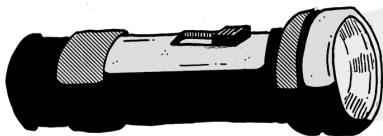


PARANORMAL INC.



PARANORMAL INC.



— CARVED FROM —
BRINDLEWOOD

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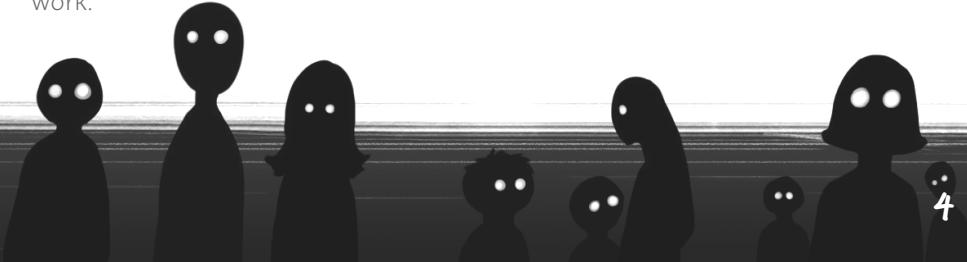
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INTRODUCTION

Paranormal Inc. is a game of mystery and paranormal investigation. You play as an investigator who works for a struggling ghost-hunting company. Investigate different scenarios, find the source of the paranormal distress, and help bring peace between the living and the dead.

This game is inspired by the Powered by the Apocalypse games that came before, especially Brindlewood Bay, Monster of the Week, and Bluebeard's Bride. Paranormal Inc. is a Carved from Brindlewood game. If you have played Brindlewood Bay, you will find the structure of solving the mysteries in Paranormal Inc. very familiar. Pop culture touchstones for this game include *Scooby-Doo*, *Ghostbusters*, and those documentary-style paranormal investigation shows like *Ghost Hunters*.



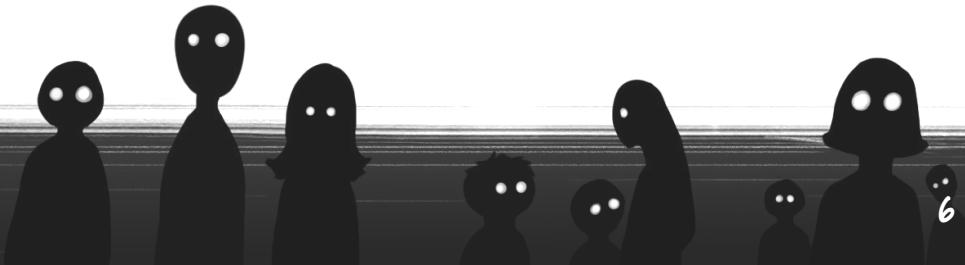
OVERVIEW AND SETTING

THE WORLD

The world of Paranormal Inc. is a lot like our world but features more ghosts. Everything was normal until one day, some years ago, the veil between the living and the dead dropped, throwing the world into chaos. Requests for paranormal investigators skyrocketed. In the years since, most of the living have come to accept the ghosts that haunt their daily lives. Demand for paranormal investigators has dropped, and Paranormal Inc. is struggling to keep the lights on.

Paranormal Inc.

You are employed by Paranormal Inc., a struggling small paranormal investigation business. As demand for paranormal investigators skyrocketed, big businesses like Amazonium and Doormart got into the game. Their ability to undercut small local investigators, combined with a recent general apathy and acceptance towards the ghosts, has had a catastrophic impact on small businesses like Paranormal Inc.



Paranormal Inc. has a bare-bones crew. A Scientist, a Medium, a Skeptic, and a Bookworm. There is also a resident Ghost and an Intern. They work (sometimes), but they don't need to be paid. Gotta cut costs somewhere.

Paranormal Inc. invested in the best technology available... 20 years ago. You are working with outdated equipment, although the Scientist is always trying new things, and one day you hope to get an engaged Intern with some new ideas. Held together with duct tape and a hope, you are all doing your best just to keep going.

WHERE DID ALL THESE GHOSTS COME FROM?

No one is certain exactly where or why the ghosts started appearing in the world, and, honestly, people stopped caring a long time ago. Society is generally more interested in ensuring that the ghosts aren't a nuisance than larger existential questions about their existence.

Paranormal Inc. is primarily a science fiction game. The game assumes a certain level of technology, and science fiction is built into the foundation of the narrative (think *Ghostbusters*). If you prefer your ghosts more fantasy than science fiction, feel free to make narrative changes that make sense to you.



THE GAME

PLAYING A GM-LESS GAME

In a traditional TTRPG, it is common to have one person be the Game Master. That person is often responsible for guiding the story and acting as any non-player character. In Paranormal Inc., there is no Game Master. Instead, players are responsible for cooperative storytelling.

Drawing cards provides the basic Locations, non-player characters (NPCs), and conflicts. Then, each player takes responsibility for at least one of those things for the Scene, in addition to their character.

Because the emphasis is on collaborative storytelling, consider ideas and suggestions put forward by the other players when taking responsibility for your section.

TOOLS OF THE TRADE

To play this game, you need 2-5 people, a standard deck of cards (we only use the ace and 2-10 of each suit), at least two 6-sided dice, some pencils and paper, the character playbooks from this book, and the mystery you plan to play.

You can find a starter mystery in the back of this book or as a PDF on bit.ly/3xiMJHp.



THE HOST

One player will act as the Host. If you are reading this book, it's probably you. The Host is usually the most familiar with the rules and gathers the players and the tools. Although the game is GM-less, having one player as the point person for organizing and from whom the other players can seek guidance can be beneficial.

The Host is not a substitute GM. They will not be the final arbiter of decisions, and they don't plan out the story ahead of time. They simply act as the most knowledgeable player about the game session. Think of them as the host of a party!

SETTING THE TONE AND SAFETY TOOLS

Tone and Theme

Once you have a group of players assembled and all the tools you'll need, it's time to decide what kind of game you want to play. There are pre-written mysteries created for you in various tones and themes, or you are free to create your own (see Anatomy of a Mystery).

In either case, the first thing you want to do is decide the tone of the game you want to play. Are you doing a family-friendly cheesy cartoon-style mystery? Are you going full scary in the vein of one of your favourite horror movies? Use a pop culture reference and/or the movie rating system to help define your game's tone and to come up with basic guidelines about what content is acceptable.

Once that's done, move on to establishing specific safety tools.



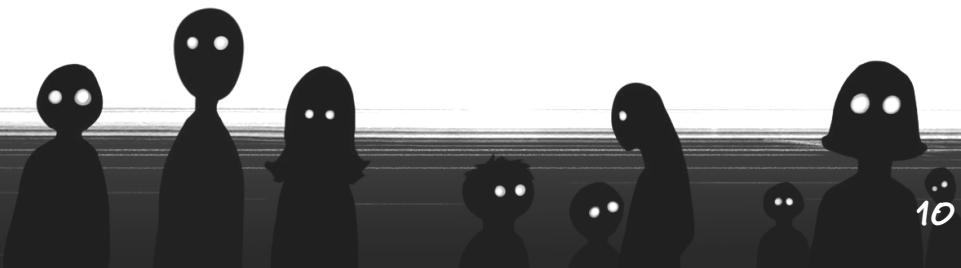
Safety Tools

The Host may coordinate the use of safety tools, but because Paranormal Inc. is a GM-less game, each player's comfort and safety are the entire group's responsibility. In order to keep everyone's comfort in mind, there are many safety tools you can use in your game. Here are a few examples, but if you have a system that your group likes, you are encouraged to use it!

Lines and Veils: When discussing what you would not like to have in the game, using lines and veils can help. A line is something that is a hard no and should not show up in the game. A veil is something that might occur in the game but will not be role-played directly and will be a fade-to-black moment.

Because Paranormal Inc. can easily verge into horror territory, you are highly encouraged to make a list of lines and veils after establishing the game's tone.

Stoplight cards: Make three cards representing red/yellow/green and place them in the middle of the table. The red card means stop. If you tap the red card, whatever role-play is happening at the moment is stopped, and the Scene is rolled back to remove the triggering element. The yellow card means proceed with caution. If you tap the yellow card, all players should proceed with caution and/or fade to black. The green card means everything is okay! Sometimes we react strongly to something that happens in role-play, but we are still fine with its inclusion. You might tap the green card like a question to check in with your fellow players, or you may use it to let everyone know you are okay, even if you look upset.



THE BASICS

Playing a game of Paranormal Inc. involves reading the selected mystery or creating your own mystery, answering any establishing questions, and then drawing cards to generate Locations, Clues, non-player characters, and paranormal.

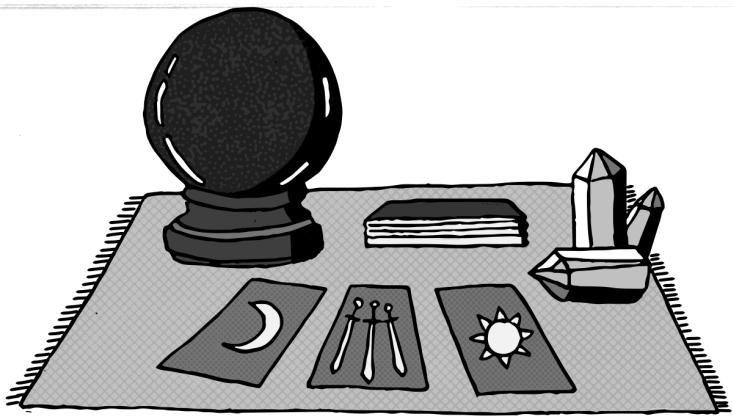
The game has three sections: the Introduction, Investigation, and Resolution phases.

Each mystery will tell you how many Clues you need to find to move on to the game's Resolution phase.

As players move through the mystery exploring, discovering, and investigating, they will use Moves (both from the General Moves and their individual playbooks) and roll dice when it makes sense in the fiction.

If you are unsure if a Move is triggered or if you should be rolling your dice, ask the other players or the Host! Remember that you are all working together to tell a collaborative story.





SET-UP

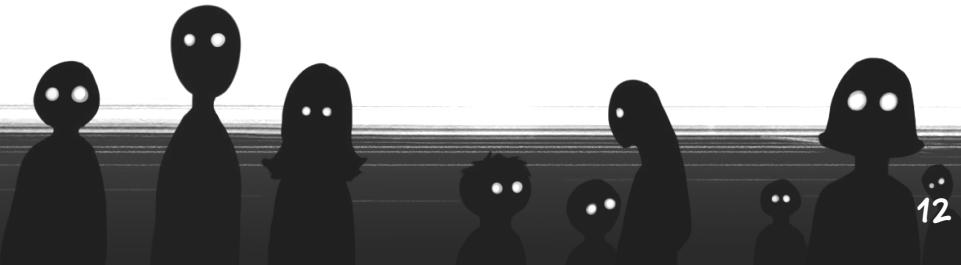
Setting up the game can be done by the Host ahead of or during the first session. To set up a game of Paranormal Inc., you need to prep your deck of cards. To prepare the deck for the game, begin by removing all the face cards. Paranormal Inc. only uses ace and 2-10 of each suit.

Once you have removed unneeded cards, sort the remaining cards into four piles, one for each suit. Then shuffle each pile.

You should now have shuffled draw piles of each of hearts, diamonds, spades, and clubs.

- The hearts pile is your Location deck.
- The diamonds pile is your Paranormal Event deck.
- The spades pile is your NPC deck.
- The clubs pile is your Clue deck.

Once your cards are sorted into piles, you can begin play with the Introduction phase (see Structure of Play).



PLAYING ONLINE

Playing a game of Paranormal Inc. online is relatively easy. All you need is an online way to hear each other (such as Discord or Zoom) and an online deck of cards you can all draw from (such as <https://deck.of.cards>).

Give each player the necessary sheet of card prompts for reference when they draw their cards.

Then, play as normal.

ROLLING DICE

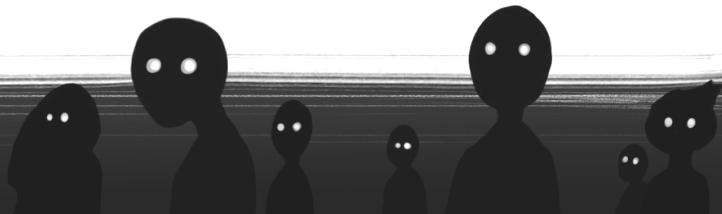
2d6 + ability

You roll dice when a Move instructs you to do so. In most cases, you roll two 6-sided dice, sum them, and then add the relevant ability modifier. You then check the result against the text of a Move. Rolls of 7 or higher are considered a hit. If the text refers to a miss, it means a result of 6 or lower.

Advantage

Sometimes you will roll dice with an advantage. When you have an advantage, roll three dice, keep the two highest, sum them, and then add the relevant ability modifier. You will most often have advantage because of the following:

- Your Investigator marks an item from their Backpack, using it in their action (see Anatomy of a Character Sheet).
- A Move gives you an advantage.



Disadvantage

Occasionally you will roll dice with a disadvantage. When you have a disadvantage, roll three dice, keep the two lowest, sum them, and then add the relevant ability modifier. You will most often get disadvantage from the following:

- A condition negatively impacts your Investigator's action
- A card has listed a temporary disadvantage

What Happens If I Have Both?

If circumstances would cause you to have both an advantage and a disadvantage simultaneously, they cancel each other out, and you roll as normal.

Advantages and disadvantages do not stack. You cannot be 'double' advantaged or 'double' disadvantaged. If you would have two disadvantages or two advantages simultaneously, you still only roll three dice once. In the case of two disadvantages (such as multiple conditions) and only one advantage, these still cancel each other out as normal, and you roll two dice.



Personal Hauntings and Dice

In Paranormal Inc., you always have a way to avoid misses or negative outcomes from your dice: taking a Personal Haunting. After a die roll, and after an outcome has been narrated, you can choose to take a Personal Haunting and increase your die result by one tier (so, a miss of 6 or below becomes a 7-9, a 7-9 becomes a 10-11, and a 10-11 becomes a 12). In that case, we narrate a different result. The previously described outcome does not occur (we can say it was a ghostly vision that we all collectively experienced and did not happen in reality). The Scene should be narrated again using the new roll result.

Personal Hauntings let us glimpse different outcomes, play them out, feel them, experience the anguish and terror, and then... do something different. We can experience death or violence, for example, without fully committing to them because we can always take a Personal Haunting to rewrite what happened.



STRUCTURE OF PLAY

A game of Paranormal Inc. has 3 phases: the Introduction, Investigation, and Resolution. The bulk of the game is played in the Introduction and Investigation phases through narrative Scenes.

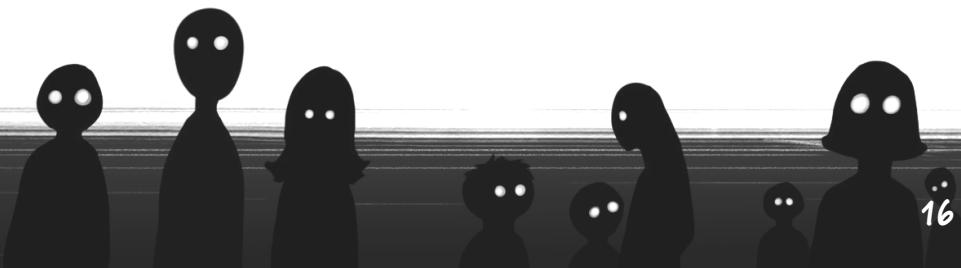
Structure of a Scene

A Scene in Paranormal Inc. is typically tied to a Location. You begin by drawing a Location card (or simply being in the mystery's starting Location as outlined in a pre-written mystery). The player responsible for drawing a Location card reads it out loud and answers the establishing question. The establishing question is designed to bring the players into the Scene and give them a starting point.

Immediately after this, the player responsible for the Paranormal Event card draws a card. They choose one of the card's Paranormal Events, and describe how it is interacting with the Location.

As a group, you should begin to play out the Scene at this point by investigating the room, talking to each other, and using Moves. At any point where the narrative makes sense to draw an NPC card, the player responsible for NPC cards should do so. They then read the card out loud and take responsibility for role-playing that NPC in the Scene.

When any Investigator successfully uses the Discovery Move, or is otherwise instructed to discover a Clue, the player responsible for the Clue cards will draw a card and select one of the Clues. Clues are intentionally vague so that the player can use them in a Scene in a variety of ways. Give as much or as little detail as you'd like, but remember that solving the mystery is only done through the Theorize Move.



Example Scene:

The Investigators have decided that they cannot get any more information from the Kitchen Location. As a group, they decide it's time to move on. They gather up the cards they have drawn in this Scene and set them aside.

Player A draws a new Location card. It's the Greenhouse. They read the card out loud. "The Greenhouse. A room made fully of windows. The humidity is almost oppressive, but the beauty is breathtaking. Lush green plants and vibrantly coloured flowers fill every nook and cranny. A pond filled with koi fish is the centrepiece of the room. Paint the Scene: What about this room gives away the fact that it is new?"

Player B asks for more details about the room. Player A takes a moment to think before responding, "most of the surfaces are filled with plants, but there is also a workbench with gardening tools. Its surface is mostly bare. Despite the beautiful flowers, the room smells mostly like mud and dampness."

Player C excitedly shouts, "I know how to tell that it's new. As a scientist, I have studied botany. I can see that most of these plants have been recently transplanted. They haven't been growing here for very long."

At this point, Player D says, "I think it's time to draw the Paranormal Event card. I'll do that now." They draw the card, look at the options. Player D says, "Let's explore the room a little before I introduce this card."

Player B agrees and says they would like to search the workbench. "I want to use the Discovery Move to search for a Clue. I will be using my reason to look for things that are strange, so I think I will roll +Science." The group agrees that this makes sense, and Player B rolls. They get a 9 total.

Player C is responsible for drawing Clue cards in this Scene, so they draw a card. A roll of 9 means the Investigator discovers a Clue but



also gets a complication. Player C looks over the Clue options and selects “a recipe for something dangerous.” They say, “you find a recipe using the plants in this Greenhouse to create a poison. The complication is that there is some residue of the poison on the paper. Maybe you should take a condition?”

Player A jumps in and says, “The poison on the paper isn’t enough to kill you, but it does make you lightheaded. What about ‘dizzy’ as a condition?” The group agrees, and Player B marks ‘dizzy’ as a condition on their playbook.

Player D thinks it’s a good time to introduce the Paranormal Event. They say so and choose “monstrous shadows move through the clutter” from the Clue card. Player D describes the shadows shifting in and out of the plants in the Greenhouse.

Player A wants to get a closer look and decides to approach the shadows. The other players suggest this is a Risky Move. Player A agrees and suggests they roll +Wits for staying calm while confronting the shadows. Player A announces that they are afraid the shadows will be real. Player A rolls a 6, a miss.

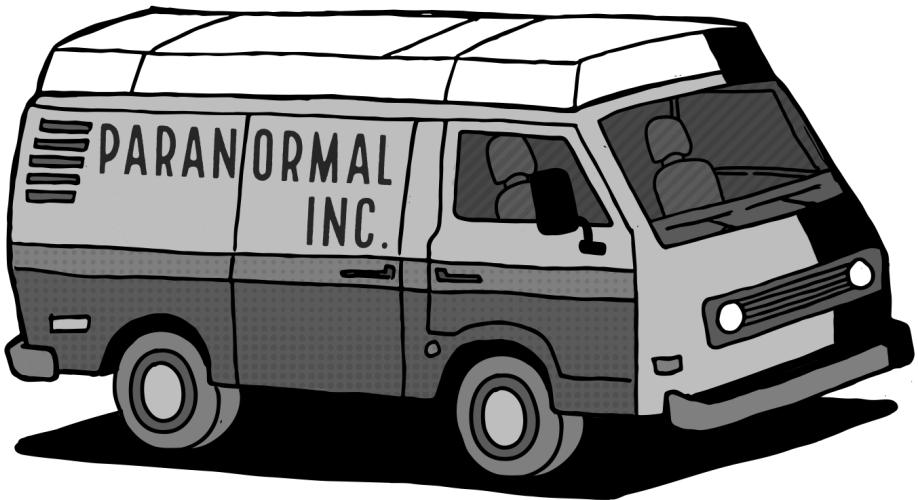
Player C suggests that the fear comes true. “The shadows are real, or at least one of them is. We aren’t alone in the room!”

Player B suggests drawing an NPC card for the shadow. The other players agree, so Player B draws the card and reads “The Night Hag: Hunched. Grizzled. Always smiling. The Night Hag is what the local townsfolk call her. She’s rarely seen, but when she is, she always looks like she knows your deepest secrets.”

Player D shouts, “Oh geez! What do we do? Should we try to talk to her?”

The Scene continues until the players decide they are ready to leave for a new Location.





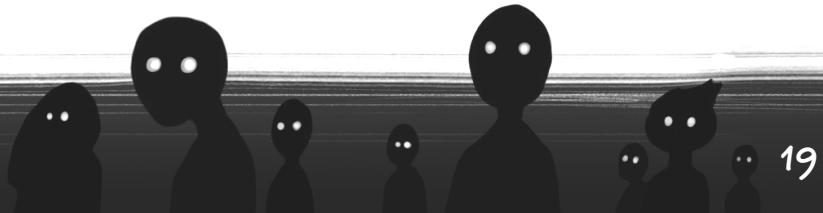
INTRODUCTION PHASE

A game of Paranormal Inc. begins with the Host reading the opening of the mystery. As a group, answer the establishing question(s) as laid out in the mystery introduction.

EXAMPLE Establishing Question:

The client that hired you, Madame Anderson, was previously one of your school teachers. Which one of you did she teach? What subject did she teach? Why did she always take a special interest in you as a student?

The mystery will place you in a beginning Location with a Paint the Scene question. It may or may not instruct you to draw cards. Begin play with this Scene (see Structure of a Scene).



EXAMPLE Introductory Paint the Scene Question:

As your eyes look around the grand lobby of this abandoned hotel, what convinces you that someone or something is watching you?

When you are ready to move to a new Location, set aside any cards you have drawn, select a player to be responsible for a new Location card. Draw the Location card and begin the next Scene.

INVESTIGATION PHASE

Once you have completed the Introductory phase, play moves to the Investigation phase. This is the bulk of the game. Players will continue to explore and discover the mystery, moving from Scene to Scene, drawing cards, and resolving Moves with dice rolls.

The Investigation phase's goal is to discover enough Clues to solve the mystery as outlined in the Introduction phase. Once the players have discovered enough Clues, you move on to the Resolution phase.

RESOLUTION PHASE

When the players believe you have collected enough Clues to solve the mystery, it's time to move on to the Resolution phase. At this point, the players move into a freewheeling discussion, using the Clues you have discovered to try and solve the mystery presented in the Introduction phase.

Players should use the Clues you have gathered to make a plan to solve the mystery and achieve the goal. When you are ready, use the Theorize Move. On a success, you have solved the mystery.



Each mystery will also have a different goal, such as solve a ghost's murder, help a ghost move on from this world, trap and collect a ghost to study, etc. Narrate how you achieve the goal and wrap up the mystery.

On a miss, you have not been successful. You may attempt to find more Clues (moving back into the Investigation phase) or narrate an ending that encapsulates your miss.

CARD PROMPTS

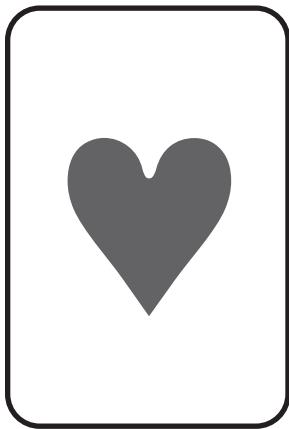
Drawing cards is one of the main engines of Paranormal Inc. The cards generate places, people, and things to interact with. If at any point you draw a card that either violates a safety line or which you decide makes no sense to fiction, simply set it aside and draw a new card, or create your own in its place.

When you draw a card, refer to the mystery you are using, which will have a list of prompts for each card. You might have also created this list yourselves if you created your own mystery.

Each player is responsible for one card in a Scene. They will read any text, fill in details, answer questions about it from the other players, or role-play it in the story's context. Players should rotate which card type they are responsible for in each Scene to give everyone an equal opportunity to shape different aspects of the story. If your game has five players, it's okay for someone to take a break from running a card for that Scene. They can also share responsibility for a card or help other players by brainstorming or providing feedback on possible decisions.

There are four types of cards: **Locations, Clues, NPCs, and Paranormal Events.**





Location cards (hearts) will each have a brief description of the Location you are investigating and an establishing question to help guide your role-play. Draw a Location card each time you move to a new Location.

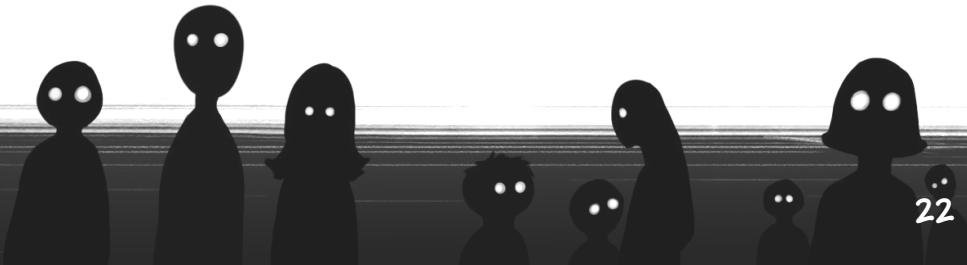
Because Paranormal Inc. is a mystery and discovery game, the Location cards are key to the game. You won't know what's behind the door or the next street over until you draw a card to discover it. To this end, you can only announce that you are going to a specific Location if it is one you have already drawn.

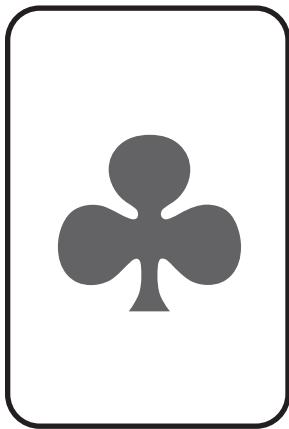
EXAMPLE:

The Investigators are playing a mystery that involves investigating a haunted house. They have already drawn 3 Location cards: the Kitchen, the Greenhouse, and the Child's Bedroom.

The Investigators are currently in the Child's Bedroom and are ready to move on. Player A says they would like to try and find the Living Room. Player B says they would like to return to the Kitchen.

Because the players haven't found the Living Room yet, they cannot declare that they are going there. Instead, they can draw a new card in the hopes of finding the living room. However, because they HAVE drawn the Kitchen, the players can announce that they would like to return to that Location again.

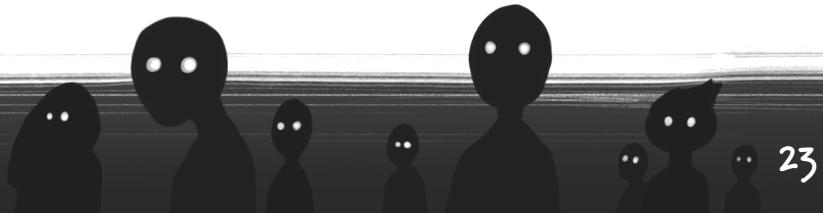


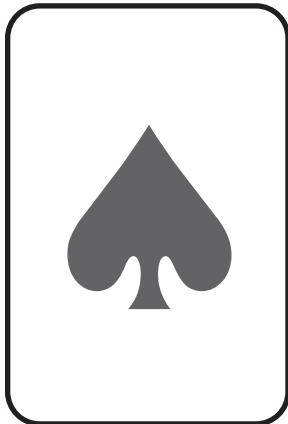


Clue cards (clubs) are straightforward, with a list of 3 potential Clues investigators can discover. The Clues are intentionally broad, and players are encouraged to elaborate and fill in the blanks of the Clues they find! Draw Clue cards only when players have successfully used the Discovery Move or when a Special Investigator Move says you discover a Clue. The player responsible for the Clue card decides which Clue is found in the room.

EXAMPLE:

Player A successfully uses the Discovery Move to find a Clue. Player B is responsible for drawing Clue cards in this Scene, so they draw a card; it's the 4 of clubs. Player B consults the list of prompts and sees that the 4 of clubs has three possible Clues: "a torrid love affair, a letter of foreclosure, and a smashed piece of costume jewellery." Because the Investigators are searching an office desk drawer, Player B decides that a letter of foreclosure is a good Clue for this situation. They say out loud, "you find a letter from the house's mortgage company detailing its imminent foreclosure."



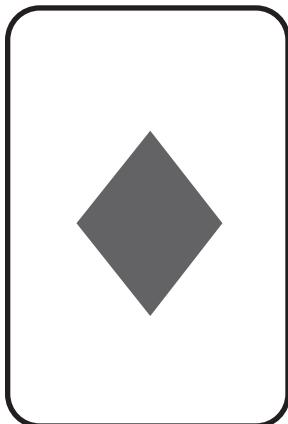


NPC cards (spades) have the description and role-playing prompts for a non-player character to interact with in the Scene. Draw an NPC card at any time when it makes sense in the play. The player responsible for the NPC card also role-plays the NPC in that Scene.

EXAMPLE:

Player A says, “since we are in the backyard of this home, maybe there is a neighbour in the next yard over we can talk to?” Player C agrees and draws a card representing an NPC. It is the 7 of spades. They refer to the card prompt list and say, “Oh, it’s the town sheriff!” Player C reads the card out loud “Sheriff Amanda C. Rancourt: Plump. Warm. Excited about birds. Sheriff Rancourt is the new sheriff in town, and she is eager to forge good relationships with community members. She always has cookies on her person that she offers to everyone she interacts with.”



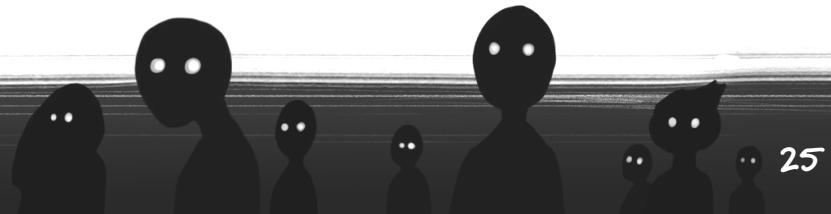


Paranormal Event cards (diamonds)

describe the supernatural elements at play in the Location. Each card has a list of three Paranormal Events. These cards are drawn immediately after the Location card. The player responsible for the Paranormal Event card chooses which events to introduce to the narrative of the Location and when. Sometimes a Paranormal Event card can be triggered by a move.

EXAMPLE:

The Investigators have just entered the Kitchen, and finished answering the Paint the Scene question. Player D draws the Paranormal Event card as usual. It is the 9 of diamonds, and Player D refers to the card prompt list. The prompts for this card are: “mysteriously floating items, a spot that alternates between freezing cold and oppressively hot, a constant whispering in your ear.” Player D chooses mysteriously floating items. They say, “I think it makes sense that this is happening as we enter the room. Several kitchen utensils, including knives, float eerily in the air.”



GENERAL MOVES

As cards provide the Scene, Moves help resolve the action of the ongoing story in Paranormal Inc. All players have access to a list of General Moves used at any time, as well as Moves specific to their character playbooks. General Moves can be found on the Reference Sheet and below, and Character Moves are in each player's playbook.

The Risky Move

When you do something risky or face something you fear, name what you're afraid will happen if you fail or lose your nerve, and then roll with an appropriate ability modifier.

On a 12 or above, you do what you intended or you hold steady, and the player to your right, or any random player if you are playing online, will tell you some extra benefit or advantage you receive. Describe what it looks like.

On a 10 or 11, you do what you intended or you hold steady. Describe what it looks like.

On a 7-9, the player to your left, or any random player if you are playing online, will tell you how your actions would leave you vulnerable, and you can choose to back down or go through with the Move. If you go through with it, that player describes what it looks like.

The Risky Move is a catch-all Move for actions that don't otherwise fit another Move category. If you are unsure what ability to use for the roll, consult with the other Investigators.

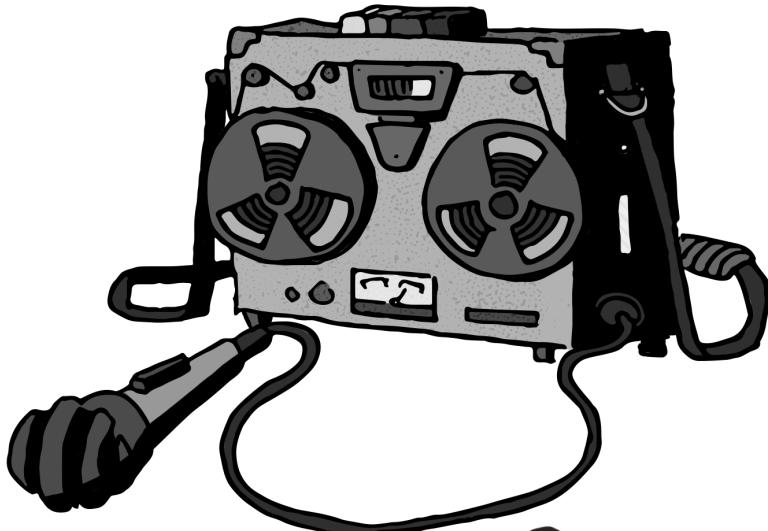


The Ghostly Encounters Move

When you have an interaction with a ghost while investigating, choose one from below. If the interaction is related to your Personal Haunting, choose two.

- You may ask the ghost a personal question about another Investigator. That Investigator must answer honestly.
- You receive a ghostly vision about another Investigator. Describe it and then add +1 to your next Discovery Move.
- You may clear an appropriate condition (can be chosen twice).
- If the interaction is related to your Personal Haunting, you may stumble on a Clue relevant to this Scene. Tell the other Investigators what it is. The Clue cannot conclusively solve the mystery by itself.

This Move helps clear conditions, but more than that, it draws the narrative into an Investigator's Personal Hauntings and focuses on the relationships between Investigators.



The Discovery Move

*When you **search for a Clue, conduct research, or otherwise gather information**, describe how you're doing so and roll with an appropriate ability modifier.*

On a 12 or above, you find two Clues. The player responsible for the Clue card will tell you what they are.

On a 10 or 11, you find a Clue. The player responsible for the Clue card will tell you what it is.

On a 7-9, there's a complication either with the Clue itself or something you encounter while searching. The player on your right, or a random player if you are playing online, will describe the complication.

The Discovery Move is the main way an Investigator turns up Clues. It covers all types of information-gathering actions, and the ability used for the roll should match any action taken.





Handbook of the Recently Deceased Move

Once per mystery, when any Investigator says, “I read about this in the Handbook of the Recently Deceased!,” work with the other players to describe how something happening in your situation is documented in the *Handbook of the Recently Deceased: A Guide for Paranormal Investigators*. At a minimum, you must provide the following information:

- Name the Paranormal Event
- Describe the problem or situation a ghost might experience that is related to what the Investigators are experiencing.
- Describe how the ghost’s problem or situation was resolved.

Take a 12+ success instead of rolling for any single relevant roll of your choice.



The Theorize Move

When the Investigators have an open, freewheeling discussion about the solution to a mystery based on the Clues they have uncovered and reached a consensus, roll plus the number of Clues found, minus the mystery's complexity.

On a 10 or above, it's the correct solution. As a group, narrate how solving the mystery achieves the overall goal.

On a 7-9, it's the correct solution, but there is an unwelcome complication to the solution or a dangerous situation to overcome before solving. As a group, decide what sacrifices you make to succeed in your goal.

On a 6 or below, the solution is incorrect. You may return to the Investigation phase to find more Clues or narrate your failure as the end of the mystery.

It doesn't matter who rolls the Theorize Move, and Theorize is not subject to any modifiers on the die roll, nor can it be affected by taking on a Personal Haunting.



ANATOMY OF A MYSTERY

What follows are the elements that make up a mystery in Paranormal Inc. You can use mysteries published for use with Paranormal Inc., or follow this structure to create your own. More tips on creating a mystery for GM-less play are below.

Title:

The name of the mystery. If you are creating your own mystery this isn't necessary, but it IS fun!

Tone:

A movie rating and/or pop culture reference to help you assess the intended tone and theme of the mystery.

Complexity:

A number between 4 and 8 representing the relative length and difficulty of the mystery. For shorter, one-shot mysteries, a 4 or 5 is appropriate. For mysteries that are particularly complex, an 8 is appropriate.

Presenting the Mystery:

The details and mystery set-up read out loud at the beginning of play. This section frequently indicates the manner and place where our Investigators learn about the mystery, usually through one or more Scenes.



Establishing Question:

A question posed to one player shortly after Presenting the Mystery. The goal is to personalize the mystery for one of the Investigators, to give the group more reason to be invested, and to encourage players to shape the events to come.

Location Prompts:

There are at least ten Locations in a mystery (although some mysteries might have more depending on their set-up). Each Location prompt contains the name of the Location and a Paint the Scene question. The Location cards advance Investigators through the story. Each time you move to a new Location, you draw a new Location card. If there is more than one Location on the card, the player who drew the card chooses one. Read the title and Paint the Scene question out loud, then answer the question.

NPC Prompts:

There are at least 10 NPCs in a mystery (although some mysteries might have more). Each NPC prompt contains the NPC's name, three descriptive details, a short explanation of their personality or role, and a quote to help guide your role-play.

Clue Prompts:

Investigators usually find Clues through the Discovery Move. Only draw one Clue card per Location. The player who drew the card chooses a Clue option from the card and works it into the fiction.

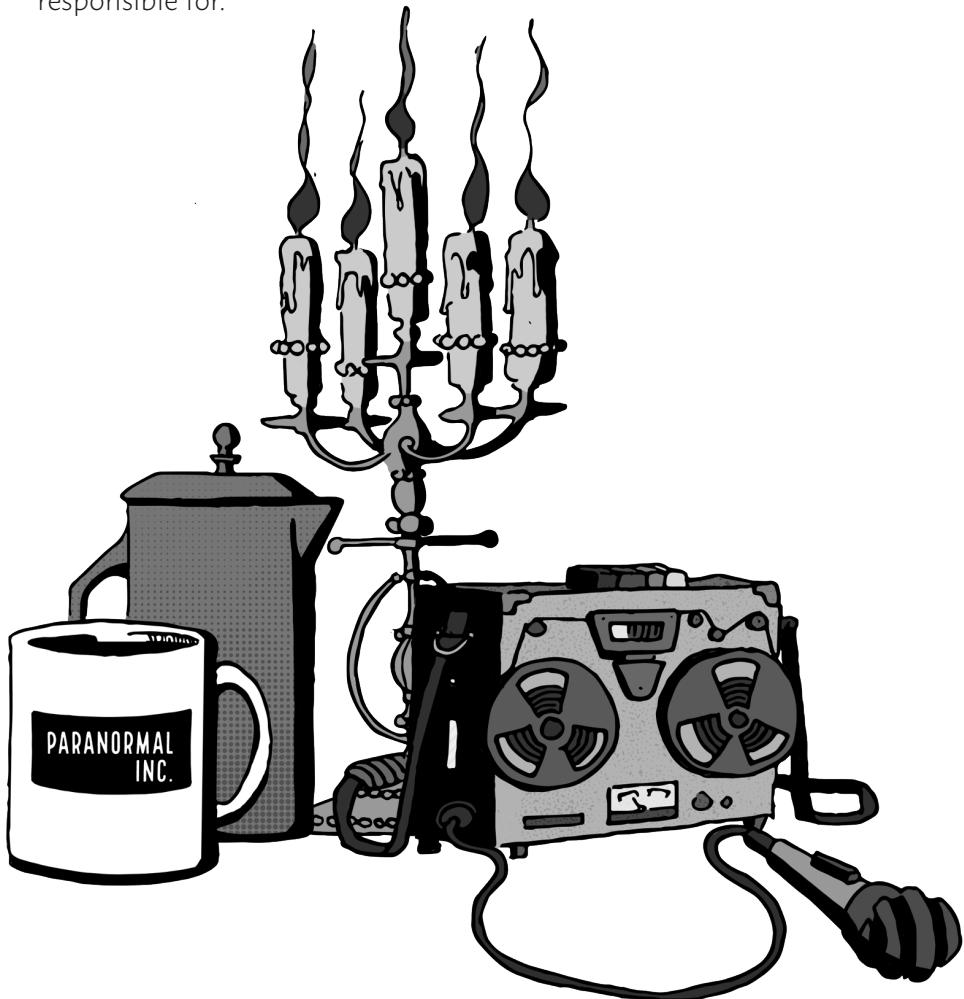
Paranormal Event Prompts:

Paranormal Events are the strange happenings that occur in the Location. There are at least 10 (although some mysteries might have more). Once a Location card has been drawn and the Paint the Scene question has been answered, draw a Paranormal Event card. If there is more than one event, the player who draws the card chooses one. This Paranormal Event guides the fiction for this Location.



CREATING YOUR OWN MYSTERY

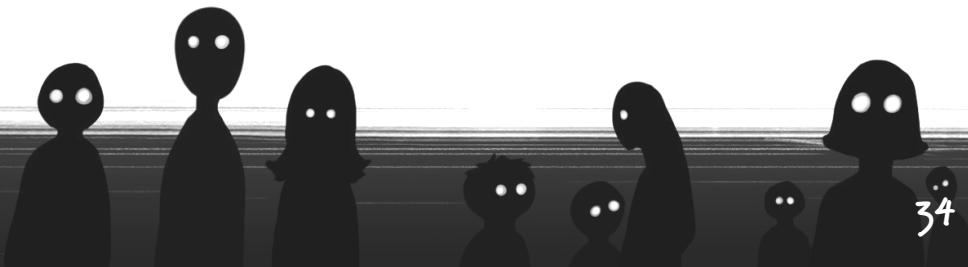
If you would like to create a mystery on your own, it requires a little bit of prep work before the game starts. As a group, you will need to write an introduction and each of the card prompts. Divide these tasks amongst the players so that each player can still be surprised, and the story remains a communal one that each player is responsible for.





CHARACTER CREATION

To create a character, begin by choosing a playbook. Ideally, no two players should have the same playbook. If two players feel strongly about playing the same role, make sure to differentiate the characters through their special Investigator Moves and their Backpack.



ANATOMY OF A CHARACTER SHEET

Name

Choose a name. It can be any name.

Pronouns

List your character's pronouns.

Choose a Vibe

Each playbook has a list of vibe keywords. Choose 2, or come up with your own adjectives with the other players' approval.

Abilities

- Use **Science** when reason, logic, science, technology, or knowledge is involved.
- Use **Wits** when you need to stay calm in the face of danger, think on your feet, or interact with other beings.
- Use **Vigour** when you need to move fast, be strong, or push through when you're injured.
- Use **Intuition** when you need to sense a ghost, trust your gut, contact the other side, or suss out a situation.

Assign the following values to your abilities in any way you would like: +1, 0, -1. Choose any ability to add +1 to (to a maximum of +2). These numbers modify your rolls when using the relevant ability.

Conditions

Sometimes, a card will indicate that you get a condition such as paralyzed with fear, distracted, or injured. Write down your conditions here. If something happens in play that might result in a condition, decide as a group what the condition is and who it applies to.



If a condition would hinder your ability to perform a Move, it grants disadvantage (see Rolling the Dice).

If at any point you would take a 4th condition, instead mark a Personal Haunting.

Conditions are cleared through Moves or as instructed on drawn cards.

Special Investigator Moves

Each playbook has a list of Moves. These Moves are unique to each Investigator and match the role they play in the company. Choose two of these Moves unless otherwise instructed.

Personal Hauntings

This is your Personal Hauntings track. Mark them off as instructed, in any order. When you mark the last Personal Haunting, your Investigator is retired from the game (they may have retired or died). Narrate a final Scene about what happens to your Investigator.

Backpack

Your Backpack is the place where you keep track of your equipment. Mark off items in your Backpack to grant advantage on a dice roll (see Rolling the Dice).



PERSONAL HAUNTINGS

Personal Hauntings give us a sense of who your Investigator is as a person. You can mark a Personal Haunting when instructed to—such as by a Move—or to reroll your dice. When you mark one off, narrate a Scene according to the text. The Personal Hauntings can be marked off in any order.

Each playbook has its own unique Personal Hauntings to choose from. Make sure to allow space for the Investigator to fully narrate the Personal Haunting, even if it interrupts the Scene currently being played out.

When the last Personal Haunting has been marked off, the Investigator is retired from the game. Narrate their exit. It may be due to retirement, death, or another reason.



THE PLAYBOOKS

THE SCIENTIST

Tests Things

A woman dressed in brown overalls with unkempt hair and large goggles shrieks in delight as the strange piece of technology she's holding sparks with an arc of electricity up to her goggles. "I've almost got it! I'm certain this one won't blow up.!"

A Scientist can either be a ghost's best friend or their worst enemy. Beware their strange machines! We recommend taking time to observe to see if they will work with you or against you.

- Handbook of the Recently Deceased, Chapter 8

Vibe

Choose one (or more) or make up your own: tidy, disheveled, professional, dated, frazzled, calm, excitable, moody



THE PLAYBOOKS

NAME _____

PRONOUNS _____

SCIENCE



WITS



VIGOUR



INTUITION



Moves

Choose 2 of the following options:

- Experimental Technology:** You have a piece of untested technology in your Backpack. Name it, describe what it does, and add it to your Backpack.

When you attempt to use the experimental technology, roll +Science.

On a 10+, the technology works flawlessly. Do not mark off the equipment in your Backpack. You may use it again.

On a 7-9, the technology works once and then fizzles out. Mark the equipment in your Backpack as usual. You may repair this item between mysteries.

- On a miss**, the technology breaks. To repair, you will need to find special equipment. You can only repair it between mysteries.

- A New Hypothesis:** Once per mystery, when you miss on a Theorize Move, you may suggest a new theory. If the other players agree, you may attempt the Theorize roll a second time without searching for new Clues.

- Ghostbuster:** Ghosts are terrified of you and your machines. Once per mystery, when you do the Discovery Move in the presence of a ghost, you may find an additional Clue, even on a miss.

THE PLAYBOOKS

Backpack

Conditions

THE PLAYBOOKS

Personal Hauntings

When you mark a Personal Haunting, do so in any order you wish, then do as instructed.

- Failed Experiment.** You gain the condition “fear of failure.” It cannot be removed.
- Obsessed with Science.** Narrate a flashback that shows how you first became interested in scientifically proving or disproving ghosts’ existence.
- Sell-out.** Narrate a flashback where a major corporation wooed you. What did they offer you, and what did you have to give up to get it? Gain the condition “untrustworthy.”
- Lab Rats.** Narrate a Scene when you used another Investigator as a test subject against their knowledge.
- Scrap Parts.** Your interest in your inventions never lasts long. Narrate a Scene when you disassembled something for parts. Then, remove one item from your Backpack.

THE PLAYBOOKS

THE SKEPTIC

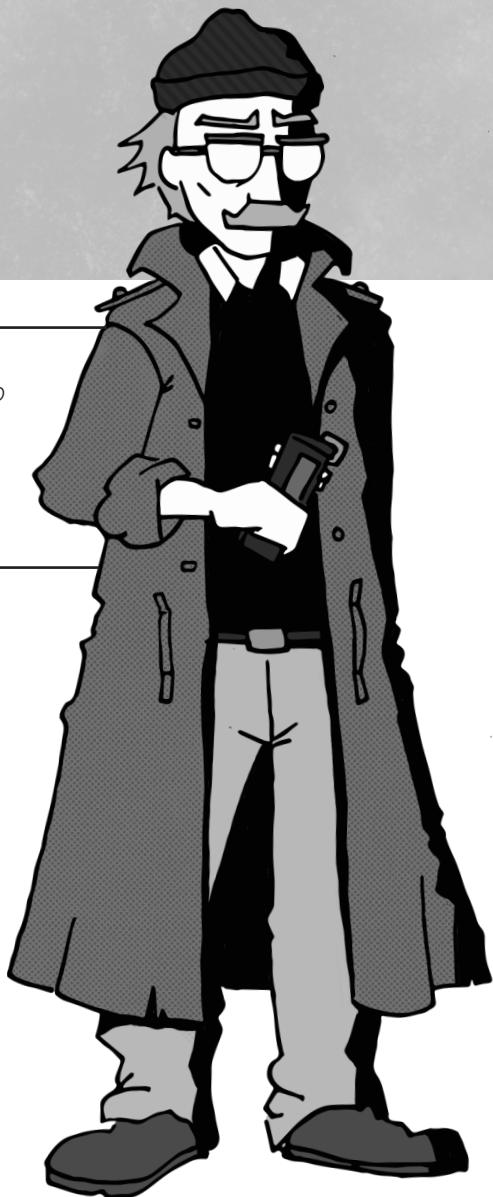
Doubts Things

A casual man in a beanie fiddles with a tape recorder while talking to his colleagues. "I'm telling you, there is absolutely a logical explanation for what we just heard. Let me play it back for you..."

If you are looking for some fun, we recommend finding a Skeptic to haunt. Throw some items around a room and watch them struggle to explain how it couldn't possibly be a ghost!
- Handbook of the Recently Deceased, Chapter 3

Vibe

Choose one (or more) or make up your own: put-together, sloppy, passionate, highly caffeinated, know-it-all, fearful, disorganized, steady



THE PLAYBOOKS

NAME _____

PRONOUNS _____

SCIENCE



WITS



VIGOUR



INTUITION



Moves

Choose 2 of the following options:

- Reason in the Face of Danger:** When a Paranormal Event would give you a condition, narrate a reasonable explanation for how it could not possibly be true. If the other players agree, you avoid the condition.
- Seeing Isn't Believing:** Everything you do is rooted in science. Real science, not that weird stuff the Scientist does. When you use this Move, describe how science grounds you when confronted with something unexplainable. Then, unmark your Personal Hauntings equal to your Science +1. You may only ever use this Move once per mystery.
- Documentarian:** You have a piece of technology that you always carry with you to document what is happening, like a video camera or a tape recorder. Add this item to your Backpack. Once per mystery, when an Investigator misses on a roll, you can choose to playback what you recorded to review what happened. That Investigator's roll becomes a 12. Narrate what actually happened according to your recording.

THE PLAYBOOKS

Backpack

Conditions

THE PLAYBOOKS

Personal Hauntings

When you mark a Personal Haunting, do so in any order you wish, then do as instructed.

- Long Lost.** Someone close to you died when you were young. When the ghosts returned to earth, your loved one didn't. Narrate a flashback of a time when you tried to communicate with your loved one and it didn't work.
- Delusional.** It doesn't matter what happens; you refuse to believe that paranormal things are real, despite evidence to the contrary. You gain the condition "head in the sand."
- Suspicious.** Narrate a time you were suspicious of another investigator's motives. How did your suspicion put them in harm's way? Reduce your Wits by 1.
- A Question of Faith.** Narrate a time that reason didn't give you answers. What token do you keep on you to remind you of that time? Add that item to your Backpack.
- The 5 Senses.** Narrate a time that you doubted your own senses. What about that experience still lingers with you?

THE PLAYBOOKS

THE MEDIUM

Senses Things



A chatty person sits in a room, surrounded by hand-sketched sigils, appearing to talk to themselves. "To whoever is there, I invite you to come forward... And then I kindly invite you to GET OUT so I can finally get some sleep!"

Mediums are essential to our communication with the living. It is best to try and use the same Medium regularly because it can help strengthen your ability to communicate with them. If you need help connecting with a Medium, get in touch with the Ghostly Relations office.

- Handbook of the Recently Deceased, Chapter 1

THE PLAYBOOKS

NAME _____

PRONOUNS _____

SCIENCE



WITS



VIGOUR



INTUITION



Vibe

Choose one (or more) or make up your own:

flighty, grounded, technophobe, mysterious, matter-of-fact, warm, contrarian, haunted

Moves

Choose 2 of the following options:

- I Sense a Presence:** At any point, you may announce that you sense a presence and draw a paranormal card. Choose one of the events to encounter.

Roll +Intuition, on a 10+ you discover a Clue. On a 7-9, the encounter leaves you shaken. Mark a Personal Haunting, then take +1 to your next Discovery Move.

- Friend to All:** Your presence is calming to ghosts. When you take the Ghostly Encounters Move, you may choose an additional outcome.

- Tools of the Trade:** You have a tool that you use as part of your practice, like a crystal ball or a set of tarot cards. Add your tool to your Backpack. When you use this tool to gain advantage, do not mark it off.

THE PLAYBOOKS

Backpack

Conditions

THE PLAYBOOKS

Personal Hauntings

When you mark a Personal Haunting, do so in any order you wish, then do as instructed.

- Ghost Therapist.** It's hard to get a moment of peace. Ghost problems become your problems. Tell the group what it's like to be constantly haunted, and then reduce your Wits by 1.
- Premonitions of Death.** Narrate the premonitions you've been having that you believe are either about yourself or someone on the team. Take the condition "risk-averse."
- New Talents.** Lately, a new ability has been making itself known to you sporadically. Narrate what that ability is. Then increase your Intuition by 1 (no maximum).
- A Quiet Place.** Narrate a Scene describing the last time you had complete silence in your head.
- Sense of Reality.** Narrate a time you mistook a ghost for a real person. Then reduce your Science by 1.

THE PLAYBOOKS

THE INTERN

Fetches Things

A frazzled young woman races into a room carrying a strange piece of technology. "I figured it out! I know how to capture this ghost!" Everyone else in the room appears to ignore her. The woman sighs and puts the piece of technology down. "Anyone want coffee?" The other people in the room immediately snap to attention.

Investigators often take on Interns. You might be tempted to ignore them, like their teammates do, but do not underestimate the Interns. They are usually very prepared and more skilled than anyone expects.

**- Handbook of the Recently Deceased,
Chapter 5**



THE PLAYBOOKS

NAME _____

PRONOUNS _____

SCIENCE



WITS



VIGOUR



INTUITION



Vibe

Choose one (or more) or make up your own:

tired, eager, disinterested, overly friendly, detail-oriented, distracted, accident-prone, suave

Moves

Choose 2 of the following options:

- Under-appreciated:** You have skills overlooked by the rest of the team. After seeing the results of any roll you make, you can add +1 to your total.
- Coffee runner:** You are skilled at quick thinking and quick-moving when you need to be. Once per turn, take 12+ on a roll related to thinking or acting quickly.
- Collector:** You have a collection of various things you have fetched for people that they didn't actually need after all. Choose any three items and add them to your Backpack.

THE PLAYBOOKS

Backpack

Conditions

THE PLAYBOOKS

Personal Hauntings

When you mark a Personal Haunting, do so in any order you wish, then do as instructed.

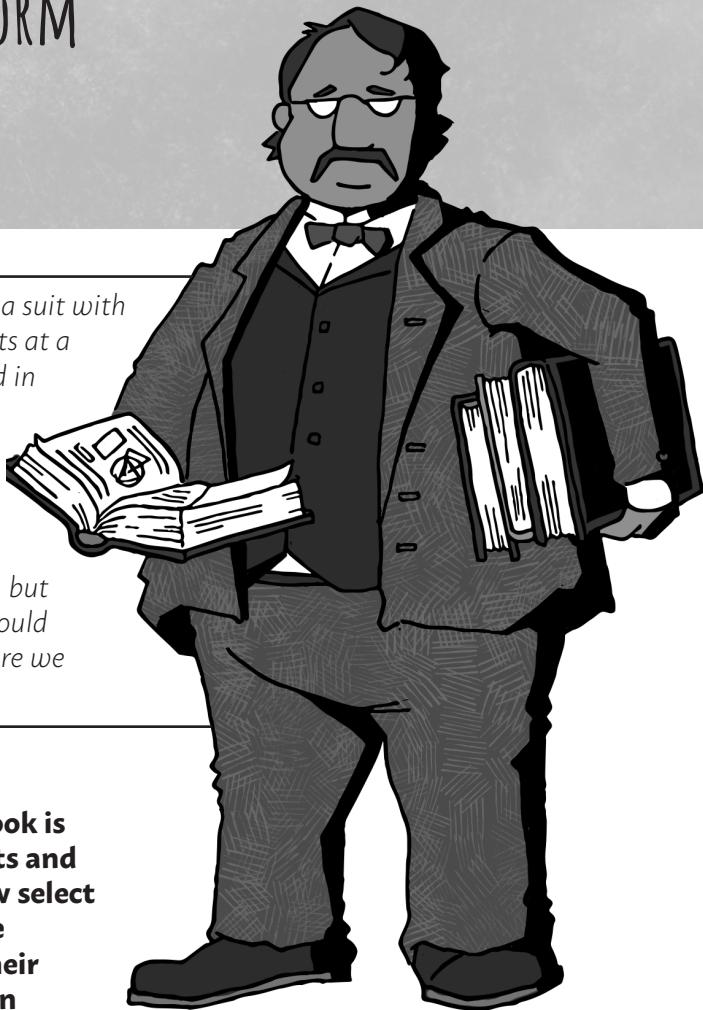
- Sacrificed.** Narrate a time that the rest of the team showed a dangerous disregard for your life. Increase your Wits by +1.
- Life Goals.** Narrate a Scene that depicts how you chose to do your internship with Paranormal Inc.
- Invisible.** Narrate a time that the rest of the team wouldn't listen to your ideas. Gain the condition "self-doubt."
- Big Shoes.** Narrate a Scene showing how you failed to live up to familial expectations. Gain the condition "fear of disappointing people." This condition cannot be removed.
- Desperate.** Narrate a Scene depicting something risky you did to keep your basic needs met. Remove an item from your Backpack.

THE PLAYBOOKS

THE BOOKWORM

Knows Things

A dapper person in a suit with slicked-back hair sits at a desk that is covered in books, computers, and tablets. They mumble to themselves, "I know I read about this *SOMEWHERE*, but where? Maybe I should call Gregory. I'm sure we discussed it..."



While the Handbook is intended for ghosts and ghosts alone, a few select Investigators have managed to get their hands on their own copies. These people have a working knowledge of our secrets. Proceed with caution. If the opportunity presents itself, we encourage you to try and take back any Handbooks you see in the possession of these Bookworms.

- Handbook of the Recently Deceased, Chapter 7

THE PLAYBOOKS

NAME _____

PRONOUNS _____

SCIENCE

WITS

VIGOUR

INTUITION

Vibe

Choose one (or more) or make up your own:

nervous, confident, easy-going, quirky, boisterous, colourful, chatty, always online

Moves

Choose 2 of the following options:

- I've Read About This!**: You may take the Handbook of the Recently Deceased Move one additional time.
- I know just the person!**: You have a person you can always depend on to have the answers you don't. When you're in a sticky situation, you may call this person for help. They will help you, but it creates a complication. Another player describes the complication.
- Hacker**: You prefer digital research and have some pro-level hacking skills. When you make any roll related to computers, roll with advantage.

THE PLAYBOOKS

Backpack

Conditions

THE PLAYBOOKS

Personal Hauntings

When you mark a Personal Haunting, do so in any order you wish, then do as instructed.

- The Unknown.** Narrate a time that you didn't have the answer.
- Geeked Out.** Narrate a time that you were made fun of for being smart. How did it affect you? Increase a relevant stat by +1 (to a maximum of +2).
- Opposing theories.** You have read conflicting accounts about a relevant scenario. Gain the condition "plagued by indecision." This condition cannot be removed.
- Broken Connection.** Narrate a time you used someone to get information and it negatively impacted your relationship with them. Reduce your Wits by 1.
- Know-It-All.** Narrate a Scene where you spoke down to another Investigator. Gain the condition "compulsive explainer."

THE PLAYBOOKS

THE GHOST

Possesses Things

An ethereal blob floats through a room. It passes through people, floats objects, and sighs loudly when no one pays any attention to it. "I should have found a different group of Investigators to hang out with. You folks have lost the joy of the haunt!"

Occasionally our community of ghosts gets defectors. These are spirits who seem to prefer the company of the living to the dead. It's not enough for them to haunt or try to reconnect with family. No, it's as if they want to be fully integrated back into living society. Remember, the best friends you'll ever have are other ghosts.

- Handbook of the Recently Deceased, Chapter 2



THE PLAYBOOKS

NAME _____

PRONOUNS _____

SCIENCE



WITS



VIGOUR



INTUITION



Vibe

Choose one (or more) or make up your own:

nonplussed, desperate, lonely, absent-minded, joyous, pious, exasperated, ineffable

Moves

Choose 2 of the following options:

- Filled with Regret:** When you have a ghostly encounter, you may allow yourself to be possessed by the other ghost. Narrate a regretful memory for the ghost's past. Then, mark a Personal Haunting to discover a Clue.
- Body Swap:** The effects of your last possession linger. You gain 1 additional Special Investigator Move that you must choose from a playbook that is currently not in play.
- Ghostly Visage:** You can change your appearance as necessary. If you are in a situation where this is a benefit, roll with advantage.

THE PLAYBOOKS

Backpack

Conditions

THE PLAYBOOKS

Personal Hauntings

When you mark a Personal Haunting, do so in any order you wish, then do as instructed.

- Memories of Death.** Visions of your own death haunt you. Narrate a flashback of your own death and reduce your Wits by 1.
- Hijacked.** Narrate a flashback of the first time you possessed a person without their consent.
- Absorb Memories.** Touch an item in your Location. Narrate a Scene that happened in the presence of that item. Increase your Intuition by +1.
- Friends on the Other Side.** Narrate a flashback of you hanging out with other ghosts. How is it different than the time you spend with the other Investigators?
- Familial Haunting.** Narrate a Scene of your attempts to communicate with your loved ones when you returned as a Ghost. You gain the condition “lonely.” This condition cannot be removed.

MIDNIGHT FEAST

by Alicia Furness

Complexity: 4

Tone: PG



PRESENTING THE MYSTERY

The alley and park behind the Paranormal Inc. headquarters have recently become a boisterous affair. The community has started to complain, but no one has yet been able to identify the source of the racket. It sounds like a band of raccoons and their minions raid the garbage cans at night, but no one has seen anything at this point.

A concerned group of citizens approached some of the higher-end paranormal investigators but cannot get anyone to take the case seriously. When they found someone in the community who had a connection with Paranormal Inc., they started a campaign to get them to take the case.

Establishing Question: One of you has a crappy apartment that overlooks the noisy alley. Why did you hesitate to bring this case to Paranormal Inc.?

Goal: Identify the ghosts and find a way to help them move on, either to the next world or simply to another part of town.

You begin this mystery around dinnertime on the balcony of the crappy apartment one of you lives in, which overlooks the alley in question.



LOCATION PROMPTS (HEARTS)

A

FIRE ESCAPE

This rickety old fire escape is definitely not up to code. Some of it is actually made of wood, which makes it a useless fire escape. A few levels have potted plants or ashtrays, and one is decorated with fairy lights.

Paint the Scene: As you look around the fire escape, what tells you that urban creatures use it as a highway to access the various floors of the building? Which one of you ventures onto the fire escape first?

2

THE DUMPSTER

You find a large dumpster for the apartment buildings missing half of its lid. Strange stains speckle the sides. Smells waft as the wind blows, and a line of ants marches to and from the dumpster carrying the treasures they have found in the garbage.

Paint the Scene: What is the most potent smell that emanates from this dumpster? What tips you off that the stains might be occult symbols?

3

RESTAURANT BACK ENTRANCE

A rusty screen door fails to mute the sounds of a large kitchen inside. Pots bang, people shout, and delicious smells waft through the mesh door covering.

Paint the Scene: What kind of restaurant is this? How can you tell? Why have you never eaten here before?



4

BALCONY GARDEN

A small balcony garden overflows with potted herbs and vegetables. A few gardening tools and a sun hat rest on a small bistro table.

Paint the Scene: *What about this garden tells you that the person who cares for it is lonely?*

5

EXTRADIMENSIONAL SEWER GRATE

Low to the ground, a seemingly normal sewer grate gives off a strange heat and hum as you approach. A small rodent not native to this urban centre scurries out and disappears into a hole in the wall across the way.

Paint the Scene: *As you peer into the sewer grate, what do you see that shocks you?*

6

A CRACK BETWEEN BUILDINGS

Cobwebs and leaf litter fill a small gap between two buildings in the alley. The gap is just large enough that you might fit, but you will probably get stuck. Perhaps just big enough for a child?

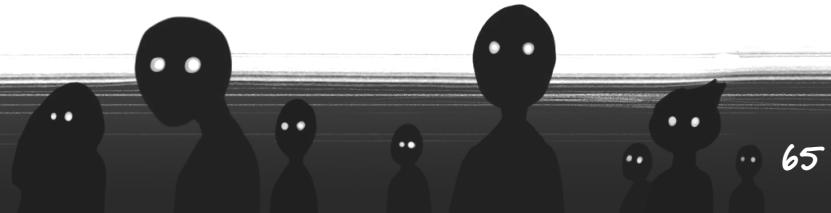
Paint the Scene: *What catches your eye a few feet inside the gap, just out of reach? Which one of you feels compelled to try to get it out, and why?*

7

IRON GATE

A large, ornate iron gate with a rusty lock looks distinctly out of place against the rest of the alley. The gate is likely a remnant of historic buildings that stood here before modernization efforts in this area of the city.

Paint the Scene: *In what way is the gate inconvenient to your investigation?*



8

NEIGHBOURHOOD LIBRARY

A small DIY community library was once housed in a beautifully constructed wooden box with glass doors. Now, one door is missing, there's a hole in the roof, and a creature has made a nest inside it. Rain has waterlogged several of the books and magazines inside.

Paint the Scene: *What book has multiple copies in this library? What rare find do you discover and take?*

9

MAKESHIFT PLAYGROUND

Someone cleared a spot for a makeshift playground with hopscotch created with chalk, some old tires, and a semi-deflated soccer ball on a string hanging from a crossbar.

Paint the Scene: *What evidence do you see that this is a well-loved play spot for local children despite being roughly constructed?*

10

COLLAPSING WALL

A pile of old bricks and crumbling drywall gives way to a hole in a building. Bits of rebar and metal stick out, making it tricky but not impossible to navigate. Inside, complete darkness makes navigation nearly impossible.

Paint the Scene: *What alluring smell wafts from beyond this collapsing wall that pulls you to investigate? Why does it leave you feeling unnerved?*



PARANORMAL EVENT PROMPTS (DIAMONDS)

A

- A pile of ethereal rats escape from a tipped-over garbage can before disappearing.
- You hear the constant sound of tiny teeth on metal.
- You smell the scent of rot that follows you wherever you go.

2

- Shiny eyes hypnotize you from the darkness.
- You have the sudden feeling of bugs crawling all over your skin.
- You feel the overwhelming sense that you must protect your brood of babies.

3

- A pack of aggressive diving birds appear.
- You have a sudden urge to eat from the garbage cans.
- You hear an eerie corvid caw every three minutes and 33 seconds.

4

- An avalanche of raccoons appears.
- A one-eyed crow speaks to you in Latin.
- A family of mice dressed like farmers skitters nearby.



5

- A piece of garbage gets closer to you each time you look at it.
- Strange ectoplasm drips into a sewer grate.
- A broken boombox broadcasts the words “we are here” on a loop.

6

- A ghostly apparition phases in and out of view as it paces between the two alley walls.
- Old newspapers fold themselves into the shape of pigeons and begin flying around.
- A grate backs up, gurgling rancid water and the bones of small creatures around your feet as it rapidly fills the alley.

7

- You feel a dangerously oppressive heat that you cannot escape.
- Cage-like bars burst from the ground, trapping you in your location.
- Plants in pots grow rapidly and begin to entangle you.

8

- A cockroach sits on your shoulder and whispers your deepest fears. It reappears each time you brush it away.
- A garbage can sprouts eight hairy spider-like legs and aggressively moves towards you.
- The walls begin to inch closer together.



9

- Someone begins to cough up a variety of feathers.
- Your arms begin transforming into massive bird wings.
- Day rapidly turns to night or night rapidly turns to day.

10

- A literal tornado of bats rips through the alley.
- A noxious gas creeps slowly along the alley, causing random items and creatures to disappear.
- You see a sign that reads “Ghosts Anonymous Meeting this way.” When you read it again, it’s an old political campaign sign.



NPC PROMPTS (SPADES)

A

AGATHA CHEN, THE REBEL CHILD

Chubby. Bubblegum-snapping. Rebel without a cause. Agatha Chen is the coolest girl on the block, and she knows it. Her strong anti-authoritarian vibes are intimidating even to adults.

Quote: “Yeah, the cops were poking around back here asking us kids questions the other day. I guess they figured we were the disturbance or whatever, and they thought they could push us around. Let me tell you, they thought wrong.”

2

HECTOR FRANZ, THE OBSERVER

Frail. Timid. Comically oversized glasses. Hector has lived in an apartment overlooking this alley for more than two decades. There isn’t anything that goes on in the alley that he doesn’t know about, mostly because he watches intently. Some people think Hector is creepy, but he’s (mostly) harmless and full of secrets.

Quote: “People really need to pay attention to things more. They miss things. Not like me. I see everything. Hear everything.”

3

JANE DOE, THE FRIENDLY LOCAL GHOST

Chaotic. Ethereal. Kind of a stoner. Jane Doe has been haunting this alley for a few years. They appeared one day and don’t know who they are or where they came from. They try to be helpful, but they usually aren’t.

Quote: No way, folks, you think I am going to spill the deets on my ghost siblings? Undead solidarity, bros... actually, the noise is from the kids. Yeah, that’s it. The kids...”



4

JAMES FRASER, THE RETIRED INVESTIGATOR

Towering. Kind-hearted. Perpetually exhausted. James is a retired paranormal investigator who spent the bulk of his career working for Doormart after they bought out his small investigation firm. He lives in a small apartment that overlooks the alley. Bitter about the state of the world, James prefers to eschew ghosts altogether, but he can be convinced to share his expertise for the right price or the right cause.

Quote: *"I used to love this life. The mystery. The excitement. I felt like I was helping people. Then those bastards got into the game and cared more about making a buck than doing good, and they don't even do a good job! There're unhappy ghosts everywhere these days."*

5

JUNE HARLOW, THE GARBAGE COLLECTOR

Boisterous. Friendly. Ripped. June has been this area's garbage collector for about five years. She is mainly responsible for picking up the large apartment dumpsters and depositing their contents at the city dump. She often plays games with the children in the alley when she comes to empty the dumpster.

Quote: *"You find so many interesting things in the trash. Sometimes I just take things home instead of taking them to the dump. Or I'll bring things here to the children for their playground. Those tires? I brought those here!"*

6

RUTH O'HALLORAN, THE AMATEUR BIRDER

Grey-haired. Warm. Excitable. Ruth is the head of the local urban bird-watching group for seniors. She has been coming to the alley for the past three days to observe. She is carrying binoculars, a heavy satchel full of bird books, and birdseed falls from her pocket as she moves.

Quote: *"Someone told me that they saw something rare and unusual here, but they couldn't make out what it was. I am certain I can identify it if I can get a glimpse of it!"*



7

DIGBY LACROIX JR., THE PEST REMOVAL SPECIALIST

All the plaid. Bright red hair. Calm demeanour. Digby is an employee of GET IT OUT, a local pest control company. He hates his job, and it's rumoured that he prefers relocating creatures over exterminating them.

Quote: *It's just so sad, ya know? We did this to them. We took away all their land and their homes, and now we complain when they eat our garbage and sleep in our buildings. It's not right. The little fellas got rights, too, yeah?*

8

JOEY JACKSON, THE DELIVERY DRIVER

Bangs in his eyes. Carries a backpack with high school textbooks. Ripped jeans. Joey is the teenage delivery driver who brings fresh produce to the restaurant. When their van pulls into the alley, the children shout, "watch out for crazy Joey!" as they scatter out of the way.

Quote: *I see weird stuff all the time. This whole job is weird. But my dad says I have to pay for my own guitar, and my girlfriend has expensive tastes. Last week she made me buy her a necklace with a crow's skull on it! Like an actual real skull! That's whack, yo."*

9

MORGAN PEEBLES, THE SCOUT TROOP LEADER

Imposing. Brawny. Entomologist. Morgan supervises her scouts as they search for bugs in the alley to earn merit badges. Morgan is extremely passionate about bugs.

Quote: *I love instilling respect for bugs in youth. Bugs are a vital part of our ecosystem, I always say! But people don't respect them. They think they are creepy, well you know what? I think humans are creepy! Oh, so sorry, I didn't mean that. I just love bugs so much."*



10

CHARLIE, THE STRAY CAT

Silly. Grey. Well-fed. Charlie is the local stray and most of the people who live and work around the alley take care of him. He is friendly and likes to rub himself around your legs before flopping over for belly rubs as a greeting. Sometimes he play-fights with your feet. Charlie tries, often unsuccessfully, to befriend any birds that enter the alley.

Quote: "Prrrrrrrrrrrrr.....meow.....prrrrrrrrrrrrrrrr."



CLUE PROMPTS (CLUBS)

A

- An unusual shrine to the recently deceased
- An empty box of rodent poison
- An abandoned nest of baby mice

2

- A small pile of regurgitated bones
- A trail of birdseed
- A sopping wet guide to urban wildlife

3

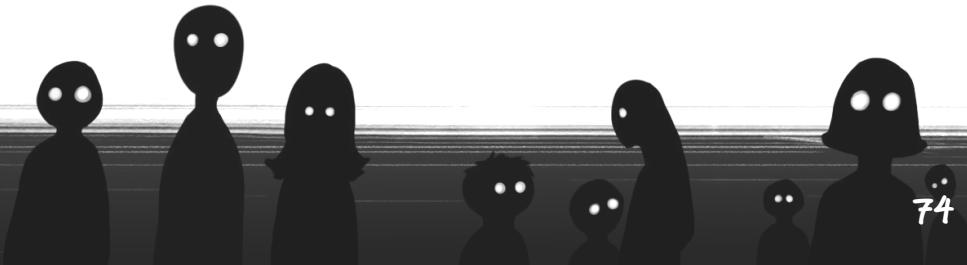
- Tiny scratch marks in the foundation of a building
- Holes chewed in plastic garbage cans
- Tire marks from a rapid exit

4

- A hastily discarded slingshot
- Two small grungy black feathers
- Evidence of a recent dumpster fire

5

- A pile of clothes that appear to be an abandoned superhero costume
- A broken birdcage
- The trash from a local greasy spoon restaurant



6

- A sewer cover left askew
- A letter to local animal control
- Pages torn from a book about communicating with non-human spirits with notes in the margins

7

- An overdue bill from a pest control company
- An intricate maze of small tunnels
- Half-eaten vegetables from a rooftop garden

8

- Netting around a balcony garden with a hole chewed through it
- Electrical wires snaking up a brick wall, recently chewed through
- An old box with the words “Free to Good Home” written in marker

9

- A nest fallen from a fire escape
- A fence with a hole in it
- Notes from a child’s science project about egg incubation

10

- A pamphlet about the dangers of keeping raccoons as pets
- A bag of old cat food with kibble spilling everywhere.
- A flyer from a recent election promising to “clean up the city”



