

Bad Ways

Raphaël Perret

Guillaume Godet-Bar

22 janvier 2011

Bad Ways is a scenario set in a generic contemporary world, and is not attached to any particular rule system. It was designed for demonstrating the capabilities of our L^AT_EX classes and style packages for designing classy RPG scenarios. Nevertheless, the scenario is perfectly playable.

Synopsis

This scenario is designed for a two-player group. One player character is a lousy occult romance novel writer freshly out of the asylum. The other player character is a FBI agent initially set out to question the writer on a series of atrocious murders. As the story unfolds, the players are led into the depths of an occult world where angels and demons settle their disputes by betting on *almost* human horses.

Introduction master idea The two characters meet in a conflictual relationship

Acte 1 master idea Characters are immersed in the plot and meet the BRAND FUCKER BROTHERHOOD

Acte 2 master idea Characters understand the role of twin sister and they have their first contact with the demon

Acte 3 master idea Characters have understood the role of all forces and act accordingly

Conclusion master idea Is the end, for better or for worse....

0.1 Introduction

Master idea the first player leaves the psychiatric hospital and meets the second player (FBI). The introduction ends at the beginning of the questioning of the first player by the second.

This introduction scene should set both the general atmosphere (film noir) and discretely introduce the murders committed by the PC's twin sister (and official villain). This effect should be achieved by implementing lots of smalltalk between the PC and the NPCs, or even between NPCs (e.g., Will Sonntag's neighbours, his landlord etc.). Most of Tarantino's dialogue scenes are a great example of how to get the audience to know the characters by watching them react to anecdotes, jokes and trivial debates (e.g., the tipping argument in *Reservoir Dogs*). Additionally, the details on Will Sonntag provided by the GM by way of the dialogue with Marcy Rice should give some hints to the FBI PC for the interrogation scene.

The adventure starts as Will Sonntag is given back his wallet and flat keys, as he is leaving the Meyerling Institute. His editor from *Black Lilies Editions*, Marcy Rice, is waiting for him in an old Corvette in front of the asylum. Being a old wisened bird from the publishing industry, Marcy Rice is quite anxious to put Will back in the writing saddle. Even though Sonntag's case seems desperate, she still dreams of retiring with a final success on her catalogue.

Marcy Rice is not a bad person. Maybe a bit anxious. Maybe she's had too much failures in her carreer not to have been hardened by the blows. Will Sonntag's return in the public life is her last chance, so the damn writer'd better do right away what he's good at! Make her babble about all sorts of trivial things (for instance, Sonntag's only "serious" contender at *Black Lilies Editions*, Sonny Lirrah, has just had a close-call overdose, and Marcy is feeling like she's running "a damn rehab center, *Naked*

Lunch style”), but mention in passing the atrocious murders that have been committed downtown.

Marcy Rice finally drops Will in front of his building. The PC should fill a bit at loss, standing in a quiet Brooklyn street on a quiet autumn day. If the PC turns on the radio or the TV or talks to neighbours, you should mention (once again as smalltalk) the murders that have been going on since the previous week. Note that this information should be drowned into a sea of more or less menacing rumors of comparable weirdness. The GM should let this feeling sink as long as needed, until the PC chooses to get to bed.

What if the PC leaves home?

If the PC chooses to take a walk, goes to a bar, the GM should nevertheless find ways to translate the ominous mood of the scene (e.g. the bar’s TV is turned on some terrible news, clients look miserable).

Some weird news items

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Summary of this scene

Characters start questioning.
