. She keeps the book beneath a loose stone in the oil cellar of the Oakmantle estate.

VENZABELLA

*Members of the crew who know about **the Right Kind of People** or **the Wraiths** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Venzabella is a woman in her early forties who has a reputation city-wide for being one of the best horse handlers in the city. She dominates the illegal carriage races held throughout the city, and many claim that she could be a Prince's Chase-winning jockey if she so chose. She was once a member of the Wraiths, but when her cartel was betrayed and collapsed she struck out on her own, refusing to join another cartel.
- ◆ Venzabella is a handsome woman with just enough gray in her dark hair to remind you that she has been in the game for over two decades. She is short, lean, and athletic, and dresses in clothes suitable for racing horses. She has a large scar across her face, touching both cheeks and crossing the bridge of her nose.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Venzabella loathes Lord Juniper and knows that he has been actively trying to sabotage her during their races. She has reached the end of her willingness to put up with him and plans to kill him by driving him off the road during their next race. As an ex-Wraith, she does not let anyone mess with her.

CAPTAIN RUFUS TWEED

*Members of the crew who know about **the Crown** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Captain Rufus Tweed is a corpulent, arrogant captain in the City Watch who has been trying to shut down the illegal carriage races for years. He sweats profusely in his uniform, even in winter, and favors chewing tobacco, spitting globs of black saliva to emphasize his words.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lord Juniper is the reason that Captain Tweed is hot on the trail of the illegal carriage racers. The young noble's carelessness and recklessness has left ample clues behind that even a man as narrow-minded and full of himself as Captain Tweed can follow. He has already arrested several individual racers and interrogated them, and he plans to shut down the next race before it begins, bringing with him dozens of City Watch officers to arrest anyone that shows up.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Captain Tweed is extremely dimwitted. The fact that he has managed to put himself in a position to shut down the race is a miracle. While he would bristle and rage at any attempt to intimidate or blackmail him, he is almost certainly one of the most gullible Watch Captains in the city.

ADELE CHANDLER

*Members of the crew who know about **commoners** or **the military** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Adele Chandler is Lord Juniper's hired bodyguard. A veteran of the Regent's Army, she has been out of the service of the Crown little more than a year, and this is her first time working as a noble's bodyguard. She is tall, with an athletic frame, and keeps her head shaved except for a thin, flat mohawk across the top with a long ponytail that hangs down her back. She is unafraid of violence, and has seen battle before.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Adele Chandler does not leave Lord Juniper's side when he is in the safe house, since she strongly mistrusts the Blooded. The only reason Lord Juniper does not have her by his side while he is carriage racing is that he sneaks out without her, knowing that she would forbid him from racing for his own safety.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Lord Juniper and Adele Chandler are sleeping together. The attraction is both real and mutual, though the noble's inherent classism and selfish recklessness means that there is little chance of him being willing to make their relationship public.

BALE RUHGER

*Members of the crew who know about **the Blooded** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Bale Ruhger is a conniving, ambitious Blooded underboss with a ratlike face and a sniveling personality. He has a face tattoo that covers almost his entire face, which is meant to look like a leopard's face but actually just makes him look like he has plague spots.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Ruhger controls his gang not through threat of force, as most Blooded do, but by the promise of great rewards. Ruhger is a master of finding ways to have his gang swoop in at the last moment and snatch away the prize that another gang has worked hard to acquire. He is intrigued by any opportunity where someone else has already done the majority of the work needed to obtain a lucrative score, and rarely passes up the chance to steal a prize.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Other Blooded gangs in the Greaselight District hate Bale Ruhger, and would be thrilled to see such a vulture disposed of.

FOR THE JUDGE

These notes about the Job include a tally of enemies, exceptional ways for characters to earn heat, and ways for the Judge to spend heat.

In the execution of the Job, the players need to account for the following challenges:

- ◆ Lord Juniper Dayworthy (use the statistics for the **minor noble**), who will not go with the crew willingly.
- ◆ Evalenora (use the statistics for the **sorcerer**), who interferes when she catches wind of the crew's intent to foil the assassination she paid for.

If the crew's plan involves kidnapping the scion from the safe house:

- ◆ Adele Chandler (use the statistics for the **bodyguard**)
- ◆ Bale Ruhger (use the statistics for the **Blooded underboss**)
- ◆ The size 6 squad of **Blooded thug minions** guarding the safe house
- ◆ The clockwork lock on the safe house door (an obstacle with 50 luck)

If the crew's plan involves kidnapping the scion during the race:

- ◆ Captain Rufus Tweed (use the statistics for the **Captain of the Watch**), who will stop the race from happening in the first place if he is not dealt with before that segment begins. If he succeeds, the crew will have to take Lord Juniper from his safe house.
- ◆ Venzabella (use the statistics for the **mercenary**)
- ◆ The size 4 squad of **other carriage racer minions**, who will be on the race course surrounding Lord Juniper and Venzabella
- ◆ Dozens of other racers and spectators who could potentially witness the kidnapping (an obstacle with 100 luck)

BLOODED TURF (GENERATES 2 HEAT)

Because the Greaselight District is so heavily under Blooded control, all members of the crew who are not Independent, or members of the Church or the Wardens of the Night, are conspicuous in the Greaselight District.

MINOR COMPLICATION (SPEND 4 HEAT)

Venzabella hires an assassin to take out Lord Juniper during the Southton County race. This assassin (use the statistics for the **rooftop sniper**) will position herself in a second-story window along the race route, in the longest straightaway corridor on the entire course.

MAJOR COMPLICATION (SPEND 12 HEAT)

Introduce this complication at the beginning of any day or night segment. The Serpent of Westport arrives in New Dunhaven early. Inform the crew (through an ally, or cartel contact) that word has come that the Serpent is in town at the time when you introduce this complication. She does not confront either the crew or Lord Juniper directly. Instead, she plans one of the following "accidents" to eliminate Lord Juniper during the Job's final scene:

- ◆ Explosives planted at the base of the building containing the safe house cause it to collapse (a hazard that makes physical attacks on the Judge's turn against everyone inside with a 50% chance of success, dealing 40 damage)
- ◆ Lord Juniper's carriage is sabotaged. During the race, on any Judge turn the carriage breaks to pieces, dealing 50 damage to anyone onboard.

THE LIBRARY JOB

The crew is summoned one night to the abandoned Tallowroad Cathedral, in the Tallowroad Corners slums. Rain drips through holes in the roof, and the only illumination comes from a few dozen prayer candles and the occasional flash of lightning through the boarded-up windows. The cathedral is far from any inhabited buildings, and the crew enters through the main doors, which have been pried open.

The broker is Rebecca Cannon, a legate of the Church of the Silver Judge. She is a hard-faced woman in her middle years who has the look of a crusader more than that of a diplomat, as she has several visible battle scars on her face and hands. She speaks conspiratorially, and warns that she is acting outside of the Church's normal channels because she believes that the Church's interests have been compromised by sorcerers and cultists.

TELL THE PLAYERS...

Before the Job begins, give the players a very brief précis of the proposed Job so they can decide on the kind of characters they want to create:

“This Job involves planting an alchemically-treated book in the high-impenetrable secret stacks of a tower library.”

THE BASICS

The characters learn these essential pieces of information after accepting the Job.

The Score: The crew is to plant a tome of corruption in the Forbidden Stacks, a secret, protected section of the Spire of the Mind. The book must be planted in the correct spot, a place where six bookshelves come together at one end. Placing the tome in that spot will erase all of the books on those six shelves, doing the most damage to the section's contents while leaving the books intact. In order for the crew to succeed, no one can know that the tome of corruption was placed on the shelf; if someone becomes aware of it, they could simply remove the book before it does its damage.

Time Limitations: The crew has four days (eight segments) to plant the tome of corruption in the Forbidden Stacks (if there are fewer than four crew members, the crew has six days/twelve segments to finish the Job). The broker believes that some time shortly after that, the tomes on those shelves are going to be removed and distributed to private citizens throughout the city.

The Broker's Reward: If the crew succeeds in the Job in the allotted time frame, they receive 1 XP tied to the Church of the Silver Judge.

Extra Respect: The crew can earn 1 extra XP if they can steal a copy of *Unorthodox Methodologies for Alchemical Analysis*, a rare tome valued by alchemists, from the merchant floors of the Spire. The broker believes that removing this book from the Spire will make it harder for anyone to trace the tome of corruption back to the crew, or the broker herself.

Extra Respect: The crew can earn 1 extra XP if they can create a complete copy of the scroll titled *The True and Verified Geneology of House Montalbon* from the noble sections of the Spire. This is a personal interest of the broker.

THE SPIRE OF THE MIND

*Members of the crew who know about **literature** or who have a **university-level education** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The Spire of the Mind is an 11-story-tall rounded tower that houses the city's largest library. The floors of the Spire of the Mind are restricted based on social class; the first two floors are open to everyone, the third, fourth, and fifth floors are restricted to those who purchase an expensive membership (merchants), the sixth through ninth floors are open to the nobility, and the tenth and eleventh floors are the Forbidden Stacks, open only to those who have the permission of the Church.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The commoner floors most closely resemble a typical, if grand in scale, library. There are no special security precautions protecting these floors.
- ◆ The floors accessible to merchants are protected by guards (a size 4 squad of private security guard minions) at the entrance, a grand staircase that ascends through a silver arch. The guards remain at their guard post, and do not enter the merchant floors of the building.
- ◆ The merchant floors are opulently appointed, with dozens of private reading rooms and alcoves scattered throughout the area. Lavish decorations and plush furniture and carpets make visiting the merchant floors very comfortable. However, moving around inside the merchant floors requires a special key, since locked doors block many passages and chambers. Any merchant who has paid for membership in the Spire of the Mind has such a key, which they use to move about these floors freely. The locks can be picked, but each one is unique, and it would make traversing the floor a painfully slow process.
- ◆ The floors accessible to nobles are protected by guards (a size 6 squad of private security guard minions) at the entrance, a large set of pearl-inlaid wooden doors with golden trim. The guards remain at their guard post, and do not enter the noble floors of the building.
- ◆ The noble floors are far more austere than the merchant floors, largely because they serve a much different purpose. Where the merchant floors are meant to be a place where scholarly merchants come for quiet relaxation, the noble floors are where serious politicking and negotiation takes place. While there are some books in these sections (mostly histories of the elder houses, political treatises, tomes filled with governing philosophies, and the like), most of these floors are dedicated to meeting rooms that resemble the board rooms of company offices in the Tines. The locked doors on these floors are opened by tripping triggers by pulling on specific books on the shelves; the nobility learn which books to pull as a matter of privilege, and they keep the secret close, since it is the only means of keeping out commoners.

THE FORBIDDEN STACKS

*Members of the crew who know about **sorcery** or **the Church** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The Forbidden Stacks are ill-lit rows of bookshelves and scroll racks on the top two floors of the Spire of the Mind. There are no windows on these floors, and from the outside it would be easy to believe that there are no floors there at all. The stacks are said to contain books that have been deemed heretical by the Church, but preserved in case something in them can provide more insight into the workings of heretics.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The librarian in charge of the Forbidden Stacks is Melliflua Trioditis, an acolyte of the Church of the Silver Judge.
- ◆ Since the Forbidden Stacks contain much knowledge that the Church and the Crown do not want to fall into the wrong hands, in case of intrusion the floors have several levers that trigger a lockdown.
- ◆ There is no obvious entrance into the Forbidden Stacks from the stairwell that ascends up through the center of the tower; it simply ends at the entrance to the noble floors. The entrance to the Forbidden Stacks is actually in one of the private meeting rooms on the topmost noble floor. One of the ceiling panels lowers down (triggered by pulling on the correct book, a thick tome called *The Index of Agricultural Distribution Treaties, Years 220-450*, on one of the room's bookshelves) and a staircase extends down to the floor.
- ◆ A locked access hatch on the roof of the Spire of the Mind leads down into the Forbidden Stacks, but it has not been used in decades. The locks and hinges are rusted almost to the point of being unable to be opened, and unsealing the hatch through brute force would be an obstacle with 100 luck that produces a lot of unwanted noise when overcome.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Something is very wrong with the security guards that walk the halls of the Forbidden Stacks. They all live alone, without families, and in hovels barely fit for human habitation in slums throughout the city. They go about their days with mechanical slackness, their eyes unfocused and with no hint of social interaction. Something in the Forbidden Stacks has drained them of their individuality, leaving them as living automatons. They still seem capable of doing their job as guards, but if approached and spoken to they do not respond and seem to ignore almost everything around them. They have a shift change twice a day, where the entire squad rotates out once a new squad arrives, meaning there are three dozen such barren-minded people living in the city.
- ◆ A terrible creature also dwells within the Forbidden Stacks: the Knowledge-Eater. It is whispered of by occult scholars and sorcerers among the cartels, and some aren't sure whether it is real, or whether it is a myth invented to keep people away.

THE KNOWLEDGE-EATER

*Members of the crew who know about **sorcery** or **Taonan history** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The Knowledge-Eater is a creature from Taonan mythology, a vestige of the powerful spirits that inhabited the world before humanity was born, and during this time there were many such creatures of its ilk. When humanity spread across the world, the Knowledge-Eater was attributed with being responsible for any great loss of knowledge, including the fires that destroyed great cities. According to the myths, the Knowledge-Eater feeds on knowledge itself; as civilizations grew and spread, it became more and more difficult for it to maintain its presence in the world, since important knowledge was too widespread for it to eradicate.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The Knowledge-Eater is an incorporeal creature that most closely resembles a smoky black cloud in the shape of a hulking, bipedal beast. Within its cloudy form, two red eyes glow, and occasionally its form shifts to make it appear as though the creature is opening wide a cavernous mouth, inside of which dwells only darkness.
- ◆ The creature is known to have only one weakness: light. Being exposed to light dazes the creature; the brighter the light, the more it is dazed, and the longer it remains so.
- ◆ Only weapons that have been specifically enchanted to do so can harm the Knowledge-Eater. Other weapons pass through its body like smoke.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ This particular Knowledge-Eater was summoned by Melliflua Trioditis. She worked for years to find the right incantations and rituals to draw the Knowledge-Eater back into the world from the nether realm in which it sleeps a dreamless sleep. She placates it by letting it feed upon the minds of security guards hired to protect the Forbidden Stacks.



The Knowledge-Eater

Minor villain

Luck 100

Spectral Claws (65%, 30 physical damage)

Anything else (40%, 10 damage)

Inhuman Mind: Mental attacks made to convince or intimidate the Knowledge-Eater do no damage. All mental attacks made by interacting verbally with the Knowledge-Eater have 2 challenge dice ( ) on the roll.

Intangible Body: Physical attacks do no damage to the Knowledge-Eater, unless the weapon being used for the attack has been enchanted to harm intangible creatures.

Mind Consumption: Wounds dealt by the Knowledge-Eater are wounds of the mind, not of the body, and are permanent; such wounds never heal.

MELLIFLUA TRIODITIS

Members of the crew who know about **the Church or merchants** know these things. Otherwise, they can do legwork to learn them without making die rolls.

- ◆ Melliflua Trioditis is a reclusive woman in her mid-fifties who has rarely been seen or heard from in decades. Nearly thirty years ago, she caused a great stir among New Dunhaven's high society when she abdicated her position as the youngest administrator in one of the city's most exclusive academies to join the Church.
- ◆ Trioditis is willowy and has not aged gracefully, spending most of her time in seclusion away from the sunlight. Her hair has already fully gray, and she looks like someone fifteen years older than she actually is. Her left eye has almost completely clouded with cataracts, and her right eye's iris is a burning orange color.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ As the only librarian entrusted with the security of the Forbidden Stacks, Melliflua is in charge of the security guards that protect these floors. She personally chose and hired each of the security guards, and her choices were odd; she chose guards who had no spouses or families, selecting them over guards who had far more experience.
- ◆ Melliflua knows the Forbidden Stacks better than anyone else. She can navigate every corner of every floor in complete darkness, and would do so if her security guards did not need some small amount of light to get around.
- ◆ Melliflua lives within the Forbidden Stacks. She has rarely emerged from the Spire of the Mind over the last thirty years, only when summoned by a high-ranking Church official for a meeting or event that all members of the Church were required to attend. Her guards bring her food and supplies as needed.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Melliflua Trioditis is a member of the Cult of a Thousand Eyes, and has been for nearly her entire adult life. Though she ostensibly "guards" the Forbidden Stacks against intruders, in truth she is one of the cult's foremost authorities on occult knowledge.


Melliflua Trioditis

Major villain

Luck 200

Mind-Destroying Sorcery (80%, 60 mental damage)

Anything else (40%, 30 damage)

Against All Odds: Each time Melliflua is attacked, add one challenge die () to the attack roll for each time she has been attacked since the end of her last turn.

Mind Control: When Melliflua damages an opponent with 0 luck using mind-destroying sorcery, she can have that opponent make a physical attack of her choosing against a target she picks.

LOCKDOWN SWITCHES

Members of the crew who know about **security systems** know these things. Otherwise, they can do legwork to learn them without making die rolls.

- ◆ Lockdown switches are levers connected to a complex mechanical system that shutters and seals a certain part of a building. They are often found in noble estates to turn any room into a panic room.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Within the Forbidden Stacks, there are lockdown switches every few rows, meaning that the switches are within a few steps from almost every place on these floors.
- ◆ The security guards on duty in the Forbidden Stacks act under orders to pull one of the lockdown switches as soon as they suspect any intrusion.
- ◆ When the lockdown switches are triggered, all doors on the noble and merchant floors seal and cannot be unlocked until the lockdown ends, even by their normal methods.
- ◆ Similarly, metal shutters slide down over every window in the building. Breaking through a shutter would be an obstacle with 100 luck.
- ◆ The lockdown can only be reset by pulling on levers in a certain combination in Melliflua Trioditis's office. Only she knows the correct combination.

TOMES OF CORROSION

Members of the crew who know about **alchemy or the Right Kind of People** know these things. Otherwise, they can do legwork to learn them without making die rolls.

- ◆ A tome of corrosion is a nasty piece of illegal, complicated alchemy sometimes used by the cartels to wipe out criminal records. It involves brewing a special ink that slowly evaporates, even when the book is closed. As the ink evaporates, it combines with common elements in the air to form a much more voluminous gas. Over time, the gas spreads out from the book and bonds with the ink in other books nearby, which causes those inks to break down and evaporate as well. A tome of corrosion placed on a bookshelf will completely erase all of the books around it in a matter of days.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Tomes of corrosion are outlawed by the Crown. The method of their creation is known to some alchemists who deal with the Right Kind of People, but even they are evasive about creating them, because it risks any books or scrolls in their own workshop. Convincing a crooked alchemist to create one is usually a difficult proposition.
- ◆ A tome of corrosion takes two days to make, and cannot be kept on-hand, as their alchemical process begins nearly as soon as it is created.

DASHA WINDBLADE

*Members of the crew who know about **nobles** know these things.
Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Dasha Windblade is a twenty-two-year-old noble with a flair for the dramatic. She dresses like a popinjay and speaks with an overly affected dramatic tone, and she always wears a dueling sword on her hip while out in public. She has short cropped white-blond hair and is taller than most women, with her height added to by a ridiculously foppish cavalier hat.
- ◆ Windblade runs a poetry club out of the Spire of the Mind's noble floors, where she and a handful of her like-minded nobles gather and share poems of romance and adventure almost every day.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Windblade fancies herself a “warrior poet” and the hero of her own romantic, swashbuckling fantasy. She has a habit of rushing to the rescue even when the person does not actually need rescuing, and has ruined budding romantic relationships with men and women alike after trying to cast herself as the dramatic savior of the other party.
- ◆ Windblade is also a massively classist snob. In all of her attempts to sweep a significant other off of their feet, she has never chosen a target not of the noble class. She believes that commoners are, at best, the background characters in the romantic drama that is her life. She especially looks down upon the merchants, who she sees as trying to use money to elbow their way into her social circles and polluting the purity of her associations.

THE KEYMAKER

*Members of the crew who know about **commoners** know these things.
Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The Keymaker, whose real name is Martyn Tumbler, is a locksmith responsible for maintaining the locks on the merchant floors of the Spire of the Mind. He is also the person who creates and distributes the associated keys to those who have paid their membership fees, and disables certain keys if those members have fallen behind on their dues.
- ◆ Tumbler is in his early sixties, but countless hours at a work bench have left him prematurely hunched over. He has long, white hair that hangs greasily down his back, and he constantly smells of copper and stale tobacco.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Tumbler is a bitter, cranky old man. Paid too poorly to even afford the privileges of the floors he guards, Tumbler resents the merchants and nobles who pass through the Spire of the Mind, thinking them too spoiled to see what a bounty is laid before them in the towering library. He originally took the job because of his love of books and aptitude with complex locks, and he thinks the wealthy patrons are ungrateful.

FOR THE JUDGE

These notes about the Job include a tally of enemies, exceptional ways for characters to earn heat, and ways for the Judge to spend heat.

In the execution of the Job, the players need to account for the following challenges:

- ◆ Melliflua Trioditis
- ◆ The Knowledge-Eater
- ◆ The Forbidden Stacks security thralls (a size 12 squad of **private security minions**)
- ◆ Locating the correct spot in which to place the tome of corrosion is an obstacle with 100 luck


If the crew's plan involves passing through the merchant floors:

- ◆ The size 4 squad of **private security guard minions** guarding these floors' entrance
- ◆ The Keymaker (use the statistics for the **fussy bureaucrat**)

If the crew's plan involves passing through the noble floors:

- ◆ The size 6 squad of **private security guard minions** guarding these floors' entrance
- ◆ Dasha Windblade (use the statistics for the **bravo**) and her compatriots (a size 5 squad of **noble minions**)

THE RESTRICTED FLOORS (CHALLENGE DICE)

If the crew does not have a key to get around on the merchant floors, or does not know the secret door triggers for the noble floors, represent the slowness of their movement around the floors by adding 2 challenge dice () to any rolls made to run like hell, sneak around or otherwise traverse these floors.

DANGERS OF THE FORBIDDEN STACKS (DRAWBACKS)

If a member of the crew rolls any drawbacks while on the floors containing the Forbidden Stacks, they may knock over, open, or otherwise disturb one of the many strange tomes lining its shelves. Here are three sample effects you could apply to rolling drawbacks on these floors:

- ◆ A book that opens up wide, and loud, horrific screams burst forth from its pages. The book resists being closed, and screams the entire time it is open, drawing the attention of the guards, the Knowledge-Eater, or Melliflua Trioditis. The book requires a successful check to close.
- ◆ A book that sprays poison gas from its pages when opened. Until the book is closed (which requires a successful check), the book physically attacks everyone in the area with a 50% chance of success, dealing 20 damage.
- ◆ A book that creates a swirling vortex of air, with the book at the center. The vortex produces gale-force winds that yank books off of shelves and fill the air with paper and debris. Moving around in the winds is extremely difficult, and the ensuing cacophany draws the attention of others nearby.

THE HORSE JOB

The crew receives the call to meet with their broker at sundown at the Emperor's Dial, a large water clock in a public square where the sounds of the clock are loud enough to cover their conversation from anyone trying to eavesdrop. The sun is setting over the western side of the city, casting everything in the square in a red-orange glow. As they approach the square, the crew members likely notice the presence of several intimidating men and women in fine, if slightly gaudy, clothing. They encourage people to choose a route that doesn't pass through the square, leaving the benches near the Emperor's Dial empty save for one person: the crew's broker.

The broker is Vivianna Valdiano, a respected member of the Family. Valdiano dresses like a merchant, though her clothing is cut much closer to men's fashion, a crimson suit with a long, flowing black coat hanging from her shoulders. Valdiano is in her thirties, with black hair styled in a pompadour with streaks of white flowing back from her temples. Throughout their meeting, she takes long draws on a slender cigarillo, blowing smoke rings in the faces of anyone on the crew who takes any attitude with her.

TELL THE PLAYERS...

Before the Job begins, give the players a very brief précis of the proposed Job so they can decide on the kind of characters they want to create:

“This Job involves rigging a horse race at one of the largest and most extravagant steeplechases of the year.”

THE BASICS

The characters learn these essential pieces of information after accepting the Job.

The Score: Fixing the outcome of the Prince's Chase, one of the city's most storied and popular horse races, so that the horse Gilda's Pride does not win. Lord Varen Molargo, an Elderlander noble, wishes to purchase the horse, but does not want to pay the steep price that a Camberry Hilt-winning horse would fetch, so he approached the Family to get their help in artificially driving down the value of the horse without harming it.

Time Limitations: The crew has four days (eight segments) to fix the race, which takes place at sunset of the last day (the final segment, nighttime). If there are fewer than four crew members, the crew has six days/12 segments.

The Broker's Reward: If the crew succeeds in the Job in the allotted time frame, they receive 1 XP tied to the Family. However, to earn this reward (and any extra respect), there must be no suspicion of tampering by Ambrosia Montalbion or her associates.

Extra Respect: The crew can earn 1 extra XP tied to the Family if Gilda's Pride comes in exactly third (show) in the Prince's Chase, allowing the Family to reap significant winnings from the race by knowing how to bet in advance.

Extra Respect: The crew can earn 1 extra XP if they can also steal the Camberry Hilt trophy from the Aeon Oval during the race.

GILDA'S PRIDE

*Members of the crew who know about **horses** know these things.*

Otherwise, they can do legwork to learn them without making die rolls.

- ◆ Gilda's Pride (usually just referred to as “Pride” for short) is a thoroughbred racehorse owned by Ambrosia Montalbion. The horse, a solid-black stallion with white sock coloring on his front feet, is the odds-on favorite to win the Prince's Chase.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Gilda's Pride, like the other horses slated to compete in the Prince's Chase, has been moved from his usual stable on the Montalbion estate to the stables at the Aeon Oval.
- ◆ Pride and the other horses of the chase spend their days practicing for the race on the actual course, overseen by their trainers and jockeys.
- ◆ Pride's trainer is Violet Zheng Xu, and his jockey is Markham Truefellow.

THE PRINCE'S CHASE

*Members of the crew who know about **entertainers** or **horses** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The Prince's Chase is a biannual steeplechase held at the Aeon Oval, meant to celebrate the escape of a Prince of Dunhaven from his murderous uncle, who sought to usurp the throne and kill all the royal heirs in his way. The race is the most prestigious of its kind and is arguably the greatest sporting event in New Dunhaven.
- ◆ The trophy for the Prince's Chase is the jewel-encrusted hilt of a shattered sword, the Camberry Hilt. When that Prince of Dunhaven fled from his uncle on horseback centuries ago, his sword was lost in the fracas. Bound by his oath, his most favored vassal, Duke Camberry, gave his ancestral sword to the Prince shortly before losing his own life. In honor of the fallen Duke, the Prince had the Hilt gilded and encrusted with jewels and put on display. Since then, the sword has been used as a trophy for the Prince's Chase, passing from owner to owner each year.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Each horse is tested for trace of herbal and alchemical tampering by a team of Crown physickers. The tests are performed shortly before, and again just after, the race takes place. Any indication of wrongdoing earns the horse a disqualification from the event.
- ◆ Word has it that the Blooded have some sort of interest in the race and are looking to infiltrate the race course on the day of the Prince's Chase. A Blooded underboss named Charon Hershaw is involved.

THE AEON OVAL

*Members of the crew who know about **nobles** or **horses** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The Aeon Oval is one of the nicest horse racing venues in the city. It is more than just a race track; it boasts private viewing boxes, grandstands, and a betting house (gambling hall) built beneath the stands, as well as its own on-site stables and horse physickers. The Oval's gambling hall is open year-round, even when no races are scheduled, and it is a favored casino of blue-blooded nobles and horse racing enthusiasts alike.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Due to the vast amount of money flowing through the Oval's betting offices, as well the invaluable horseflesh and the trophy itself, security leading up to the Prince's Chase is tighter than a drum. There are dozens of private security officers on duty at any given time (usually arranged into squads of five), and during the race there will be over a hundred security guards present and watching for anything untoward.
- ◆ During the day of the race, betting receipts (the actual coin collected from gamblers) are brought under guard (a size 10 squad of private security guards) to a safe room under the betting house. The receipts are stored in a secure room (where the Camberry Hilt is kept) with a locking iron door (an obstacle with 50 luck) until the end of the race. The betting house tallies the payouts, sending for the coin needed to cover them (which is escorted back to the betting house by a squad of 10 private security guards). Any remaining coin is then transported by armored coach to a counting house nearby for deposit.
- ◆ On race day, gamblers will still be able to place bets as normal at the betting house. Additionally, the Oval will have betting clerks wandering the stands and common areas taking wagers directly from patrons. These wagers have a low coin limit (still a fortune to most commoners), and the coin collected from these wagers goes into a strongbox carried by two private security guards that accompany the clerks.
- ◆ Though the Oval's kitchens can supply the crowd with enough food on normal race days, the Prince's Chase is an exception. The Oval's owners typically hire extra cooks, servers, and cleaning staff just for the Prince's Chase, and there are many new faces around the track in the days leading up to the race as a result.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ A series of service tunnels wind beneath the stands, the track, and the stables, which one could use to get around the Aeon Oval without being seen except by others in the tunnels. Most employees of the Oval do not know the tunnels exist; they are largely used by the track's security team, not the serving staff. The tunnels are labyrinthine and extremely difficult to navigate without foreknowledge of the symbols carved on the walls at intersections throughout the tunnels.

AMBROSIA MONTALBAN

*Members of the crew who know about **merchants** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Ambrosia Montalbon is a savvy merchant in her mid-40s with fiery red hair and a voluptuous form. She is beautiful and has a youthful appearance, often being mistaken for someone fifteen years younger, and she dresses in a way that accents her body and beauty.
- ◆ Ambrosia Montalbon is descended from a family that owns several dozen wineries and vineyards throughout Elderland. The Montalban holdings in New Dunhaven are physically scarce—Ambrosia's main task in New Dunhaven lies in speculation and small but valuable investments.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Ambrosia uses her beauty as both a distraction and as a means to encourage her trade partners to underestimate her. She has a blade-sharp mind and business acumen that rivals any merchant in the city. She has expanded her business's holdings significantly throughout the years, and among the merchants of the city she has a reputation for always getting what she wants.
- ◆ Though Ambrosia is attached to Pride, she has been tempted to sell. Several of the Montalban investments in New Dunhaven have gone sour in the last year, and the merchant family is suffering from some temporary liquidity problems just as several counting houses are hinting at calling in the family's debts. However, Ambrosia's asking price is astronomical and no one has even shown an interest in purchasing the horse to this point, despite its unequaled breeding and winning streak.
- ◆ Ambrosia Montalbon is extremely particular about choosing those who are involved with her horse; she is extremely distrusting of anyone who has not proven themselves to her to be acting in the horse's best interests. She recently dismissed Grayson Rotterdam, Pride's jockey, in favor of a new, untested jockey, Markham Truefellow, a move that shocked horse racing enthusiasts with its proximity to the Prince's Chase. Violet Zheng Xu, Pride's trainer, retains her position due to her unimpeachable record in caring for the horse, despite the fact that there seems to be some enmity between her and Ambrosia.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ The Montalban family's investments have been souring due to Ambrosia's increasing instability resulting from a failed assassination attempt. Some months ago, she was nearly killed by a hired knife in the employ of an Elderlander merchant rival. Since then, she has descended into paranoia, and it has hurt her business mind and caused her to make several irrational decisions (such as the dismissal of Grayson Rotterdam, whom she suspected of plotting to kill her).

VIOLET ZHENG XU

*Members of the crew who know about **Little Taona** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Violet Zheng Xu is a woman of Taonan descent in her early thirties who is the trainer of Gilda's Pride. She is fit and has a perpetually serious demeanor, with a near-permanent somber expression on her face. She wears her black hair in a long braid that hangs down to her waist, which she threads with ribbons from which dangle medals that were won by horses she has trained.
- ◆ Violet Zheng Xu has a well-known reputation for being combative and bullish when provoked, though she is undeniably an excellent horse trainer.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Violet spends every day with Gilda's Pride in the run-up to the race, training the horse carefully and ensuring that the horse is in top form. Her routine usually involves alternating between short on-track training stints, resting in the stables, and longer training time in an enclosed yard off to one side of the track. Other than traveling to and from her home, Violet spends the entire day with the horse at the Aeon Oval.
- ◆ Violet was unsatisfied with the Aeon Oval's security teams, and has convinced Ambrosia to loan her a small contingent of House Montalbon guards to protect Gilda's Pride at night when she is not there. These guards are a size 5 squad of private security minions.
- ◆ Many speculate that Violet must have something on Ambrosia to stay employed, particularly after Violet recently embarrassed the Montalbon family by knocking out an impudent young nobleman who was attempting to push her around when visiting with his parents.
- ◆ Violet does not live in the Montalbon estate; she has her own home in Little Taona, a small but well-kept three-story townhouse. Though modest by noble and merchant standards, her home is unusually large for a commoner; most such buildings on the same row are occupied by two or three families. For her to live alone in such a large house speaks to wealth outstripping even what a favored employee of a noble house should possess.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Unknown to all but Ambrosia, Violet Zheng Xu is actually her half-sister by a prostitute from Little Taona, the illegitimate child of Ambrosia's father, Edelweiss, who left a provision in his will asking Ambrosia to look after her half-sister. Ambrosia paid for Violet's schooling and secretly had her educated as a horse trainer to keep her close, per her father's wishes. However, should the true nature of their relationship become public knowledge, much of the Montalbon family's reputation, which was largely built by Edelweiss, would be tarnished, deepening Ambrosia's financial troubles.

MARKHAM TRUEFELLOW

*Members of the crew who know about **commoners** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Markham Truefellow is a likable youth who speaks with a faint Vladich accent. He is athletic and graceful, and though not particularly handsome he has an innocence about him that puts people at ease. He has jockeyed in less prestigious races several times, but nothing so grand as the Prince's Chase. He is at best a talented amateur.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Truefellow is a capable jockey, but Pride is favored in the race due only to the horse's capabilities. Almost any jockey could win the race on Pride, and Truefellow knows it. He will fight to maintain his role as jockey, since a win in the Prince's Chase will set him up for life.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Truefellow earned his spot as Pride's jockey through bribery. He paid off other jockeys on the amateur circuit to let him win races when he knew Ambrosia Montalbon would be in attendance, looking spectacular no matter which horse he was riding. He is responsible for manipulating the results of dozens of lesser races, a fact that would earn him a beating (if not a death mark) from gamblers who lost money on races he won.

GRAYSON ROTTERDAM

*Members of the crew who know about **the Right Kind of People** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Grayson is tall for a steeplechaser, nearly six feet, and has a reputation as a womanizer and brawler off the course. His handsome features have become pinched with bitterness. He was recently dismissed from Ambrosia Montalbon's service as Pride's jockey. He is known to be friendly to criminals of all stripes, and often can be found carousing in the same places as the Right Kind of People.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Grayson Rotterdam is a study in what happens when someone loses it all. He was caught tipping off bettors using insider knowledge gleaned as a jockey. His years of service meant that Ambrosia didn't turn him over to the Crown, but Grayson has been embittered by what he sees as a grave injustice in his dismissal. He blames Markham Truefellow for this, believing that he was exposed by the younger jockey in an effort to usurp Rotterdam's place.
- ◆ Though angry over his dismissal, Rotterdam desperately wants his job back. He will do almost anything to be the jockey in Pride's saddle. If he suspects someone is tampering with the race, he will be tempted to turn them in to earn Ambrosia's trust once more.

CHARON HERSHAW AND THE BLOODED

*Members of the crew who know about **the Blooded** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Charon Hershaw is a sullen, angry brute who has risen to the upper ranks of the Blooded through pure meanness and his absolute foolhardiness. He has a reputation for putting together bold, daring, and reckless schemes that end up causing lots of collateral damage and usually result in one or two members of his crew dying.
- ◆ Hershaw is very tall, topping six-and-a-half feet, well-muscled and with a ragged mohawk hairstyle. If he took better care of himself, he might be considered handsome, but his disregard for his own safety (and hygiene) have left him scarred, oily, and with a mouth full of metal replacement teeth.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Hershaw is determined to disrupt the Prince's Chase this year, and ideally in such a way that it puts an end to the tradition forever.
- ◆ Hershaw typically does not rely on just a single course of action; he often has contingencies and backup plans in place so that if one scheme fails, he comes out the other side of it with some consolation prize.
- ◆ Hershaw hand-picked a dozen of his men who can best pass for law-abiding citizens and had them slowly infiltrate the Aeon Oval's serving staff. This has been going on for months, and now they are so deeply embedded in the staff that they are fully trusted by the Oval's management and are difficult to distinguish from the law-abiding members of the staff.
- ◆ Hershaw's plan for his infiltrators is to have them meet up just before the Prince's Chase begins, drifting away from their positions as servers and attendants to gather in a chamber underneath the grandstands, usually reserved for private meetings by the Oval's managers. From there, they plan to move as a team to several locations, with the intent of disrupting the race. Their planned actions include:
 - Going to the stables, overwhelming the trainers there, and setting the horses loose.
 - Going to the betting house and destroying the records of betting receipts, making it impossible to verify and pay out the bets that attendees made that day.
 - Robbing nobles in their private viewing boxes, moving from box to box stealing from them, then tying them up so that they cannot warn others.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Hershaw's wife was gunned down by the City Watch two years ago, a bystander during a riot, which drove him to reckless anarchy. He seeks to hurt the Crown as much as possible until he joins her in death.

FOR THE JUDGE

These notes about the Job include a tally of enemies, exceptional ways for characters to earn heat, and ways for the Judge to spend heat.

In the execution of the Job, the players need to account for the following challenges:

- ◆ Ambrosia Montalbon (use the statistics for the **powerful merchant**)
- ◆ Charon Hershaw (use the statistics for the **Blooded underboss**)
- ◆ Hershaw's Blooded gang (a size 12 squad of Blooded thug minions)

If they choose to tamper with the horse's health or capability:

- ◆ Violet Zheng Xu (use the statistics for the **brutish lieutenant**)
- ◆ The inspection by the Aeon Oval's horse physickers before and after the race

If they choose to manipulate the jockey to throw the race:

- ◆ Markham Truefellow (use the statistics for the **fussy bureaucrat**)
- ◆ Grayson Rotterdam (use the statistics for the **hired killer**)

If they choose to steal the Camberry Hilt:

- ◆ The size 10 squad of private security guard minions on duty guarding the hilt during the race.
- ◆ Three size 5 squads of private security guard minions patrolling the Aeon Oval during the race. Similar squads are on-duty day and night leading up to the race.
- ◆ The track's chief of security, on loan from the City Watch (use the statistics for the **Crown investigator**)

This Job is unlikely to have a traditional climactic final scene where the plan comes together and the crew executes it. The final scene of this Job is likely to see the horse race unfolding largely outside of the crew's control, relying on their legwork to have fixed the race in advance. As a result, it is recommended that the Judge introduce one of the following complications into the final scene, requiring the crew to scramble to protect their plan.

PLOT TWIST (SPEND 20 HEAT)

Charon Hershaw has contracted a mercenary sorcerer (use the statistics for the **sorcerer**) and placed him on the far end of the Oval, ready to transmute the track's hard-packed dirt surface into watery mud right in front of Pride and the rest of the field, after the lead horse jumps the last fence, disrupting the race completely. The sorcerer has taken up position among the throng of commoners pressed up against the railing on the home stretch, using the jostling crowd to cover his use of sorcery (treated as an obstacle in the scene).

PLOT TWIST (SPEND 20 HEAT)

Charon Hershaw's bloodlust gets the better of him, and he and his Blooded crew enact a plot to poison the nobles and merchants in attendance at the Prince's Chase. Six of Hershaw's most trusted associates (use the statistics for the **hired killer** for each) have infiltrated the kitchens and are set to poison drinks starting just before the race. If they are not stopped, the assembled spectators begin to convulse as the poison takes effect, eventually resulting in the cancellation of the race if the poison is widespread.

THE SHIP JOB

The party receives the Job in a clearing in the Ventura Barony Reserve, around a crackling campfire under cover of night. The Reserve is dark, with the campfire serving as the only visible light apparent to the crew. A ring of mismatched stones and tree stumps serve as seats, and the fire cracks and hisses as hot grease drips from the trio of rabbits the broker has cooking on spits, the dinner she offers the crew. The sounds of the bustling city fail to penetrate the cover of the Reserve's trees, and sitting around the campfire it is easy to believe that they are far away from New Dunhaven in the trackless wilderness.

The broker offering them the job is Arlyn Ryder, a Warden of the Night. Ryder is relatively young, no more than halfway through her twenties, but she has the embittered personality of someone who has seen twice her years, and hard ones at that. She wears leathers and a dark green cloak with the hood pulled back, and she has a strung bow looped over her shoulders. When she speaks, she does so with a flinty edge to her words, as though she is daring anyone to contradict her.

TELL THE PLAYERS...

Before the Job begins, give the players a very brief précis of the proposed Job so they can decide on the kind of characters they want to create:

“This Job involves stealing a specific crate from the hold of a ship belonging to the Dunhaven Bay Trading Company.”

THE BASICS

The characters learn these essential pieces of information after accepting the Job.

The Score: A crate containing a gift from the representatives of an Elderland nation to the Regent. The crate will be delivered by a ship owned by the Dunhaven Bay Trading Company, the *Breaker*. The Wardens of the Night intercepted knowledge of the gift from contacts outside of the city, and they plan to intervene to spite the Crown.

Time Limitations: The crew has four days (eight segments) to prepare before the *Breaker* makes port in New Dunhaven (if there are fewer than four crew members, the crew has six days/twelve segments to finish the Job). The ship is scheduled to arrive about an hour before sunset on the final day (arriving during the next-to-last segment, daytime).

The Broker's Reward: If the crew succeeds in the Job in the allotted time frame, they receive 1 XP tied to the Wardens of the Night.

Extra Respect: The crew can earn 1 extra XP tied to the Wardens of the Night if the Crown, or more specifically the Regent, is publicly embarrassed or brought into conflict with the Senate by the end of the Job.

Extra Respect: The crew can earn 1 extra XP if the Dunhaven Bay Trading Company is unaware that the cargo was stolen at the end of the Job.

Extra Respect: The crew can earn 1 extra XP if the *Breaker* is severely damaged or destroyed by the end of the Job.

THE CRATE

Members of the crew who know about the Crown know these things. Otherwise, they can do legwork to learn them without making die rolls.

- ◆ It is fairly unusual for the Regent to accept gifts from foreign dignitaries, especially ones that arrive via a private trading vessel and not accompanying a delegation from that nation.
- ◆ The crate is one item among hundreds being transported by the *Breaker*. In addition to exotic trade goods, the Dunhaven Bay Trading Company carries cargo on commission for others who can afford it. The company guarantees security and discretion.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The Senate would not approve of the Regent accepting a gift from a foreign dignitary.
- ◆ The score is kept in a crate five feet long and two feet in each other dimension, made of heavy wood. Unlike most cargo on the *Breaker*, it is not branded with the company logo. Inside that crate is a box made of alchemically treated metal that is cold to the touch and radiates cold condensation when exposed to the open air.
- ◆ Inside the box is an alchemically treated sword that constantly radiates scalding heat. It is inscribed with Vladich letters that say, “Wintersbane.” Wintersbane is the name of the sword once carried by the Vladov Emperor, which was thought lost when the empire collapsed. This sword is a gift from an Elderland power seeking the Regent's favor.
- ◆ On the rare occasion that the Crown commissions the Dunhaven Bay Trading Company to transport something, they send agents of the Crown to unload the ship, which draws lots of eyes. This time, the Crown is sending its agents (members of both the City Watch and the Regent's Army) to unload the crate and transport it via armored gondola to the Royal Palace while in disguise as common laborers and other civilians. They are sending a sizable force, meaning that retrieving the crate before it is unloaded is the least risky option.
- ◆ The Crown plans to unload and transport the cargo after daybreak of the day following its arrival in New Dunhaven.
- ◆ The crate is guarded at all times by a man named Victor Dust.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ **Secret Objective:** The crew can earn 2 extra XP tied to the Circle if, at the end of the Job, they return Wintersbane to agents of the Circle. If they do this, they do not gain the XP associated with the Wardens of the Night, and the Judge can choose to make Arlyn Ryder a recurring character with enmity toward the crew.

THE BREAKER

*Members of the crew who know about **ships and sailing** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The *Breaker* is one of the newest and most powerful ships in the Dunhaven Bay Trading Company's fleet, and is captained by Archibald Towermaster with Lt. Rebecca Triviana as first mate.
- ◆ When the *Breaker* docks in New Dunhaven, it does so at the Founder's Marina, a private shipping compound owned by the Dunhaven Bay Trading Company.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The *Breaker* travels with two escort ships, which are smaller vessels built for speed and combat. These two ships are the *Venom* and *Falchrist's Legacy*, and when the *Breaker* docks these two ships also dock at the two slips adjacent to either side of the cargo ship.
- ◆ The *Breaker* is outfitted with cannons designed to fend off the pirates the plague the waters off the coast of New Dunhaven. Its escort ships are equally well armed. While in port, the cannons, powder, and shot are secured but not especially well guarded.
- ◆ All members of the ship's eighty-one-person crew are employees of the Dunhaven Bay Trading Company. They were each personally chosen by the captain and first mate. Though the crew members respect their captain, many feel more like indentured servants than valued employees. The Dunhaven Bay Trading Company treats its sailors with the same small amount of respect that it shows to its shore-bound employees.
- ◆ During the day, a size 6 squad of minion sailors and the ship's bosun Kwart stand watch over the ship, exempt from work except for watching for trouble.
- ◆ The ship's crew has a set rotation by which the crew goes on shore leave into New Dunhaven. The schedule is set by the captain, and roughly half of the crew is on shore leave at any given time.
- ◆ At night, a Dunhaven Bay Trading Company private security detail watches over the ship and its sleeping crew. The detail is a size 12 squad of private security guard minions.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ The *Breaker* was constructed in a New Dunhaven shipyard by the Dunhaven Bay Trading Company. Several Red Lotus Society cartel members were on the crew that constructed it, and placed within the ship alchemically treated planks of wood that will dissolve nearly instantaneously when a specific alchemical reagent is applied to them.
- ◆ **Secret Objective:** The crew can earn 1 extra XP tied to the Red Lotus Society if either the *Venom* or *Falchrist's Legacy* is sunk or destroyed by the end of the job; if both are, the crew earns 2 extra XP instead. Eliminating one or both of these ships would be a great boon to the Society's smuggling and piracy operations.

CAPTAIN TOWERMASTER

*Members of the crew who know about **nobles or the military** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Captain Towermaster is a fifty-year-old man with black hair going gray at the temples and a steely disposition. He has an air of authority born from his noble upbringing and the fact that he has been an officer since he joined the Royal Navy at the age of sixteen.
- ◆ Captain Towermaster was given command of the *Breaker* at the launch ceremony for the ship. The company made his appointment a public show, and a Senator gave a speech praising his decades of service in the Royal Navy.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Captain Towermaster's appointment to the role of captain was not political, but a result of his decades of service and an impeccable record as the captain of a smaller pirate-hunting vessel. His appointment was a foregone conclusion, since he was by far the most qualified for the post. The appointment ceremony was intended to instill confidence in others who might choose to ship with the Dunhaven Bay Trading Company.
- ◆ Captain Towermaster's spotless record is a point of pride for him. Any suggestion of failure or a less-than-stellar performance is a grave insult to him, and he has fought (and won) multiple duels with those who besmirched his honor.
- ◆ Captain Towermaster spends a great deal of time on the ship, even while in port. Though he does take meals and sleep at his estate, he does so at odd, unpredictable hours. He is too fond of the feeling of being in command to relinquish it for long, even while the ship is docked and half of the crew is taking shore leave.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Captain Towermaster has a weakness for sex. Though he would never knowingly risk his career for it, he does lie and sneak around for the promise of a dalliance with a beautiful woman when he thinks he can get away with it. One of the reason he spends so much time on his ship, even in port, is that his quarters afford him a location with which to romance women.
- ◆ Captain Towermaster has had a number of affairs with noblewomen in the city. Upon returning to the city from a journey, he spends several weeks attending society functions and weaves a romantic picture of his life as a sea captain to woo women. His wife Victoria knows about his infidelity but feigns ignorance; she has her own beaux on the side.
- ◆ Captain Towermaster has had dalliances with several prostitutes, albeit unknowingly. All have been Vespers, and all have secretly collected blackmail evidence against him. None of that evidence can be used for leverage with his wife, though it could be used as the basis for a scandal that would damage his reputation with his employer.

LT. REBECCA TRIVIANA

*Members of the crew who know about **merchants** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The *Breaker*'s first mate is Lt. Rebecca Triviana master fencer and one of the youngest first mates in the trading company's fleet.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lt. Triviana is hot-headed and aggressive. She can be goaded into fights with the mildest of insults, though she often wins those fights handily. Most of her crew knows better than to stoke her anger.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Lt. Triviana is the daughter of a merchant who helped her buy her commission, though her father did so to get her out to sea and away from a romance that he did not approve of. Lt. Triviana was in love with a Family enforcer named Carina de Manicci, who had collected protection money from Lt. Triviana's father from time to time.

KWART

*Members of the crew who know about **commoners** or **pirates** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The *Breaker*'s bosun is Kwart. He was once a pirate who was remanded by the Crown into Captain Towermaster's custody upon request six years ago. He has been loyal to the captain ever since, and followed him to the *Breaker* from their previous vessel.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Kwart is still in contact with "freelance naval mercenaries" who occasionally run with pirates when they aren't working as privateers. While on shore leave, Kwart drinks and carouses with these like-minded souls, and he trades information about Dunhaven Bay Trading Company ship routes in exchange for drinks. A few mugs of ale are enough to get Kwart to talking about the *Breaker* or their encounters with other ships in the trading company's fleet.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Kwart hates the Dunhaven Bay Trading Company for the way it slaughters pirates on the open sea, and the atrocities the company commits in distant places in the name of putting down piracy. He is unflinchingly loyal to Captain Towermaster, who saved him from the noose, but not to the company. If presented with a way to hurt the company without hurting his captain, he could be convinced to take the opportunity.

THE FOUNDER'S MARINA

*Members of the crew who know about **the docks** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The Founder's Marina is a Dunhaven Bay Trading Company compound on the docks. It is wholly owned by the company and walled off on either side from the rest of the docks. The compound's walls extend out into the water, creating a private harbor for the exclusive use of company vessels.
- ◆ The Founder's Marina is a fortress of commerce; it is well guarded at all hours, plays host to dozens, if not hundreds, of Dunhaven Bay Trading Company employees during the day, and can accommodate half a dozen vessels in its highly secured slips.
- ◆ The Founder's Marina isn't the only such compound owned by the company, but it is among the busiest.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The compound is surrounded by a wooden palisade that stretches twelve feet up into the air, topped with spikes and barbs to deter anyone who thinks of climbing over the palisade into the compound.
- ◆ Inside the walls, most of the compound is taken up by the slips at which the ships dock, and a broad, open area where cargo can be easily unloaded from ships, sorted into groups, and then loaded onto wagons and dispersed through the rest of the city. Additionally, several squat administrative buildings stand against the compound walls, where dozens of employees manage the paperwork associated with the day-to-day operations of the compound.
- ◆ Due to the palisade that extends out into the water to create the private harbor, the Crown requires the Dunhaven Bay Trading Company to warn off other ships approaching at night. The compound features a lighthouse that rises as the tallest building within its walls, projecting a beam of light out to warn away other ships passing through the coastal waters near the compound. From the top of the lighthouse, the view encompasses the entire compound.
- ◆ Each slip has a large crane, constructed of alchemically reinforced wood and steel, that can be used to raise heavy cargo out of the hold and deposit it on the ground next to the ship.
- ◆ The compound also includes two large warehouses, where cargo can be held for an extended period of time. Each warehouse is lightly guarded, since that the compound itself is so heavily defended, and could make a safe place to hide from security guards.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ The compound hides a serious vulnerability: a large, six-foot-diameter drainage pipe, found under the docks, that allows water from the canals of the Old City to empty into the ocean. The water flow through this drainage pipe is light enough that someone could wade through it to, or from, the Old City.

MARINA SECURITY

*Members of the crew who know about **merchants** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The security teams at the Founder's Marina are all Dunhaven Bay Trading Company employees.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Their isolation in this well-defended compound tends to leave the security guards restless, and they often slack in their duties by playing at cards or dice when out of the sight of their superiors.
- ◆ These security guards also find entertainment in other ways: by beating anyone trespassing on the grounds to a pulp. Dunhaven Bay Trading Company security guards are well known as bullies who take full advantage of the fact that the City Watch has almost no visibility into what happens behind the compound walls.

VICTOR DUST

*Members of the crew who know about **the Right Kind of People** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Victor Dust is muscle-for-hire who lives in New Dunhaven but has been out of the city for years. While he has done some work as an independent criminal, he just as often hires himself out as a security guard or bodyguard for cheap.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Victor Dust has been in Elderland for the last few years, and he signed on with the crew of the *Breaker* for this voyage.
- ◆ His duty is to protect the crate intended for the Regent until it is taken from the hold of the ship by agents of the Crown. While the *Breaker* is in port, he does not leave the hold. His meals are brought to him by the ship's cook, and he sleeps on a cot nestled among the ship's cargo.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Victor Dust was once a member of the Wraiths, the criminal cartel that was betrayed by the Spiders when the Arrangement went into place. Though nearly two decades have passed since that happened, he still harbors a strong grudge against the Crown, especially the Spiders. Any suggestion that a Spider is involved in anything will make him angry and reckless.
- ◆ Dust has some minor talent for sorcery, and he learned the Wraith technique for becoming invisible. When he sleeps he makes himself invisible, so that anyone coming upon his cot would think it empty at the time. When he awakens, he drops the invisibility, since it is difficult for him to maintain while he is conscious.

FOR THE JUDGE

These notes about the Job include a tally of enemies, exceptional ways for characters to earn heat, and ways for the Judge to spend heat.

In the execution of the Job, the players need to account for the following challenges:

- ◆ Captain Archiband Towermaster (use the statistics for the **military officer**)
- ◆ Victor Dust (use the statistics for the **brutish lieutenant**)

If the crew pulls off the Job during the day, they must account for:

- ◆ The size 6 squad of sailor minions guarding the *Breaker's* deck
- ◆ Kwart (use the statistics for the **pirate**)
- ◆ A crew of roughly forty awake and working crew members coming and going from the *Breaker* at all times (an obstacle inherent in the scene)
- ◆ The dockworkers and administrative staff of the Founder's Marina (an obstacle inherent in the scene)

If the crew pulls off the Job at night, they must account for:

- ◆ The size 12 squad of Dunhaven Bay Trading Company private security minions watching over the *Breaker*
- ◆ Lt. Rebecca Triviana (use the statistics for the **bravo**, though she is not treated as a noble)
- ◆ The sleeping crew of the *Breaker*, and the relative silence of a ship at rest (an obstacle inherent in the scene)

MINOR COMPLICATION (SPEND 4 HEAT)

Members of the crew of one of the escort ships (the *Venom* or *Falchrist's Legacy*) return to the ship to retrieve some more of their coin to spend during shore leave. Add a squad of 5 military minions (squad damage +20) to a scene taking place at the Founder's Marina.

PLOT TWIST (SPEND 20 HEAT)

A band of pirates has decided to attack the Founder's Marina in retaliation for a recent attack on their hold. Three pirate ships sneak into the harbor and open fire on the ships in port, while longboats full of pirates land and attack the Dunhaven Bay Trading Company employees at the Marina. During the final scene, the crew must deal with additional challenges:

- ◆ Cannon fire from the three ships. This manifests itself in the following ways:
 - If a crew member rolls two or more drawbacks (☠☠) on a roll, deal damage to that crew member (10 damage per drawback) and describe it as damage from a cannonball blasting its way through the marina.
 - An inherent obstacle that, unless dealt with, adds two challenge dice (🎲🎲) to rolls due to the distraction it provides.
- ◆ Three size 10 squads of pirate minions who land and begin looting the marina (including the *Breaker's* hold).
- ◆ Three raiding party leaders (use the statistics for the **pirate**), one assigned to each of the squads of pirate minions.

THE SILVER JOB

The crew receives the Job one night at Giancarlo's, a small restaurant that serves "authentic coastal Elderland cuisine" owned by Giancarlo Hassan and staffed by his extensive family. Giancarlo's appears to be a cozy, well-decorated restaurant catering to wealthier commoners; in reality, it is always the scene of some family drama, including when the crew is receiving their briefing on the Job. Servers get in shouting matches with the kitchen staff, the hostess gossips loudly about the owner within earshot of customers, and busboys glare and posture like a fistfight is about to break out between them at any moment. Located right on the border between Family and Circle turf, Giancarlo's sees a fair amount of business from the Right Kind of People, and despite the staff's incessant bickering and the cacophony of their fights, the employees know to give the crew enough space to meet with their broker in one of the private dining rooms near the rear of the restaurant.

The broker is Anatoly Kazgarov, a member of the Circle who was once a member of the Vladov Empire's nobility and retains his air of condescending superiority, tempered with disingenuous civility. His face looks carved from craggy stone, with well-earned creases and a perpetual frown.

TELL THE PLAYERS...

Before the Job begins, give the players a very brief précis of the proposed Job so they can decide on the kind of characters they want to create:

“This Job involves stealing a room on display in a noble's mansion.”

THE BASICS

The characters learn these essential pieces of information after accepting the Job.

The Score: Ten silver-adorned wall panels that make up the Silver Chamber, a work of art that originated in the Vladov Empire and has been installed in the estate of Lady Malindra Van Der Greaves. The crew is to retrieve the wall panels intact, preserving the masterful silverwork, and deliver them to a warehouse owned by the Circle in a nearby slum district.

Time Limitations: The crew has five days (ten segments) to retrieve the panels (if there are fewer than four crew members, the crew has seven days/fourteen segments instead). The Silver Chamber is currently off-limits and guarded until it is revealed at an unveiling party. Once the room has been unveiled, stealing it will be far more difficult.

The Broker's Reward: If the crew succeeds in the Job in the allotted time frame, they receive 1 XP tied to the Circle.

The Broker's Reward: If the plan involves a significant element of physical violence, they receive an extra 1 XP tied to the Circle.

Extra Respect: The crew can earn 1 extra XP if they steal the panels during the unveiling party, but before the actual unveiling.

Extra Respect: The crew can earn 1 extra XP if the panels retain their tarnish, preventing them from being polished by Lady Van Der Greaves.

THE SILVER CHAMBER

Members of the crew who know about the Church or Vladov history or art know these things. Otherwise, they can do legwork to learn them without making die rolls.

- ◆ The Silver Chamber is a work of religious art from the Vladov Empire. It is a small room whose wall panels are covered in silverwork, highly ornamented in religious designs. The entire room shines with reflected light, and it is considered to be one of the most beautiful pieces of art dedicated to the Silver Judge ever created. During the Empire's collapse, the Silver Chamber was assumed to be destroyed in the fire that ravaged through the Empire's capitol city.
- ◆ Lady Malindra Van Der Greaves has announced that she managed to recover the Silver Chamber and will be debuting it at an unveiling ceremony at her estate.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lady Malindra installed the ten wall panels in a room in her estate, creating a perfect replica of how the room appeared in the Vladov Empire. The panels were shipped intact from the Empire and installed into this room by stripping the walls down to the bare wood, and then securing the panels to the walls with a strong adhesive. The panels could be pried away from the wooden walls underneath, though doing so would produce a lot of noise as the dried adhesive cracks under the strain. Each wall panel is approximately ten feet tall and four feet wide, though they are light enough that two people can carry one.
- ◆ Lady Malindra has stationed security guards near the entrance to the Silver Chamber to keep people out. Two guards flank the door to the Silver Chamber and two guards stand at each of the two intersections of the hallway that runs past the entrance, for a total of six guards within line of sight and earshot of the Silver Chamber at all times.
- ◆ As an additional precaution, she also had alchemists install a veil to hide the contents of the room and keep people from entering. The veil can be turned off only by her chief of security, and only at Lady Malindra's express command. She allows craftspeople responsible for setting up and maintaining the room to enter.
- ◆ The Silver Chamber's wall panels are decorated with true silver, which has never been treated with alchemy and has been allowed to tarnish over the years. The Vladov people saw the tarnish on the walls as a sign of the touch of the Silver Judge upon the work, and they treat the tarnish with some reverence.
- ◆ Lady Malindra has commissioned an alchemist to clean the tarnish from the wall panels and coat them with an alchemical sealant to make the silver retain its polished shine forever. The alchemist is scheduled to perform the task three days from when the crew gets the Job.

LADY MALINDRA VAN DER GREAVES

*Members of the crew who know about **nobles** or **Elderland** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Lady Malindra Van Der Greaves is an extremely wealthy noble in her thirties known for her love of cultural art. She has been the head of House Van Der Greaves since the age of fourteen after the untimely deaths of her parents. She has olive skin, frizzy brown hair, and wears too much mismatched and strange jewelry.
- ◆ House Van Der Greaves is the newest of the new nobility; their house is only a few generations old, with Lady Malindra's grandparents being the progenitors of the house. They received their title, land, and estate directly from the Crown less than fifty years ago after immigrating to the city from Elderland.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lady Malindra has a fascination with other cultures, especially those that have passed into the annals of history. That fascination is purely superficial, however. While she is enamored with the clothing, art, and aesthetics of those cultures, she knows little of their traditions, history, and the cultural meaning behind their appearances. As a result, Lady Malindra's attempts to collect relics and heirlooms of those cultures are tacky at best, or horribly offensive in their display at worst.
- ◆ House Van Der Greaves, for all of its staggering wealth, is not very influential and has never managed to leverage its money into prestige. Lady Malindra is determined to change this, and she seeks to do so by making herself known as a collector and preserver of the art of cultures from around the world and from throughout history.
- ◆ Lady Malindra is extremely insecure about her standing among the nobility. She wants desperately to be seen as worldly, to make her mark on the nobility by being a woman of international tastes and knowledge.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ The ancestors who founded Lady Malindra's house were not nobles from Elderland, but criminals. They hoarded the wealth from their crimes and brought it with them to New Dunhaven, where they used their ill-gotten gains to buy a noble title during a time when the Crown was desperate for coin. In fact, their family name was not Van Der Greaves but simply Graves, and they began their careers as common thieves. This secret is known to Lady Malindra but not to the rest of New Dunhaven's high society, and House Van Der Greaves has kept this particular skeleton deeply hidden in the closet for fear of being exposed and having their reputation ruined or, worse, their noble title stripped away.

THE VAN DER GREAVES ESTATE

*Members of the crew who know about **nobles** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The estate of House Van Der Greaves is a labyrinthine structure known for its eccentric appearance. The estate has changed hands many times. Rather than tear down the manor and rebuild from the ground up, the successive owners of the estate simply added new wings to the house in the style of the time, creating a mismatched and uneven appearance to the grounds.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lady Malindra's obsession with other cultures led her to fashion the interior of the mansion with eclectic decor. Other than her personal chambers, kitchens, and a few areas used for entertaining and business, almost every other room in the house is decorated with heirlooms and art to make that room appear to be from a particular culture and time period.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ A system of secret tunnels runs throughout the Van Der Greaves estate, built by Lady Malindra's grandparents when they first acquired the grounds. They built dozens of escape tunnels and bolt holes into the structure during their renovations. Over time, these secret rooms and hallways were forgotten and boarded over. Lady Malindra knows that they exist, but no one in her family has ever put them to use, and she has dismissed them from her mind.

THE VEIL

*Members of the crew who know about **alchemy** or **security systems** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The veil is an alchemical security system that obscures a room's entrance and deters people from entering. It consists of a metal bar that hangs over the inside of a doorway and releases a cascading alchemical mist. The mist creates an opaque barrier that prevents people from seeing into the room. Additionally, anyone passing through the gas becomes extremely sluggish and lethargic for hours, unless they have been treated with an antidote prior to contact.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The antidote for the veil installed in the Silver Chamber is kept in Lady Malindra's personal study, in a locked drawer. When her chief of security needs it, Lady Malindra must retrieve it from her desk and give it to him.

THE UNVEILING

*Members of the crew who know about **entertainers** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The unveiling ceremony is an invitation-only event will feature excellent food and drink. Lady Malindra hired nearly three times the cooking staff necessary for a party of this size.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The unveiling event will be a relatively simple social affair. Guests will arrive slowly over the course of the first two hours of the event and be encouraged to explore the various rooms of the estate and enjoy the different themed rooms, each staffed by servants offering food and drinks inspired by that room's culture. Guests then gather in the ballroom long enough for Lady Malindra to give a speech, after which point they will be escorted in small groups by servants so that they may view the Silver Chamber. After viewing the chamber, guests are expected to continue exploring the house until the last group of guests have had their turn, at which point the event ends.
- ◆ Notable guests attending the unveiling include:
 - Janos Zakharin, a Vladov expatriate
 - Manfred Willoughby, a renowned art critic
 - Lysa of Rotwood, a legate of the Church of the Silver Judge, attending to give the Church's blessing to the installation
- ◆ One hour before the unveiling party begins, Lady Malindra will be showing the Silver Chamber privately to Manfred Willoughby, for his expert inspection of the set-up.

HOUSE VAN DER GREAVES SECURITY

*Members of the crew who know about **commoners** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ House Van Der Greaves employs a security team comprised mostly of ex-military personnel who fell on hard times after their discharge.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lady Malindra makes the guards dress up in uniforms designed to be "culturally appropriate" to the rooms where they are stationed, even hiring people of different ethnicities to better fit in with the rooms they are guarding. Many of the guards are understandably offended by this, but they take her coin and complain elsewhere. As a result, there is no single uniform for the house's security guards but instead dozens of uniforms, each worn by a small number of the security team.
- ◆ In addition to the six guards on duty guarding the Silver Chamber at all times, House Van Der Greaves has ten other members of the security team on the grounds at any given time.

JANOS ZAKHARIN

*Members of the crew who know about **the Crown** or **Vladov history** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Janos Zakharin is a Vladov expatriate who fled to New Dunhaven just before the Empire's collapse. Unlike most other Vladov refugees, Zakharin was granted amnesty by the Crown, given accommodations in the city, and brought into the previous Regent's court as a "foreign dignitary," much to the surprise of the city's nobility.
- ◆ Zakharin is a slender older fellow with white hair that comes to a widow's peak and a permanent grimace. He is known to be incredibly condescending to anyone who is not a member of the nobility, though he is technically a commoner on these shores.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Zakharin was a member of the Vladov nobility, someone of great wealth and power. He often tells stories about his homeland and casually mentions details that hint at him being an incredibly powerful individual.
- ◆ Zakharin has been "consulting" with Lady Van Der Greaves on the reconstruction and placement of the Silver Chamber in her home; apparently she hired him as an expert on Vladov culture and art, to ensure that her presentation of the Silver Chamber is as authentic as possible. He spends nearly every day at the Van Der Greaves estate, though usually he takes his leisure and seems to do little, if any, work.
- ◆ Zakharin is hated by the Circle, and he is constantly looking over his shoulder for its bruisers. The cartel has been hounding him ever since he arrived in New Dunhaven a few years ago. Some members of the cartel were servants in his house back in the Empire, and they bear bitter memories of working for such a tyrant. Others, however, believe that he is a traitor who has sold out his heritage to the Crown and the nobility.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Zakharin bought his introduction to the Regent's court, and his status as a foreign dignitary, by donating cultural heirlooms looted from his homeland to the members of the Royal Family. Zakharin arrived in a flotilla of ships he paid for himself, each vessel laden with priceless art pieces and artifacts from his collapsing homeland.
- ◆ The panels of the Silver Chamber are among the last remaining heirlooms that Zakharin brought with him, and their sale to Lady Van Der Greaves provided him with the last of the coin that he needs to relocate to Elderland, fleeing the attentions of the Circle. This is his strongest motivation at this point in time.
- ◆ **Secret Objective:** The crew can earn 1 extra XP tied to the Circle if Zakharin is publicly revealed to have looted his own homeland and to be the person who sold the Silver Chamber to Lady Van Der Greaves, disgracing him in the eyes of New Dunhaven's high society.

MANFRED WILLOUGHBY

*Members of the crew who know about **merchants** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Manfred Willoughby is a middle-aged art historian and expert on the Vladov Empire. He is a fussy, delicate man who is as prickly as he is snobbish, legendary for his aloof demeanor. He is slender to the point of being almost skeletal, bald with a fringe of gray hair, and he wears gold-rimmed spectacles that obscure the fact that he has a glass eye that occasionally drifts away from where his good eye is looking.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Willoughby is Lady Malindra's guest for the unveiling largely because of his association with a cabal of other art historians and curators responsible for selecting the hosts for a traveling art show, The Galleria Historica. Lady Malindra is hoping to impress Willoughby with her taste and acumen for displaying art, seeking to be chosen as the show's next host.
- ◆ Willoughby might be fastidious and disagreeable, but he is truly an expert on foreign art. He frequently consults during the purchase of art items to verify the authenticity of historically valuable pieces. Any attempts to fool him with a forgery are highly likely to fail, and Lady Malindra is counting on his verification of the Silver Chamber to give her display legitimacy.
- ◆ Willoughby has a fragile ego, and any insult to his taste, intelligence, or expertise provokes a volcanically angry reaction from him.

LYSA OF ROTWOOD

*Members of the crew who know about **the Church** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Lysa is a Church legate from the Rotwood, a slum district in the northern part of the city. She is a tall woman with short-cropped blonde hair who puts far more effort into her appearance than most other Church officials. She is beautiful and uses that to her advantage, ostensibly in the name of her service to the Church.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lysa agreed to provide Lady Malindra with the blessing of the Church upon her display of the Silver Chamber, quelling any concerns over a private citizen owning such a valuable work of religious art.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Lysa's presence is the direct result of a bribe she received from Lady Malindra. She is attending the unveiling over the objections of many others in the Church who don't wish to endorse Lady Malindra's gaudy display of a looted religious artifact, most of whom now resent Lysa.

FOR THE JUDGE

These notes about the Job include a tally of enemies, exceptional ways for characters to earn heat, and ways for the Judge to spend heat.

In the execution of the Job, the players need to account for the following challenges:

- ◆ Lady Malindra Van Der Greaves (use the statistics for the **imperious noble**)
- ◆ Janos Zakharin (use the statistics for the **calculating noble**)
- ◆ Manfred Willoughby (use the statistics for the **lesser merchant**)
- ◆ Lysa of Rotwood (use the statistics for the **fussy bureaucrat**)
- ◆ The guards outside of the Silver Chamber (a size 6 squad of **private security minions**)
- ◆ The other members of the House Van Der Greaves security team, who are ready to respond to any cry of alarm (two size 5 squads of **private security minions**)
- ◆ The House Van Der Greaves chief of security (use the statistics for the **private security officer**)



Additionally, the crew must account for the bulk and weight of the ten silver-decorated panels in the course of the getaway; the Job will be considered a success only once the panels are delivered to the warehouse. Transporting such large objects discreetly is a challenge on its own, and one that gives House Van Der Greaves security or the City Watch a chance to catch up with the crew.

MAJOR COMPLICATION (SPEND 12 HEAT)

This complication is best introduced during the final scene, after the crew has started loading up the wall panels in whatever means they plan to transport them. A nosy officer of the City Watch starts snooping around the vehicle that the crew intends to use to get the wall panels away from the Van Der Greaves estate. The officer and her squad demand to inspect the crew's mode of transportation. Add the following enemies to the scene:

- ◆ A **City Watch lieutenant**
- ◆ Two **City Watch musketeers**
- ◆ A size 5 squad of **City Watch officer minions**

PLOT TWIST (SPEND 20 HEAT)

Archpriest Galenna Altair has been personally following Lysa's activities and has decided to act. She arrives and claims that the Silver Chamber is the rightful property of the Church of the Silver Judge, and demands that Lady Van Der Greaves turn the wall panels over to the Church lest she be charged with heresy. If the crew does not intervene, Lady Van Der Greaves is forced to acquiesce. Instead of a revelation party (which is canceled), the limiting factor on time is when the Church's agents come to remove the panels and transport them elsewhere. Janos Zakharin and Manfred Willoughby are no longer relevant to the final scene, replaced by Galenna Altair (use the statistics for the **archpriest**). Additionally, all of the private security minions are instead Church security minions (add   to any roll made to bribe or otherwise corrupt them), and the chief of security is replaced by a **Crown investigator**. Additionally, Galenna Altair has a secret bodyguard that follows her everywhere (use the statistics for the **church assassin**).

THE BANK JOB

The crew is called together one night to receive the Job at the Grinning Hangman, a Mummers' tavern on the edge of Red Lotus Society territory. The tavern is so named because it stands less than two hundred feet from one of the city's gallows where public executions are held, and the interior of the tavern is decorated with nooses and other hanging paraphernalia. The Grinning Hangman is located in an area of Red Lotus turf controlled by the Desert Lion school. A handful of young street toughs, decked out in the yellows and golds worn by members of that school, linger outside the entrance and make veiled threats and unveiled boasts directed at any non-Society members who enter.

The broker is Elizabeth Fei, a Red Lotus Society lieutenant, who wears a sleeveless green dress in a fashionable, if modest cut; her arms are covered in full-sleeve tattoos depicting twining sea serpents. Fei is all business. Some might call her humorless, but she does not resist the opportunity to skewer a too-arrogant crew member with a barb if they give her an opening.

TELL THE PLAYERS...

Before the Job begins, give the players a very brief précis of the proposed Job so they can decide on the kind of characters they want to create:

“This Job involves getting access to a sensitive document located in a secure counting house in a merchant district.”

THE BASICS

The characters learn these essential pieces of information after accepting the Job.

The Score: A file containing land and building ownership deeds to a string of warehouses in Red Lotus Society territory. The file is being kept in McMulligan's Counting House in the Cahlain Barony (unclaimed turf), owned by Andrew McMulligan, a banker, noble, and respected businessman and community member. The Job is to retrieve the document, then return to the broker and destroy it in front of her.

Time Limitations: The crew has six days (twelve segments) to destroy the document; after that point, it will be too late for the Red Lotus Society to discreetly take control over the warehouses without arousing suspicion. If there are fewer than four members of the crew, they have eight days (sixteen segments) instead.

The Broker's Reward: If the crew succeeds in the Job in the allotted time frame, they receive 1 XP tied to the Red Lotus Society.

Extra Respect: The crew can earn 1 extra XP if they destroy the document without causing significant damage to the counting house.

Extra Respect: The crew can earn 1 extra XP if neither McMulligan nor the owner of the deeds knows that anything is amiss with the document at the end of the Job, and provided that both are still alive.

Extra Respect: The crew can earn 1 extra XP if McMulligan's reputation is tarnished in the eyes of the nobility at the end of the Job.

McMULLIGAN'S COUNTING HOUSE

*Members of the crew who know about **merchants** know these things.*

Otherwise, they can do legwork to learn them without making die rolls.

- ◆ The counting house is open from seven o'clock in the morning until six o'clock in the evening, roughly sunrise to sunset during this time of year (early spring). The counting house is closed on Holy Day, the day that the crew receives the Job.
- ◆ The counting house caters to both commoners and nobles. Private vaults are available for lease to anyone who can afford them. Typically, the cost of maintaining such a vault is feasible only for nobles and successful merchants.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The counting house has a layout similar to many other such establishments. Use the counting house map in the *Traveler's Guide to New Dunhaven* to provide information on its layout to crew members who scout it out during legwork scenes.
- ◆ The counting house has a stone exterior and stone foundations that extend several stories down into the ground. The sublevels contain vaults, both the main vault and the private vaults for customer use.
- ◆ Arranging more than simple banking services is done by appointment only, and the next available appointment is not for another thirteen days. Private security turns away anyone who does not have an appointment.
- ◆ Two days from now (Tithe Day), Lord Conor Geldred—a young noble with serious financial trouble—has an appointment at McMulligan's.

DEEP SECRETS

Members of the crew can learn these things by spending

Influence or as a result of rolling boons during legwork.

- ◆ Near each of the fireplaces used to keep the counting house warm is a single, alchemically treated red-colored log. This is a signal log, the counting house's primary means of alchemical security.
- ◆ One of the moneychangers, Dahlia Venitez, is on the take from the Wardens of the Night.
- ◆ The vaults beneath the counting house are accessible via the Old City. Though the passages leading to them are not well known (and McMulligan paid to have the passageways around the building's foundations collapsed), someone with free access to the Old City could find a path through the labyrinthine, half-sealed tunnels to the foundations of McMulligan's.

ANDREW McMULLIGAN

*Members of the crew who know about **merchants** know these things.
Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Andrew McMulligan is forty-nine years old, tall, reed-thin, and as dour as a Gravedigger. He exhibits no sense of humor and is brusque and businesslike even with associates who have been with him in the more than three decades he has operated the counting house.
- ◆ McMulligan has an incredible memory for his customers and their business. He can recall every transaction he has ever handled, remembering figures down to the smallest detail. His treasurers and bank staff are always afraid for their jobs because they know that McMulligan will notice any discrepancy in the books.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ McMulligan lives two streets over from the counting house, in a residential neighborhood consisting of modest, if comfortable, townhouses. His home is austere, the decorations nonexistent, and he has only the barest of necessary furniture. Unlike most merchants in the district, he does not keep a staff (not even a butler or personal assistant), and he takes his meals in the cafés and restaurants found in the vicinity of his home. He is a terrible customer.
- ◆ Rather than let his prosperity make him a target for criminals, McMulligan lives an extremely miserly life, keeping all his wealth tied up in investments and his own counting house. Business associates say that he is so afraid of being robbed or having his money used against him that he never gets to enjoy it.
- ◆ McMulligan is fearful to the point of paranoia about being robbed. The only thing that can cause him to take irrational actions is if he thinks that someone is coming after his money.
- ◆ McMulligan is prone to randomly testing his staff, another manifestation of his paranoia. Several nights each week, chosen at random, McMulligan shows up at the counting house for a surprise inspection. Security guards caught slacking in their duties are fired on the spot.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ McMulligan has a standing order for every moneychanger, treasurer, and security guard in the counting house: if he ever orders them to do something counter to his own rules, they are to assume that he is under duress and should immediately summon the City Watch for assistance.

THE OWNERSHIP DEED

*Members of the crew who know about **alchemy** know these things.
Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Important documents, like the ownership deed, are typically protected against tampering through a process known as alchemical sealing. Documents that are alchemically sealed cannot be altered or burned, due to a fire-resistant lacquer that suffuses the document. An alchemically sealed document can be altered or destroyed only by introducing a specific alchemical nullifying agent, which is created at the same time as the batch of alchemical sealant.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ McMulligan keeps the nullifying agents for all of his alchemically sealed documents in a storage rack located in the counting house's main vault.

LORD CONOR GELDRED

*Members of the crew who know about **nobles** know these things.
Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Lord Conor Geldred is a young, handsome, and charming noble who inherited his parents' fortune at a young age. He was once considered one of the most up-and-coming young nobles in the city, elevating his family's real estate holdings to new heights, before dropping out of the aristocracy's social scene abruptly several years ago.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lord Geldred married a beautiful woman, Elizabeth (or Ellie, as Conor called her). She died suddenly a few years back, and her death shook Conor to his core. After that, he withdrew from society.
- ◆ Since his wife's death, he descended into self-destructive drinking and gambling and is now practically penniless. His gambling habits have put him deep in debt, and he is coming to McMulligans to desperately beg for a loan to pay off his debts. Letitia Valdoux is a Vesper loan shark to whom he owes debts.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Lord Geldred's estate is a pale shadow of its former elegance; its staff has been dismissed, its art and furniture has been sold off piecemeal to cover Lord Geldred's debts, and the house's upkeep has been neglected. The only thing of value remaining in the entire house is a jewel-encrusted ball gown that Lord Geldred bought for his wife, though she died before he had a chance to gift it to her. The dress rests on a dressing dummy in the manor house's attic.
- ◆ **Secret Objective:** The crew can earn 1 extra XP tied to the Vespers if, at the end of the Job, Lord Geldred is alive and is more deeply indebted to Vespers than he already is.

McMULLIGAN'S SECURITY TEAM

*Members of the crew who know about **merchants** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ McMulligan pays for a private security team, composed largely of off-duty City Watch earning extra pay. One is visible on the counting house floor at all times. Two guards lurk in the shadows of the balconies overlooking the main floor.
- ◆ The head of the security crew is Angelo Malducci.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ During the day, there are two shift changes (one at roughly 11 AM, and another at roughly 3 PM). During these shift changes, some guards simply change positions for the next shift, while others are relieved entirely by fresh guards who arrive from home. The exact assignments and replacements change from day to day.
- ◆ Five guards protect the main vault in the deepest sublevel, five guards protect the four private vaults on the first sublevel, one security officer monitors the stairs leading down to the sublevels, and one guard patrols the perimeter of the building dressed in plainclothes.
- ◆ At night, when the counting house is closed, two guards are locked inside to patrol the interior of the building.
- ◆ During the day only, one additional guard dressed as an accountant patrols the interior while carrying around a sheaf of papers. Five more guards in a private office wait in reserve.

DAHLIA VENITEZ

*Members of the crew who know about **the Right Kind of People** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Dahlia Venitez takes bribes from the Wardens of the Night to provide information on interesting transactions she sees at the counting house, highlighting targets for the cartel. Though not a member of any cartel, she has dealt with the Right Kind of People before and is amenable to providing assistance.
- ◆ Venitez is a pretty young woman with big, dark eyes and jet black hair that hangs down almost to her waist. She dresses conservatively by day (appropriate for a job in a counting house) but at night her wardrobe and appearance become much more provocative.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Venitez won't take any risks on behalf of the crew, but she will sell them information about anything involving the counting house's security systems or private security guards.
- ◆ Given a shift on duty at the counting house to perform the task, Venitez can identify which safe and in which private vault the documents the crew is looking for are kept.

ANGELO MALDUCCI

*Members of the crew who know about **the Crown** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Angelo Malducci is a former member of the City Watch who has gone into private security working for McMulligan's Counting House. Malducci is in his early forties, with a muscular build and black hair cut short and going gray. He wears an expensive suit and holds the title of "floor manager."

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Angelo Malducci was about to be kicked out of the Watch after being under investigation for use of excessive force when apprehending a criminal, but he was saved from dishonorable discharge by an offer from McMulligan to work as head of security at the counting house. Most of the other members of security are afraid of him, and Malducci is paid so much that his loyalty is assured. When a client fails to pay fees or defaults on a loan, McMulligan sends Malducci to collect.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Malducci has many enemies still in the City Watch whose lives he made miserable while he was on the force. Malducci knows this and is extremely wary of interacting with any of his old colleagues.
- ◆ **Secret Objective:** The crew can earn 1 extra XP tied to the Family if Malducci is disgraced or dead at the end of the Job. He has proven to be problematic for the Family in the district, and the Black Council would smile upon getting him out of the picture.

SIGNAL LOGS

*Members of the crew who know about **alchemy** or **security systems** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ When thrown on a fire, the log emits a loud screeching sound and emits a bright red smoke, which can be seen for miles and signals the City Watch that a crime is in progress.
- ◆ Signal logs require very little to trigger their reaction, thanks to a fast-burning powder that coats them. The powder can be nullified with an alchemical reagent; if this happens, the logs burn only if placed in a roaring fire for a good ten minutes.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ McMulligan's Counting House keeps at least one signal log by each of the four fireplaces found in the building (two in the lobby, one in Andrew McMulligan's office, one in the private waiting area). The counting house's security staff has instructions that they are to keep fires stoked (at least to smoldering embers) at all times, even in the heat of summer, in case a signal log needs to be burned.

THE VAULTS

*Members of the crew who know about **merchants** or **security systems** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Like most counting houses, McMulligan's has a main vault where the bulk of the counting house's hard currency is kept, and four private vaults where individual customers can pay for access to safes built into the walls, allowing them to store valuables in a highly secure location.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The private vaults, located one story beneath the ground floor, are made of alchemically reinforced concrete. Each one is accessible by a locked iron door and contains dozens of safes of various sizes built into the concrete walls.
- ◆ Many of the private vaults contain important documents and heirlooms, their storage and security paid for by private clients. The score will be in one of the four private vaults. The private vaults can be accessed only when accompanied by one of the counting house treasurers (managers who oversee the handling of important accounts).
- ◆ McMulligan can charge high fees for anything stored in the private vaults because he has cultivated a reputation among the nobility for guaranteed safety and security. He has never been proven wrong, but any signs of weakness or a breach would cause him to lose the support of nobles who rely upon the counting house's security.
- ◆ The main vault, located two stories down beneath the ground floor, is constructed of one-foot-thick steel walls surrounded by alchemically reinforced concrete blocks that make up part of the building's foundations. Penetrating the vault from the outside would take days, if not weeks, of work with a mechanical drill, even using alchemical demolition techniques.
- ◆ The main vault is heavily reinforced and nigh impenetrable by illicit means. The main vault can be opened only by McMulligan and one of his most trusted treasurers (a process involving each person spinning a massive wheel to enter a numerical combination that only McMulligan knows and that he changes every day), which they do each morning when the counting house opens. The main vault is closed at the end of the business day and kept sealed overnight. No one except treasurers, security guards, and McMulligan are allowed into the main vault.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ The deeds the crew needs are in the third vault (one of the four private vaults), in the safe marked "2187." The safe's owner is an Elderland merchant named Giulianne Al-Kuraya who owns significant real estate holdings in New Dunhaven, despite living halfway across the world. She does have a pair of employees who live in New Dunhaven and see to her affairs in her stead, a married couple Alfons and Phillippe Bashir.

FOR THE JUDGE

These notes about the Job include a tally of enemies, exceptional ways for characters to earn heat, and ways for the Judge to spend heat.

In the execution of the Job, the players need to account for the following challenges:

- ◆ Andrew McMulligan, the owner of the counting house (use the statistics for the **powerful merchant**)
- ◆ Angelo Malducci, the head of security (use the statistics for the **brutish lieutenant**)
- ◆ The size 5 squad of **private security guard minions** protecting the main vault
- ◆ The size 5 squad of **private security guard minions** protecting the four private vaults
- ◆ The **private security officer** guarding the stairs leading down to the two vaults
- ◆ The plainclothes guard patrolling the exterior of the building (use the statistics for the **private security officer**)
- ◆ The lock on safe containing the deed (an obstacle with 100 luck) and the lock on the door to the private vault (an obstacle with 50 luck)

If the crew pulls off the Job during the day, they must account for:

- ◆ The size 3 squad of **private security guard minions** on duty on the main floor of the counting house
- ◆ The size 5 squad of **private security guard minions** waiting in a private office in reserve
- ◆ The guard disguised as an accountant (use the statistics for the **private security officer**)

If the crew pulls off the Job at night, they must account for:

- ◆ The size 2 squad of **private security guard minions** patrolling the interior

McMULLIGAN'S SECRET ORDERS (GENERATES 12 HEAT)

If the crew attempts to use McMulligan to gain access to the counting house without somehow addressing his standing orders to summon the City Watch if he does something out of character, they generate 12 heat.

MAJOR COMPLICATION (SPEND 12 HEAT)

During the day, one of the city's nobles (Vendrea Capozano, heiress to the Capozano Vineyards) arrives with her entourage and is basically a whirlwind of demands and chaos, setting the inside of the counting house on its ear. Lady Capozano is looking to move her family's assets to McMulligan's counting house after her previous banker angered her by failing to prevent a rival noble from accessing her financial records.

While she can serve as a distraction, Capozano and her entourage also threaten to expose the crew's activity as they poke their noses into places where they are not wanted. Capozano's entourage includes:

- ◆ Lady Capozano herself (use the statistics for the **calculating noble**)
- ◆ Two personal bodyguards (use the statistics for the **bodyguard**)
- ◆ A lady-in-waiting and a footman (together they are a size 2 squad of minions).

THE CASINO JOB

The crew is summoned to the Camarra Liricanza, an expansive opera house located in the Satara Duchy. Being in a noble district, it is usually filled with the city's aristocrats and social elites. The crew arrives in horse-drawn coaches, with thick velvet curtains shielding them from anyone who might wish to take too close of a peek into the coach. The driver and footman are both dressed just as servants of the nobility would be, but their faces are covered by stage masks (the driver's smiling, the footman's frowning). When they arrive at the opera house, the coach goes not to the main entrance, but around to the rear of the building, to a loading dock where supplies are brought in. As the driver dismounts, he says a few quick words, and the workers lounging on the loading dock quickly get up and rush inside. With no one to witness their arrival, the crew is escorted in through the service entrance and up to a private balcony box, where their discussion is covered by the sounds of the opera being performed on the stage below.

The broker is a Mummer who only goes by the name Lickspittle. Lickspittle is inscrutable in many ways, wearing a stage mask at all times and speaking in a sly-sounding drawl. Lickspittle's androgynous appearance, combined with a jester-like capriciousness, makes it difficult to determine any truly distinguishing characteristics of the broker, making Lickspittle seem more like a costume identity than a real personality.

TELL THE PLAYERS...

Before the Job begins, give the players a very brief précis of the proposed Job so they can decide on the kind of characters they want to create:

“*This Job involves cleaning out all of the gold in the vault of a casino in the Satara Duchy, a noble district.*”

THE BASICS

The characters learn these essential pieces of information after accepting the Job.

The Score: All of the hard currency in the vault of the Court of Avarice, a casino that caters to the nobility and other wealthy elites. The casino's proprietor goes by the moniker of Lady Avarice, and the vault contains enough hard coinage to buy a noble title and the trappings of nobility to go along with it. The Mummies want every last coin and precious metal bar cleaned out of the vault, leaving nothing behind.

Time Limitations: The crew has seven days (fourteen segments) to empty the main vault of the Court of Avarice (if there are fewer than four crew members, the crew has ten days/twenty segments to finish the Job).

The Broker's Reward: If the crew succeeds in the Job in the allotted time frame, they receive 1 XP tied to the Mummies.

Extra Respect: The crew can earn 1 extra XP tied to the Mummies if they can pull off the Job with a plan that is exceptionally daring and theatrical.

Extra Respect: The crew can earn 1 extra XP if neither Lady Avarice nor any of her employees are aware of the theft until after it is complete.

LADY AVARICE

*Members of the crew who know about **merchants** know these things.*

Otherwise, they can do legwork to learn them without making die rolls.

- ◆ Lady Avarice, the moniker adopted by Kendra Dressmaker, is the owner of the Court of Avarice. She was born a commoner in one of the city's slums, and over the course of little more than a decade has built a fortune that rivals that of merchant princes by operating the casino. She is sometimes referred to as “the most powerful commoner in New Dunhaven” since the nobility holds her, and her establishment, in such high regard.
- ◆ Lady Avarice is in her late forties, with a severe face and a predatory smile. Her graying black hair is always done up in a series of coils, and when she speaks, her voice barely rises above a whisper.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Lady Avarice's rise to extreme wealth, and the success of the casino, is solely the result of her shrewd dealings and keen awareness of how to cater to the nobility. She invests the casino's earnings in making it an ever-more attractive and exclusive social venue.
- ◆ Lady Avarice spends her time at the casino accompanied by Markus Redmayne, her chief of security. Wherever she goes, he is usually close behind.
- ◆ Lady Avarice is frequently seen in the company of a professional gambler named Gonzalo al-Fadir. Rumor has it that they are lovers.
- ◆ Lady Avarice lives in a luxurious apartment atop a six-story building around the corner from the casino, though she spends almost all of her time at the casino, overseeing its operation. She rarely attends social functions, preferring instead to host them at the Court of Avarice.

MARKUS REDMAYNE

*Members of the crew who know about **the Right Kind of People** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Markus Redmayne is an employee of the Dredger Detective Agency and is on permanent retainer as the head of security at the Court of Avarice. He is in his early forties, ambles like he is accustomed to being on the back of a horse, and has a long, drooping handlebar mustache that has more gray in it than black. He has a habit of wearing dark-tinted glasses, even when indoors, and is outwardly stoic almost all the time.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Redmayne is the consummate professional, but his loyalties to the Court of Avarice are purely a matter of the casino's contract with the Dredgers. He is paid to provide disciplined security, and he does.

THE COURT OF AVARICE

Members of the crew who know about nobles know these things. Otherwise, they can do legwork to learn them without making die rolls.

- ◆ The Court of Avarice is one of the most exclusive casinos in the city, located in the noble district called the Satara Duchy. It is especially noteworthy in that it neither accepts, nor distributes winnings in, anything other than hard currency. Notes of credit are not accepted.
- ◆ Admittance to the Court of Avarice is by membership only. The annual cost of membership is exorbitant; some minor noble houses cannot afford to pay such a fee, and only the wealthiest merchants can.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The interior of the Court of Avarice is the very definition of decadent luxury. Few places in the city have clearly spent so much coin in the pursuit of comfort, especially on wasteful or impractical luxuries.
- ◆ Nearly every kind of gambling can be found on the floor of the Court of Avarice, and dozens of semi-private rooms (separated from the main floor, but not sealed away from the rest by door) provide more intimate niches for games played between acquaintances looking to not be interrupted by other gamblers. There are also several semi-private alcoves for quiet discussions and the occasional romantic interlude, along with discrete and conveniently placed bars serving up a variety of alcohols, tobaccos, and cannabis.
- ◆ The staff-only areas of the Court of Avarice are starkly austere corridors and chambers. Windowless corridors connect the front of house to a security room (from which Markus Redmayne manages the casino's security, when he is not walking the floor), a supper club-worthy kitchen, two storage rooms, and Lady Avarice's private, executive offices. Private security guards prevent anyone unauthorized from passing through the door leading to the staff areas.
- ◆ The stairwell leading down to the casino vault is hidden behind a false wall panel in one of the corridors near the security room. It is a spiraling square staircase that goes down two flights before emerging into the room containing the entrance to the vault.
- ◆ Hanging in the stairwell is a nest of hellhorns. The hum of their buzzing can be heard faintly from the other side of the secret panel.
- ◆ Several doors in the Court of Avarice are constructed of a porous, alchemically-treated metal. These doors react to the body heat of anyone close to them, causing the doors to secrete a thin sheen of a substance known as nostrum nocturnum. The doors so treated include:
 - The back door, leading from the street into the kitchens
 - The door to Lady Avarice's executive office
 - The door to the security room
 - The door into the vault foyer from the stairwell in the staff area
- ◆ At any given time, there are at least 15 private security guards on duty. One squad of five guards protects the entrance to the staff area. One squad of five guards keeps watch on the gaming floor, looking for anyone cheating or too heavily inebriated. Another squad of five guards the exterior of the building.

- ◆ Beyond those security guards on duty at any given time, there are usually between eight and sixteen other guards being held in reserve in case some of the guards are pulled away to deal with a disturbance. While not on active patrol, these guards wait in a reserve barracks across the street from the casino.
- ◆ The entire casino is equipped with a state-of-the-art clockwork alarm system. Built into the walls of the casino, the mechanism uses gears, weights, and pulleys to connect dozens of trigger mechanisms to a series of gongs embedded in the surfaces of those walls. When triggered, the gongs throughout the building chime loudly, producing a deafening noise that requires anyone in the casino to shout in order to be heard over it. There are multiple ways to trigger the alarm system, including:
 - Over two dozen alarm panels are cleverly hidden behind false wood paneling in the walls. The casino's security guards know where each one is located, and are instructed to pull on the lever inside if they suspect any kind of emergency or robbery. Each lever is connected directly to the central alarm mechanism, and pulling the lever triggers the alarm immediately.
 - At key structural hard points around the casino, sensitive mechanisms that measure vibrations can detect any disturbance that produces significant enough noise or tremors. Any noise at least as loud as a shot from a flintlock pistol will trigger the alarms connected to these mechanisms, as would any significant vibrations passing through the casino's support structures (for example, using gunpowder to blow a hole through a wall, or trying to use a drill to penetrate the reinforced walls of the vault).
 - The floor of the foyer leading up to the vault door is covered in dozens of pressure plates. Stepping on one of the wrong pressure plates triggers the alarm system. Which pressure plates trigger the mechanism, and which are safe, changes on a daily basis. Only Lady Avarice and Markus Redmayne know which ones are safe to step on, and they accompany anyone who needs to get into the vault to show them where to step.
- ◆ The casino is open 24 hours a day, with a full staff on duty at all times.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ The alarm system in the casino can be disabled from the security office by manipulating a complicated set of levers and dials connected to the clockwork mechanism. From that room, the alarm can either be stopped (if it is sounding) or shut off completely, meaning that the normal methods of triggering the alarm will do nothing. The casino has had to disable the alarm system only a small handful of times in the decade of its operation: once when the city was using dynamite to blast a new trench for a canal expansion nearby, and once when the aftershocks of a minor earthquake kept the city trembling for days. In both cases, the casino kept operating as normal, but Lady Avarice doubled the guards on duty the entire time the alarm system was disabled.

THE VAULT

*Members of the crew who know about **security systems** or **alchemy** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The vault in the Court of Avarice is famous for being one of the most expensive single works of alchemical construction outside of the Tines. Rumor has it that the alchemist who constructed the vault was paid so much for the work that he retired to a luxurious villa in Westport.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The vault's walls, floor, and ceiling are all constructed of alchemically reinforced concrete. The walls are over a foot thick and highly resistant to breaking or corrosion. Even alchemical acids would take hours to burn a pinhole through one of those surfaces.
- ◆ Twice per day (at the end of each day or night segment) the Chief Moneychanger does a complete accounting of the currency in the vault. Any discrepancy in the amount of wealth stored there from what is expected would be noticed at that time.
- ◆ The vault door is a magnificent piece of specialty work, known as the tripartite door.

THE TRIPARTITE DOOR

*Members of the crew who know about **security systems** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ The tripartite door is a masterwork of engineering and clockwork design that requires three distinct keys to open. If an attempt is made to open the door without one of the three keys, the locking mechanisms jam in place, and they can be released only by a clockwork mechanic.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Two of the keys to the door are actual keys, and are in the possession of Markus Redmayne and Ike Wainwright. The final "key" is actually turning a sequence of knobs on the door, the order of which is known only to Lady Avarice. Inputting the sequence takes several minutes.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ The clockwork mechanic who designed the tripartite door is named Saddiq Odayeme. He is currently in hiding, due to the fact that Lady Avarice has placed a bounty on his head, one that specifies that he is not to be recovered alive. Lady Avarice does not wish for the secrets of the mechanisms behind the tripartite door to get out, and has decided the best way to do so is to have the designer killed. Odayeme lives in one of the uppermost areas of the Old City, beneath the Iron Serpent district of Little Taona. Were someone to locate him, he could provide them with information that would grant a significant edge in trying to overcome the locking mechanisms.

NOSTRUM NOCTURNUM

*Members of the crew who know about **medicine** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Nostrum nocturnum is a poison that causes anyone it comes into contact with to fall into a deep sleep. It is especially aggressive in bonding with, and passing through, clothing fibers.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ A person dosed with nostrum nocturnum is so deeply asleep that they may appear to be dead and do not react to physical stimulation, even taking wounds. Criminals sometimes use it to smuggle people out of the city, dosing them and shipping them out in coffins "for burial outside of the city."
- ◆ A person can be inoculated against the effects of nostrum nocturnum. The inoculant is difficult to produce, since its creation requires herbological and alchemical knowledge. Once ingested, the inoculant protects against the effects of nostrum nocturnum for ten days. A small number of physickers in the city specialize in dealing with alchemical afflictions, and can produce the inoculant. Obtaining a single dose of the inoculant is usually expensive; it requires three days to produce.
- ◆ Only alchemically-treated garments can resist absorbing nostrum nocturnum. Such items are extremely conspicuous due to their bulk.

HELLHORNETS

*Members of the crew who know about **Taonan history** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Hellhornets are hawk-sized insects native to a remote island chain in Taona. They are so named because their stiletto-sized stingers inject a venom that burns away flesh with intense heat, often resulting in life-threatening injuries from only a scrape.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ The hellhornets in the Court of Avarice guard the stairs leading down to the vault, their nest hanging down through the center of the stairwell. The casino possesses four alchemically-treated medallions, kept in the charge of Markus Redmayne, which emit a scent that is undetectable by humans but causes the hellhornets to think that the wearers of the medallions are also hellhornets, allowing safe passage down the stairs.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ The Court of Avarice's hellhornets are not native to Taona, but were specially bred for Lady Avarice by an unscrupulous animal physicker in the city. They were bred with an inherent susceptibility to the fumes of burning joining powder, which renders them unconscious.

CHIEF MONEYCHANGER IKE WAINWRIGHT

*Members of the crew who know about **commoners** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Ike Wainwright is responsible for overseeing the exchange of currencies at the Court of Avarice. As gamblers fortunes increase (or fall), he keeps the amount of hard currency in front of them on the table at in manageable denominations. He is a thin, pale skinned man in his late fifties with a widow's peak of gray hair and glasses so thick they seem almost opaque.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Wainwright is one of the few people allowed to step inside the vault at the Court of Avarice. Each day, he accompanies Lady Avarice and Markus Redmayne to the vault, and withdraws the day's cashboxes (the coin he needs to manage all floor bets, stored in two medium-sized chests). He has become very good at estimating exactly the amount of coinage to withdraw from the vault each day.
- ◆ Wainwright performs all the accounting for the Court of Avarice, and is said to have the ability to reproduce every accounting ledger from memory. If there is a question of coin in the casino, he answers.

GONZALO AL-FADIR

*Members of the crew who know about **Elderland** know these things. Otherwise, they can do legwork to learn them without making die rolls.*

- ◆ Gonzalo al-Fadir is a staple at the Court of Avarice. On seemingly permanent sojourn from his home in Elderland, al-Fadir is a professional gambler who seems to make his substantial living taking money from the Court of Avarice. His play is a spectacle that many come to the casino just to watch. He is a handsome man with an olive complexion and a permanent stubble of a beard and is no more than thirty years old. His Elderland accent causes heartbeats to quicken.

A LITTLE DIGGING

These things can be learned by doing legwork.

- ◆ Al-Fadir seems to be allowed to continue his exceptional winning spree only because of his romantic trysts with Lady Avarice. Several times a week the two of them will sequester themselves in her offices.

DEEP SECRETS

Members of the crew can learn these things by spending Influence or as a result of rolling boons during legwork.

- ◆ Gonzalo al-Fadir is in the secret employ of Lady Avarice, and is not her lover. He cheats the other patrons with exceptional skill that rivals the best among the Right Kind of People, but his cheating sends money not to his own winnings, but to the coffers of the house. The amount of coin he rakes in for the casino makes his substantial winnings seem a small price for Lady Avarice to pay.

FOR THE JUDGE

These notes about the Job include a tally of enemies, exceptional ways for characters to earn heat, and ways for the Judge to spend heat.

In the execution of the Job, the players need to account for the following challenges:

- ◆ Lady Avarice (use the statistics for the **powerful merchant**)
- ◆ Markus Redmayne (use the statistics for the **Dredger**)
- ◆ Two size 5 squads of **private security minions** roaming the casino.
- ◆ The size 5 squad of **private security minions** guarding the entrance to the staff-only areas
- ◆ The hellhornet nest (four size 5 squads of hellhornet **animal minions**; any wound caused by a hellhornet counts as 2 wounds)
- ◆ The nostrum nocturnum on the doors (see below)
- ◆ The tripartite door (three locks, each one of which is an obstacle with 200 luck, which can be circumvented by having the keys)
 - The first key is in the possession of Markus Redmayne
 - The second key is in the possession of Chief Moneychanger Wainwright (use the statistics for the **lesser merchant**)
 - The third key is in the possession of Lady Avarice, a combination of knobs twisted in a particular sequence
- ◆ The casino alarm system, which will be set off by:
 - Stepping on the wrong pressure plates in the tripartite door's room
 - Any sudden loud noise (the crack of a firearm, or louder) inside or near the building
 - A security guard pulling one of the levers connected to the alarm's clockwork mechanism
- ◆ The money stored in the vault is mostly in coins and bars. All told, there is enough hard currency to fill roughly fifty large chests (of a size to be carried two-handed by a person of average strength). Hauling that much hard coin out of the vault is a challenge all its own.

SETTING OFF THE ALARM (GENERATES 20 HEAT)

In the event that the casino's alarm system is triggered, immediately add 20 heat to the heat pool.

NOSTRUM NOCTURNUM (DRAWBACKS)

When anyone attempts to open one of the doors treated with nostrum nocturnum, that player adds 4 challenge dice to any roll made to open the door, unless they are wearing garments specially treated to resist the poison. If that person rolls any drawbacks at all, unless they are inoculated against the substance they fall unconscious and do not awaken until the end of the next day or night segment.

MINOR COMPLICATION (SPEND 4 HEAT)

Spend heat to introduce this complication only for scenes taking place inside the Court of Avarice. Add a size 8 squad of private security minions to the scene. These minions can be drawn from the reserve security guards that Lady Avarice pays to wait as backup in the barracks across the street from the casino.

JUDGE REFERENCE

ENEMY STATISTICS

If you need to create an enemy on the fly, use these statistics:

Minion Squad

Luck	—
Primary Skill Chance of Success	50%
Secondary Skill Chance of Success	—
Base Damage	Squad size × 5

Antagonist

Luck	50
Primary Skill Chance of Success	50%
Secondary Skill Chance of Success	50%
Base Damage	10 (+ any weapon bonus damage)

Minor Villain

Luck	100
Primary Skill Chance of Success	65%
Secondary Skill Chance of Success	50%
Base Damage	20 (+ any weapon bonus damage)

Major Villain

Luck	200
Primary Skill Chance of Success	80%
Secondary Skill Chance of Success	65%
Base Damage	30 (+ any weapon bonus damage)

WHAT GENERATES HEAT?

The guidelines describe the most common events that generate heat (🔥):

Event

Event	Heat
Day or night segment begins	1/character
A crew member spends a scene in an area where conspicuous	2/character
A bystander witnesses a crew member overtly committing a crime	2
The crew leaves behind significant evidence after a crime	2
The crew causes serious property damage	2
The crew steals items of extraordinarily high monetary value	2
The crew commits a noisy crime or disturbs the peace	2
Anyone involved in a scene with a crew member fires a firearm	2
The crew commits any crime against a member of the nobility	2
An agent of the Crown witnesses a crew member committing a crime	4
The crew takes any number of hostages	4
The crew flees questioning or arrest by the City Watch	4
The crew kills any number of law-abiding citizens	6

SPENDING HEAT

You can spend heat (🔥) to introduce the following complications:

MINOR COMPLICATIONS (SPEND 4 HEAT)

- ◆ Add a size 5 squad of non-City Watch minions to a scene
- ◆ Add a size 2 squad of City Watch minions to a scene
- ◆ Add an antagonist to the scene
- ◆ Escalate an obstacle
- ◆ Reinforce an existing squad of minions with 7 additional members
- ◆ Another group of enemies you are adding to a scene enters the scene aware of, and in pursuit of, the crew.
- ◆ Add two challenge dice (🎲🎲) to all rolls to sneak around in the scene due to nearby citizens being on the alert.
- ◆ Double the heat generated for being conspicuous in a scene.
- ◆ Add two challenge dice (🎲🎲) to all rolls to interact socially with one character, due to that character being wary.

MAJOR COMPLICATIONS (SPEND 12 HEAT)

- ◆ Add a canine unit (size 5 squad of hunting dog minions, size 5 squad of City Watch, one City Watch Lieutenant pack handler) to the scene
- ◆ Add a minor villain to the scene
- ◆ Add three obstacles to the scene
- ◆ All members of the crew are conspicuous in a specific district due to wanted posters
- ◆ Each crew member loses 1 Influence (👑) each day/night segment due to Crown pressure on the cartels
- ◆ Two crooked members of the City Watch (minor villains) shake down the players for bribes

PLOT TWISTS (SPEND 20 HEAT)

- ◆ Add a major villain to the Job
- ◆ Add a size 4 squad of City Watch minions to every scene for the remainder of the Job
- ◆ Imprison or execute one of the crew's allies
- ◆ All members of the crew are conspicuous at night in a specific district for the remainder of the Job
- ◆ Lock down one district, preventing anyone from entering/leaving without dealing with the City Watch
- ◆ Surprise the crew with a City Watch raid
- ◆ Replace all City Watch minions with military minions (+20 damage per squad) for the remainder of the Job
- ◆ A rival crew shows up to interfere with the Job
- ◆ Reveal one of the crew's allies to be a turncoat
- ◆ Double the heat generated for being conspicuous for the rest of the Job