

CITY of MIST

PEOPLE · LEGENDARY POWERS



THE MASTER OF CEREMONIES



**ALL-SEEING EYE
INVESTIGATIONS**

CITY OF MIST

STARTER SET

THE MASTER OF CEREMONIES



YOU, THE MC!

So you've taken the mantle of Master of Ceremonies, or MC, for your group's *City of Mist* game! You will be hosting the game and walking the players through scenes of your first case, *Shark Tank*, and possibly many others to come.

This booklet will teach you how to be the MC and provide you with all the resources you need. To speed things up during the game, it's advised you read through this booklet as well as the players' booklet before your group's first session.

MC SKILLS

Throughout this booklet you will find text boxes explaining different skills useful for the Master of Ceremonies. However, these skills are not critical for playing the game. You can ignore them the first time you run this game and try to master more and more of them as you continue to run cases.

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The production of this game was made possible thanks to our Kickstarter backers. Thank you all!

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PRONOUN USE

Where the third person is required, this book refers to characters as 'she', players as 'he', and the MC as 'she' as well. This is an arbitrary division for the sake of readability and balance in the use of pronouns; characters, players, and MCs may be of any or no gender.

HOMAGE TO D. VINCENT BAKER AND APOCALYPSE WORLD

The rules of this game are partially based on the "Powered by the Apocalypse" game engine, presented in 2010 by D. Vincent Baker in his revolutionary game *Apocalypse World*. Vincent changed role-playing games forever by introducing a new way to play that emphasized a flowing conversation and a great story. Many great games that use this engine have since been published. We thank Vincent for his contribution to the world of role-playing games which also allowed the creation of *City of Mist*.

CONTENT WARNING

This game contains mild language as well as strong themes of violence, crime, and immorality. It does NOT contain representation of sexual acts. Parental guidance is advised.

THE ROLE OF THE MC

IF YOU'VE NEVER PLAYED AS THE MC BEFORE

As the MC, you run the show at your *City of Mist* game table.

You are the host. You manage the conversation around the table by moving the **spotlight** between players and to yourself. Only a player who has the spotlight can take actions and affect the scene.

You are the narrator. You describe the scenes in your groups' shared story and introduce challenges and complications that the player characters (PCs) have to overcome. You also portray the non-player characters (NPCs) present at those scenes, such as supporting cast, witnesses, people on the street, victims, villains, and other parties of interest.

You are the referee. Whenever there is a doubt regarding the rules, such as which *move* to use or which *power tag* is applicable, you make the final decision.

To do all of the above,

- You go by **the rules** of the game.
- You go by the information given in **the case**.
- You go by what is **fair** (especially when it comes to the distribution of spotlight between the players).
- You **improvise** based on your imagination, cinematic flair, and common sense.

PLAYING THROUGH SCENES

Your *City of Mist* game session begins when you, the MC, **set the first scene**. You describe the time and the place and decide with the players where their characters are at the beginning of the scene.

During a scene, **you give one of the players the spotlight and ask him "What do you do?"** or you ask the entire group, giving the **spotlight** to whoever wants to take action first.

The player who has the spotlight describes an action, using the rules and rolling dice to determine its outcome. Sometimes the rules determine that you or the players get to choose what happened. Whenever the rules state an outcome, you **translate it into the story**, describing what exactly happened in the scene as a result.

After each player's action, you narrate how the scene responds to the outcome, present new challenges, and give the spotlight to the next player, and so on.

When a sequence of events concludes and the players look to you to drive the story forward, you narrate new developments or ask them "What do you do next?"

When the scene exhausts itself, you wrap it up and describe the next scene according to what the players decide to do and according to the case.

HOW TO MC A SCENE

1. Describe the scene (or what changed in the scene)
2. Ask "what do you do?"
3. Give a player the spotlight
 - The player describes an action and makes a move
 - **Intrude** when the rules allow it
 - **Decide on an outcome** when the rules allow it
4. Make a **hard MC move*** when a player scores a **miss** (or when the rules allow it)
5. Describe what happened as the result of the action
6. Optionally, after the player's move, make a **soft MC move***
7. Go back to the top

* Think of soft MC moves as threats and hard MC moves as consequences.

DOWNTIME

If the player characters take some time apart between scenes to recover and continue with their lives, it's called **downtime**. Downtime has different rules to normal scenes, described in the **Montage (Downtime)** move on page 22 of the players' booklet.

THINK CINEMATIC, THINK NOIR

The case included in this set, *Shark Tank*, provides you with ample ideas for scenes, characters, and clues to keep your players engaged throughout the game.

However, narrating a *City of Mist* game also relies on your imagination and creativity. You can create scenes that are not described in the case by thinking up locations in the City and the NPCs that might operate there. Use imagery and tropes from comic books, movies, books, and TV series.

Emphasize the atmosphere and mood.

Your *City of Mist* game is a gritty neo-noir detective story about a City where no one is who they seem. Keep this mood alive by describing

the neon lights, smoke curling in the alleyways, silhouettes of people in fedoras holding pistols, and the sound of hurried footsteps.

Make your characters real and human.

Give them inner conflicts, make them weak and flawed, and morally gray: make the good guys slip up and the bad guys relatable.

Keep it a mystery.

Avoid revealing clues too soon or giving away the solution. Don't reveal the mythical forces behind the mundane, but instead let your players wonder and investigate.

Ask provoking questions.

Ask the players about their character's feelings and dark past. Let them describe it and then use their answers in the case.

Make the City feel alive.

Describe to your players all the trappings of a bustling, dynamic, crime-ridden metropolis.

MC ACTIONS

As the MC, you and the characters you play follow a different set of rules than those of the player characters. Your actions, called the **MC moves**, represent the ways in which you can affect the story and the player characters.

Your actions spur the PCs into taking action and making moves, rolling the dice to determine the outcome, but you as the MC never roll the dice.

SOFT MOVES

A soft move represents an imminent threat or challenge to the PCs or their investigation.

You can make a soft move before and after each player move and whenever you have the spotlight. There is only one type of soft move:

COMPLICATE THINGS

Introduce a minor threat, complication or challenge (usually in narration only, without using the rules), like police sirens that can be heard from afar, a thug pulling out a gun, or a door being barred from the other side. This is your basic tool for spurring the PCs into action.

You can upgrade a soft move into a **hard move**. This is called **Hit Them After A Fair Warning**. If you've given the PCs sufficient warning about a threat and enough spotlight to respond and they still have not addressed it, you can make a hard move instead of a soft move to represent the threat materializing (e.g., the police arrive, the thug shoots a crew member). You don't have to wait for a player to miss a roll in order to do so.

HARD MOVES

A **hard move** represents a major complication or a significant setback for a player character or the crew. Think of it as the consequences of taking (or failing to take) an action.

You can make a hard move whenever a player takes an action and scores a **miss** (6 or less). You can also make a hard move without waiting for a miss – see under soft moves and intrusions.

Choose the move that makes the most sense in the current situation, or the one that adds the most interesting development to the scene.

Except for **Give a Status**, players cannot resist your hard moves, because they are already a consequence of something that went wrong.

GIVE A STATUS

Impose a negative condition on a PC or a group of PCs. You choose the tag and tier of the status (its nature and how dangerous it is) based on the circumstances. The player usually then gets the spotlight to attempt to reduce or avoid the status using the **Face Danger** move (assuming they can attempt to avoid it). Read more about statuses in the players' booklet, page 20.

REDUCE OR REMOVE A STATUS

Reduce or take away a positive condition from a PC or a group of PCs. Decide how many tiers to remove from the status based on the circumstances.

BURN A TAG

Mark one or more PC power tags as burnt, making them unusable until the player chooses to recover these tags during downtime. Choose how many tags to burn based on the circumstances (one is usually enough).

COMPLICATE THINGS, BIG-TIME

Introduce a big story complication, like a major threat to the PCs' lives or investigation (such as the arrival of a new villain or the revealing of a ticking bomb).



DENY THEM SOMETHING THEY WANT

Narrate how an object or a person the crew wants is destroyed, becomes inaccessible, or escapes them. This move declares that it is now too late for the PCs to do anything about it.

MAKE SOMETHING HORRIBLE HAPPEN

Narrate how something tragic (such as a death, a break-up, bankruptcy, or an eternal curse) takes place around the characters or in their lives.

FORCE THEM TO CHOOSE

Narrate a situation where the player must choose between two consequences, each of them a different hard move, e.g., choose between failing to save the reporter (**Make Something Horrible Happen**) or taking the bullet meant for the reporter (**Give a Status**).

TURN THEIR MOVE AGAINST THEM

Describe how the character's action backfires, and make another hard move to represent the consequences.

INTRUSIONS

An intrusion is a short interruption you can apply at any time, even when a player has the spotlight.

When a player is taking an action, you may intrude to:

- Ask him for more details about his action
- Tell him which **Core Move** to use
- Rule which of the tags he invoked are relevant (and which aren't)
- Rule which statuses, his and others' in the scene, affect his action (and which don't)
- Invoke his weakness tags

After a player rolls:

- If the move outcome says you choose the outcome, you may intrude to describe it
- If the player chooses the outcome, let him choose and then intrude to describe the outcome of **the options he did not choose**

When a Danger custom move is triggered:

- Intrude to reveal its outcome

SPECIFIC CORE MOVES INTRUSIONS

Go Toe to Toe: If a player doesn't choose to protect his character, you may intrude to **Give a Status**.

Hit With All You've Got: If a player doesn't choose to protect his character, you may intrude to **Give a Status**. If a player doesn't choose to control the collateral, you can **Give a Status** to another PC or NPC at the scene, as long as it makes sense.

Investigate: If a player scores 7-9 and you choose to expose them to danger, it's the same as making a soft move.

Sneak Around: If a player scores 7-9, each of the options is the same as making a soft move. If you choose to have them leave something behind and that thing is a tag, you may also **Burn a Tag**.

Take the Risk: If a player scores 7-9, he succeeds but you may intrude with **Force Them to Choose**.

MC ACTIONS SUMMARY

HARD MOVES

- Give a Status
- Reduce or Remove a Status
- Burn a Tag
- Complicate Things, Big-time
- Deny Them Something They Want
- Make Something Horrible Happen
- Turn Their Move Against Them
- Force Them to Choose

SOFT MOVES

- Complicate Things
- Hit Them After A Fair Warning

INTRUSIONS

- When a player is taking action
- After a player rolls
- When a Danger custom move is triggered

CHALLENGES

Your job as the MC is to present challenges to the PCs, to make their lives dramatic and the story interesting.

To create challenges, you only need to describe them (**Complicate Things**):

- “The back way into the junkyard is blocked by a chain link fence.”
- “The bartender doesn’t want to buzz you into the backroom.”
- “The Big Bad Wolf grabs the elderly lady, with his claws at her neck!”

When the players try to overcome the challenge by taking an action, have them make a **Core Move** to see if it works:

- To climb the fence, they’ll have to **Take the Risk**.
- They need to **Convince** the bartender, or he won’t buzz them in.
- Getting the old lady out of the Big Bad Wolf’s grip means **Going Toe to Toe**.

If you want to make the challenge harder, you can add a tag or a status to the scene or the NPC, to negatively affect the player’s move. **Tags** are marked in yellow and **statuses** are marked in green:

- It’s raining, so the fence is **wet and slippery**.
- The bartender is **reluctant-to-help-2**.
- The Big Bad Wolf is **alert-3**, so tricking him could be difficult.

When you add a tag or a status, write it on a tracking card and put it in front of you on the table so everyone can see it.

DANGERS

Some challenges are too complex to be resolved with a single Core Move. If the PCs engage in an ongoing conflict with a challenge, be it verbal, physical, or even legal or mystical, this challenge is represented as a **Danger**.

A Danger is a predefined set of rules and suggestions that represents a non-player character, a place, or a situation that poses a threat to the PCs or their investigation. These can be the crime lord’s goons, the Rift of the Big Bad Wolf, or a building on fire.

DANGER MOVES

A Danger has **moves** that you can use to challenge the PCs, usually by making their lives harder.

- **Hard Danger moves** are suggestions for **hard MC moves**. You use them whenever you can make a hard MC move to make the Danger harm the characters.
- **Soft Danger moves** are suggestions for **soft MC moves**. You can activate them whenever you have the spotlight in order to present a new threat to the characters. If the players don’t act on the threat, you can upgrade your next soft move to a hard move (see **Hit Them After A Fair Warning**, page 5).
- **Custom Danger moves** are special rules that make a Danger more challenging and interesting. You can use them whenever they apply, usually as an **intrusion**, such as “When this Danger enters the game, give it **alert-3**”.

OVERCOMING DANGERS (STATUS SPECTRUMS)

Dangers take statuses as PCs do, and PCs can use moves to inflict various statuses on Dangers, from punching a villain to outrunning the police (see *Playing Through a Conflict* in the players' booklet, page 21).

Unlike PCs statuses that always max out at 6, Dangers have different maximums for different type of statuses: physical, social, magical, etc. Each type of status the Danger can be affected by is called a **spectrum** and its maximum indicates how much of that type of status the Danger can take before it is overcome. A spectrum and its maximum are highlighted in red, e.g., *threaten:5*.

When a Danger takes a status with a tier equal to its spectrum maximum, that spectrum is **maxed out**.

Normally, when a Danger's spectrum maxes out, it is overcome or resolved. For example, when a hired thug with a *hurt or subdue:3* takes *broken-bones-3*, she stays down; when a ghost with *banish:2* takes *banished-2*, it vanishes.

A status on a Danger's spectrum doesn't affect the PCs. For example, if a Danger with *subdue:3* has *restrained-2*, a PC can't add this status to his Power as a helpful status.

Statuses that don't fit into any of the Danger's listed spectrums can instead do one of the following, at your discretion:

- **Affect the Danger's moves**, increasing or reducing their effectiveness by a number equal to the tier of the status (e.g., *prone-2* can reduce a Danger that's trying to shoot and inflict *riddled-with-bullets-4* to *fleshwound-2*).
- **Affect the PC's moves against the Danger**, acting as positive or negative statuses to the PC's actions, depending on the circumstances (e.g., giving a Danger *alert-3* can affect the PC's ability to sneak behind the Danger, reducing the PC's Power by 3).
- **Contribute to her defeat** like a normal spectrum (the MC sets a maximum for this new spectrum). This allows the players to come up with their own way to overcome a Danger.

UNDERWORLD ENFORCER ★

HURT OR SUBDUE 3 / THREATEN 4

- **Olympian:** When an Underworld Enforcer takes a status of physical harm, subdual, or suggestion, reduce its tier by 1 if its nature is legendary or by 2 if it is mundane.
- **Tight Lips:** When you **Investigate** an Underworld Enforcer by asking about her employers, she first gets *my-lips-are-sealed-5*.
- Bully (*threatened-2*), grapple and lock (*restrained-3*), beat up (*broken-arm-3*), or shower someone with bullets (*gunshot-wound-3*)
- Eliminate a vulnerable target (*shot-in-the-gut-4*)
- Threaten a debtor to pay up, or else
- Close in on someone, cracking knuckles

Danger Name and Rating

Status Spectrum Maximums
This Danger is overcome when it takes a tier-3 status that represents hurt or subdual, or when it takes a tier-4 threat status.

Custom moves trigger whenever the condition is met.

Hard Danger moves usually invoke the rules.

Soft Danger moves are suggestions for complications.

SHARK TANK YOUR FIRST CASE

WHAT IS A CASE?

A *City of Mist* case is a scenario that you can play through with your group. Each case starts after a crime or a wrong has been committed, drawing the crew's attention. The crew must then investigate to uncover the truth and discover which modern-day legends are behind it all. Just like in any good movie, the truth may motivate the player characters to take other actions, such as attempt to stop the villains.

A *City of Mist* case is built (mostly) out of locations (marked by a blue underline). In each location, the PCs can interact with NPCs, discover new clues, have meaningful dialog, and get into chases and fights. Whenever the PCs arrive at a location, a scene takes place.

The order of the scenes is not predetermined, nor is it decided only by you, the MC. When the PCs discover clues in one scene, they might choose to move to another location based on any new leads they've found and how they understand them. They can go back to locations they previously visited and continue to investigate or see if anything changed. You as the MC will try to give them a feeling of a **sandbox game**, a game where they can go around and take actions freely as if it were the real world.

Scenes and locations are divided into Depths according to how close they are to the truth. The greater the Depth, the closer a scene is to the final truth of the case.

The scenes are laid out on a story map called the **Iceberg** according to their Depth. A case begins with a hook scene in Depth 0 and the crew investigate their way down the Iceberg to the final truth at the greatest Depth.

BACKGROUND FOR SHARK TANK

In *Shark Tank*, your crew, "All-Seeing Eye Investigations", is called to help with a crisis in the blue-collar neighborhood of **Miller's Square**. The good people of Miller's Square have been bullied and steamrolled by the Italian mafia, but the truth runs deeper than that.

This local crime family feeds its goons a substance called **Ambrosia** (the food of the Greek gods) which makes them inhumanly strong, tough, and persuasive. Their *consigliere*, **Honey Lip**, uses this divine charisma to lure people into taking loans and become involved with his mob. To release Miller's Square from the grip of this supernatural mob, the crew must uncover this operation and hit it at its heart.

DIG DEEPER: THE FALZONI

THE BIGGER PICTURE

▲ The information presented here reaches beyond the scope of this case and should not be revealed to the players if you plan to continue this story arc. It is given here for context only.

Anatoli Vidales, the Avatar of Hades (Greek god of the Underworld), is bent on subjecting the City to his will by indebting its citizens and forcing them to become **living dead**, residents of his underworld kingdom. One of his many means of achieving this goal involves supporting local crime bosses, especially those who practice **racketeering** in the form of loan sharking and protection. Vidales supplies crime families loyal (and indebted) to him with a miraculous substance called **Ambrosia**, which is consumed once a year in a grand feast, granting the crime family and its closest confidants Olympian powers.

THE FALZONI MOB

The information here represents the truth revealed at the end of this case.

One organized crime family working for Vidales are **the Falzoni**, an Italian mob who controls several blue-collar residential neighborhoods in the City. The family boss, **Alessandra Falzoni**, passed away a few years ago but that didn't stop her from running the show. She cut a deal with Anatoli to stay alive as a **living dead**. Knowing too well that there is no greater debt than that of a dead city resident with unfinished business begging to be brought back to life, Alessandra plans to give her boss not just a nice cash flow but also a high body count of citizens in debt who would do anything for another chance at life.

WHAT HAPPENED SO FAR

Most recently, the Falzoni have made their advance at the working-class neighborhood of Miller's Square, hitting several businesses. After

the Falzoni name crossed enough lips around the block, their *consigliere* (advisor). **Fabio "Honey Lip" Santorini**, walked into several businesses around the neighborhood central square and offered help with security and liquid cash, using his Ambrosia-given presence and charisma to influence his victims. Almost all of the local businesses were caught in his net, becoming financially involved with the Falzoni. A few weeks later, Honey Lip and his enforcers came back, this time demanding to get their money back and breaking some bones to get the point across. This sent Miller's Square into panic and chaos, cornering the business owners and forcing some of them, who were otherwise good people, to make some very bad decisions. Honey Lip and his crew didn't stop there. They kept pushing the business owners until some of them cracked. In one incident, an enforcer killed business owner **Sam Saddle**. The Falzoni covered it up to look like the shopkeeper took his own life.

MODUS OPERANDI: THE OPERATION ITSELF

The Falzoni operate in the neighborhood mainly through their **enforcers**: burly thugs turned demigods thanks to the grace of Ambrosia. The enforcers do all the hard work for the Falzoni leaders at **the local businesses**: they intimidate or beat up business owners who are late with their payments (which is always the case because Miller's Square isn't a very affluent place and the interest rate on the Falzoni's loans is astronomical), they trash businesses or sabotage their infrastructure to force the owners into additional expenses, and they terrorize the neighborhood to force everyone into submission. When they're not out causing mayhem, the enforcers socialize in Rusty's Bar, a dive not far from the square.

In classic mob fashion, the Falzoni also bought off many of the officers at the local police precinct, Precinct 23 (where the PC Detective Enkidu works). This means police are largely looking the other way when it comes to Falzoni business. When they do attempt to arrest some enforcers, they either fail to do so or set the enforcers free after a few hours.

On top of this, the Falzoni have their hands in a local pawnshop, Second Chance Pawnbrokers, which generates a constant flow of victims. When someone needs to buy back a family heirloom or a trinket of sentimental value, the pawnbrokers double the price and send them to Honey Lip to get a loan.

The entire show is run by Honey Lip from a prohibition-era speakeasy in Rusty's Bar. Honey Lip has entrusted the leadership of his enforcers to **Delia**, a long-time enforcer who has recently awakened as a Rift of the Fijian shark-god Daku-waqa, independently of the Ambrosia. Fashioning herself as the new street-ruler of Miller's Square,

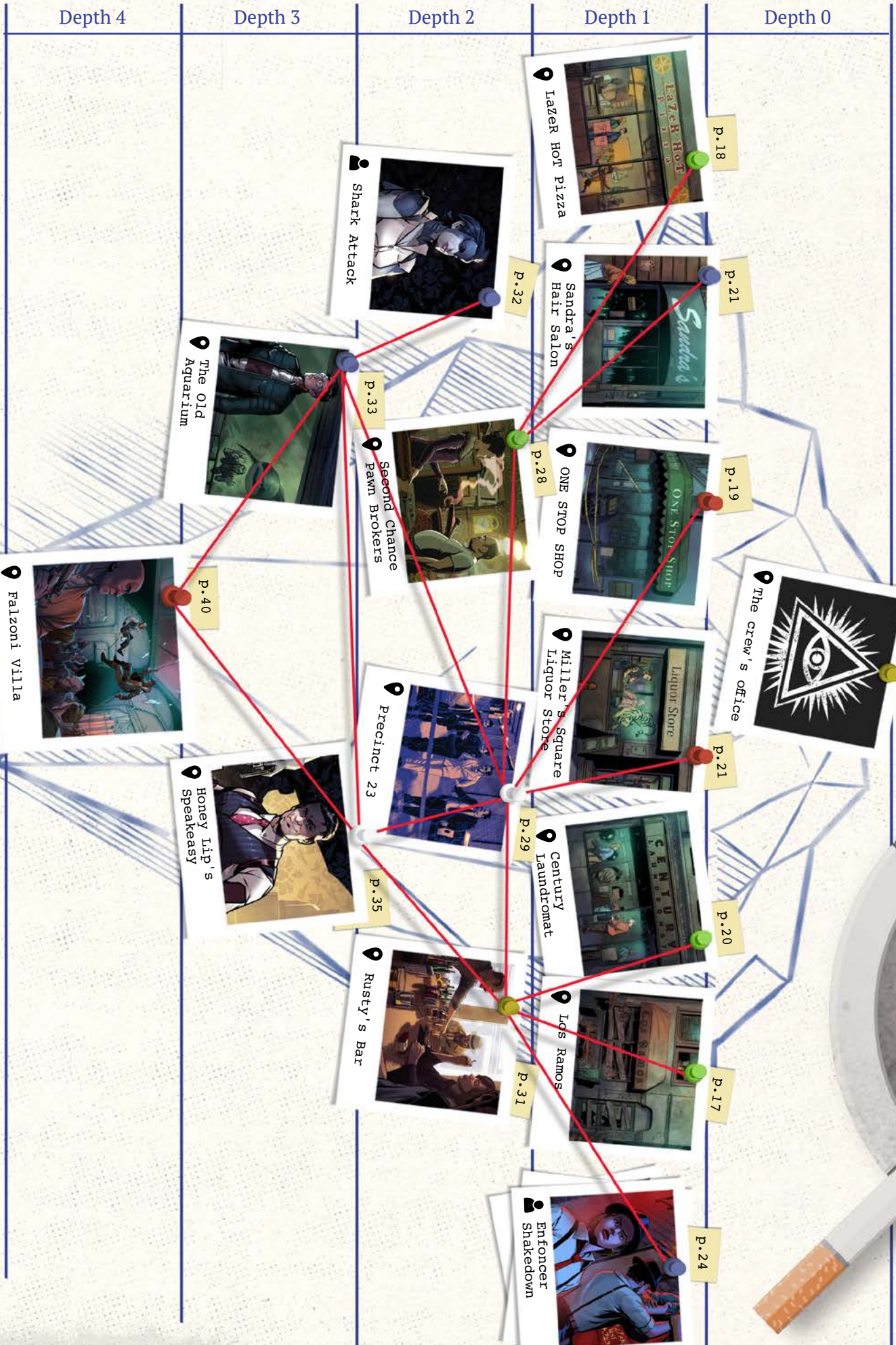
Delia is nonetheless starting to get bored with circling the neighborhood and looks for a bigger challenge to pitch her newfound powers against. She has been spending time at the Old Aquarium, contemplating her next move.

With the year almost up since the last Ambrosia feast, the time draws near for all the Falzoni personnel to wear their finest suits and head over to the Falzoni Villa in the Old Quarter, where they will partake in the yearly feast. With business going well in Miller's Square, they have little to fear. That is, until the crew of "All-Seeing Eye Investigations" come into the picture...

ICEBERG FOR SHARK TANK

The Iceberg diagram on the next page represents the locations in the case and their possible connections.

- **You start the case** by playing through the first scene, the tip of the Iceberg.
- Based on the unfolding of that scene, your crew decides where to go next. You then **play a scene** in the location they chose to go to, and so on.
- **Triggered scenes** and **cutsscenes** are scenes you initiate to make things more interesting. They are explained below.
- **The case ends** when the final truth is revealed, presumably at the final location at the bottom of the Iceberg.



LET'S BEGIN

Read this introduction to the players:

We will now start the first scene of our first case, *Shark Tank!*

During the case, I will describe a scene and then ask you "What do you do?". Before you answer, you can always ask me for more information about the scene: what your character sees, hears, or otherwise senses. (Unless what you want to know is hidden, in which case you'll need to take action to find out.)

On your turn, I will give you **the spotlight**. When you have the spotlight, you can say what your character says and does. You can then take significant actions as your character, and influence the story.

You don't need to know any rules at this point. When the rules trigger for the first time, I will refer you to your booklet to learn about other aspects of the game. Let's start!

DEPTH 0: MEETING THE CREW

This Depth serves as an introduction to the case. It has only one location – the makeshift office of All-Seeing Eye Investigations.

📍 JUST ANOTHER DAY AT THE OFFICE

Read this introduction and/or improvise details of your own:

It's another overcast, somber afternoon in the City. Traffic is nervously crawling through the rain at rush hour, angry drivers honking at the lights while thunder rolls overhead. Somewhere in a residential neighborhood, the camera zooms in on a shabby apartment building, moving up creaky stairs and down a corridor ending in a milky glass door. The glass is inscribed with a pyramid and an eye, above the label ALL-SEEING EYE INVESTIGATIONS.

This is your office, a cramped, dilapidated space that doubles as a bedroom when one of you needs a place to crash. The tiny kitchen is dirty, the floor shudders when the subway passes on the nearby rail, and at night the room is colored red by the crackling neon sign on the side of the building. This office is where you hold meetings with your barely-existent clientele and where you keep most of your stuff, but while you'd like to call it "charming", in truth you can only call it "cheap".

Since you've met, you have been searching for answers. Answers to your own personal questions as well



as to the grand mystery: What the hell is going on in this City? You know there are others like you out there, people with legendary powers, and you know some of them are up to no good. You also know there's something covering up their tracks to make people forget. This is why you started this crew, to reach out to those few who have witnessed strange incidents, investigate them, and search for the truth.

Ask each of the players to briefly describe their character, her appearance, and what she might be doing on such a typical rainy afternoon in the City. Ask them whether their characters are at the office or arrive at the scene at some point.

Encourage the players to interact as their characters, describing what they say or do in the scene at the office. (This is just the introduction, so for now there is no need to make any Core Moves, unless someone does something that could go wrong. As long as their actions are reasonable, just assume they succeed and narrate accordingly).

When the timing seems right, or when players or their characters start wondering what to do next, read this:

The doorbell buzzes with two short, abrupt rings. You look at the milky glass door, but there is no silhouette behind it.

Ask them "What do you do?"

If a player character **opens the door**, read this:

You see a piece of paper slowly floating down to the doorstep, where cut-out letters are arranged to form a message:

"PLEASE HELP US. WE ARE IN DANGER. SHARKS IN MILLER'S SQUARE."

A cutout picture of a shark is glued under the lettering. Miller's Square

is your home, the neighborhood where you live and operate. Consequently, you know it's completely landlocked.

ASKING ABOUT MILLER'S SQUARE

If a player **asks you about Miller's Square**, you can give the following **clues** without asking for a move, based on the character he is playing. To gain access to the other clues, the player must **Investigate** as explained below. In the following locations, **each location's clues are shown in yellow boxes**.

Det. Enkidu works at the Miller's Square precinct, Precinct 23. She's aware that Miller's Square is a crime-ridden neighborhood with a tiny policing budget. Its denizens are often preyed upon by mobsters.

Tlaloc is clued in to what goes on in the criminal underworld of Miller's Square. Word has it that a new crime syndicate moved into the neighborhood recently.

Lily Chow is convinced the note was left by a kid. She doesn't know much about Miller's Square but she knows a child in distress when she sees one.

Job serves as a priest in Miller's Square and has ties in the community, especially through his friend, Sam Saddle, the owner of the One Stop Shop corner shop. For the past few days, neither Sam nor his wife, Linda, have been answering their phones.

Reading the note again, **Baku has a sense that the sharks mentioned are more than just an allegory.** They're real, maybe even monsters.

INVESTIGATING THE NOTE

If a player investigates the note or whoever left it, have them make the Core Move **Investigate**. Stop the story, and move over to the players' booklet, starting at **Exhibit #6: Taking Action** on page 13.

Once the player rolls the dice, interpret the results according to the move:

On a hit (10+ or 7-9), let them spend their Clues by asking questions. Base your answers on your understanding of the case and try to incorporate some of the following clues.

On a 7-9, you may also choose a complication. In this case, the easiest option is to give them only fuzzy clues by speaking generally or vaguely.

There are **fingerprints** on the note but they do not appear in any database. According to their size, they belong to a kid.

If someone acts quickly enough, they can spot a 10-year-old boy leaving through the building's backdoor. He can be followed to LaZeR HoT Pizza in Miller's Square. This is Willie Bryant; if the crew catches him, he will behave as explained under LaZeR HoT Pizza.

On a miss, choose a hard MC move. Some options may be to...

- **Complicate Things, Big-time** by having the character's personal life demand attention, adding an obligation she has to deal with.
- **Burn a Tag** related to the investigation, if you feel the character may have temporarily exhausted this ability or resource. A burnt tag cannot be used until it is recovered during downtime.
- **Give them a Status** if their investigation got them into trouble. At this point, keep it light and make it a tier-1 status, such as *preoccupied-1* or *suspect-1*. If you choose this option, stop the story and move over to the players' booklet, starting at **Exhibit #7: Statures** on page 20.

Once you complete one player's move, continue as explained in How to MC a Scene (page 4): describe the outcome, make a soft move (if you wish), describe any changes to the scene, and start over, giving the spotlight to another player.

OTHER ACTIONS

The players may come up with their own actions, such as chasing the person who left the note, or making calls to contacts to ask about Miller's Square. Choose a move for each action and follow the instructions in **Exhibit #6: Taking Action** on page 13.

MOVING ON

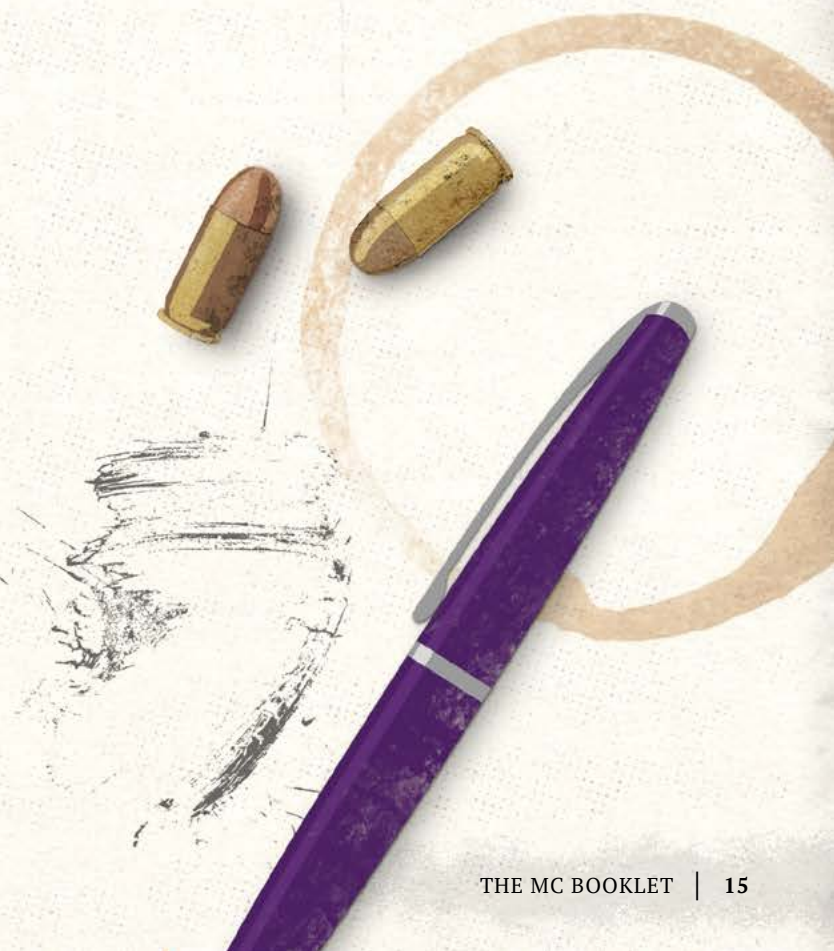
When the players are ready to move to the next scene, discuss where the crew goes next. The players can speak as their characters, enacting the discussion at the office.

Describe the characters picking up their belongings and heading out to hit the rainy streets.



Congratulations, you just MC'd your first *City of Mist* scene!

Move on to Depth 1. If the crew is heading over to Miller's Square without any specific destination in mind, you can start in the square proper. If they are going to a specific location, start there.



DEPTH 1: CIRCLING BACKFINS

In this Depth, the crew come to know of the super-powered thugs that have moved in to Miller's Square and the wrongs they have committed there.

NEW RULES

Taking Action: If the PCs still didn't make a **Core Move**, they will do so during this Depth. When someone makes a move for the first time, stop the story and move over to the players' booklet, starting at **Exhibit #6: Taking Action** on page 13.

Statuses: If the PCs still didn't take or give a status, they will do so during this Depth. When someone takes or gives a status for the first time, stop the story and move over to the players' booklet, starting at **Exhibit #7: Statuses** on page 20.

📍 THE SQUARE

There isn't a lot going on at the square. It serves as a transition to the businesses and to set the mood of this neighborhood in crisis.

Start the scene by describing what the crew sees when they arrive:

It's still early in the afternoon when you arrive. The rain falls softly on Miller's Square, clogged gutters spilling noisily into tight alleys. Countless puddles cover the broken pavement, forcing you to be mindful of your steps.

This rundown working-class neighborhood is a jigsaw puzzle of tenements and townhouses divided into apartments. At the intersection of its two main streets there lies the eponymous square, drab and

lackluster, surrounded by a handful of stores.

The first thing to catch your eyes is the corner shop convenience store, One Stop Shop, which seems to be closed off by police tape, a recent crime scene. Nearby, the only places that show any sign of life are LaZeR HoT Pizza, Century Laundromat, and the Miller's Square Liquor Store. Two more businesses – Los Ramos, a florist shop, and Sandra's Hair Salon, are closed, although it seems a bit early for that.

Ask the players "What do you do?"

The people of Miller's Square vary in what they know about what's going on, in their opinions of the state of things, and in their willingness to cooperate with the crew. Some won't say much for fear of the Falzoni thugs, while others will seize the opportunity to vent about the troubles here.

If the crew is looking for answers from the local population, have them pointed to the local businesses and the NPCs described there, or improvise new NPCs based on the existing information.

TOUGH CROWD

During the investigation the crew may seek information from the residents of Miller's Square and its police force. If you want to make life harder for the crew, give the residents the status *reluctant-to-talk-1*; this reflects the general fear on the street instilled by the Falzoni goons (but don't tell that to the players until they discover this for themselves). Give dirty cops *my-lips-are-sealed-3*; they are covering their own behinds, after all. The only locals who are not intimidated are Willie Bryant in LaZeR HoT Pizza and George Kim at the Liquor Store.

When a character talks to an NPC who has a status, reveal this status when the player declares their move. The player may then decide to avoid going forward if the odds are against him. Once the dice are rolled, though, they're committed.

MC SKILL: USING THE BASIC HARD MOVES

Your hard moves give the story an edge and a sense of danger. When you get a chance to make a hard move, you can use it to make things difficult for the crew (it's up to you by how much). Here are some ideas for hard moves to use in the locations of this Depth.

Remember, you can make a hard move also by warning the PCs with a **Complicate Things** soft move, and then upgrading one of your next soft moves to a hard move if they don't respond (**Hit Them After a Fair Warning**).

Give a Status

- The police is now watching you (*warning-1* or *suspect-2*)
- You hurt yourself while taking the action (*grazed-1* or *bruised-2*)
- The person / people here avoid you (*avoided-1* or *shunned-2*)

Burn a Tag

- **Enkidu:** You're getting tired and sloppy. Your *search for evidence* is no longer efficient.
- **Tlaloc:** People here got the gist of who you are. Being a *relentless schmoozer* won't work for a while.
- **Lily Chow:** You're done running from scumbags like these. You no longer want to *evade pursuers*.
- **Job:** This neighborhood has grown jaded. You need to figure things out before you can *smell guilt a mile away* again.
- **Baku:** You've hit your head hard, impairing your *instinctive dodge*.

Complicate Things, Big-time

- Introduce the *Enforcers Shakedown* triggered scene
- The police catch the crew red-handed, put them on the spot, or try to frame them

Deny Them Something They Want

- A witness clams up until the end of the scene or flees the scene
- An important piece of evidence is stolen or destroyed

TAKE IT FROM HERE

Use your common sense and cinematic flair to decide when to introduce complications and challenges using your soft moves, driving the players to make their moves. With each player's move, follow up on the outcome, deal out hard moves when possible, and let the story unfold.

Whenever a scene concludes, ask the players where they go next and start the next scene there. Have fun!

MC SKILL: PACING

To keep your group engaged, make sure you strike a balance between investigative scenes and action scenes. In the beginning of the case, the crew will naturally focus on investigation, but you can break up the slow hunt for clues with some action: use the *Enforcers Shakedown* triggered scene or the suggested fight in the *Liquor Store*.

📍 LOS RAMOS

Los Ramos is a beautiful and vibrant florist shop, perhaps the only bright spot in the dreary gray life of Miller's Square. But now it stands in ruins with its storefront broken and boarded up, and wilted flowers floating in rain-filled buckets at the front.

Los Ramos is the site of a clash between Honey Lip's enforcers and **Julio Ramos**, the dashing and hot-blooded owner. Since flowers are a luxury for many, the store was struggling even before the Falzoni moved in. Nonetheless, Julio stuck to his principles when Honey Lip showed up and, being the hothead he is, got into a fight with the enforcers. He is currently hospitalized in the City General Hospital with multiple fractures and a concussion, emotionally crushed and despondent. His 16 year-old niece, **Clara Ramos**, is barricaded in their apartment above the store, terrified to even step outside after what the enforcers did to her uncle.

Questioning Ramos or Clara won't be easy. Ramos is *concussed-2* and too much excitement could destabilize his condition, while Clara is *barricaded-2* behind her door and *terrified-2*. They both *don't trust the cops*.

The locals love Julio, the tall, romantic owner who always shines with love and smiles at anyone who stops to enjoy the flowers. They will also say **he's a hothead**, too furious to think of what's best for him and his family, which landed him in the hospital. No one saw who beat him up.

Only Julio or Clara know his attackers were Falzoni thugs, the kind who hang at Rusty's Bar.

Julio can describe the smooth-talking leader of the thugs, the loan shark who offered him money, but he doesn't know his name (Honey Lip). He remembers him as being almost hypnotic, but, seeing the Devil in him, Julio gathered all his strength to push back, which is when the fight started.

Julio is convinced the thugs have the Devil in them. Despite his rage and his ability to hold his own in a fist fight, his blows didn't seem to scratch them.

Clara reported the incident to the police, but has not heard from them since.

Searching by the storefront would turn up something from Rusty's Bar: a matchbook, a beer bottle from a brand sold there, or a napkin with the logo, a phone number, and a lipstick kiss.

📍 LAZER HOT PIZZA

The only hopping place in the neighborhood, LaZeR HoT Pizza constantly attracts many of the locals with steaming scents of mozzarella and fresh tomato sauce. Running around from kitchen to counter and back is a young curly-haired man in a bright red apron. A young kid in a similar apron is proudly operating the register and shouting orders over the speaker.

LaZeR HoT Pizza is a relatively new enterprise run by the young and industrious **Michael Bryant**. Michael's ambition and lack of experience played right into Honey Lip's trap and he borrowed a hefty sum. Just recently he missed a payment, begging the enforcers for more time, which they granted (with increased interest, of course). It's just a matter of time before he becomes their next target.

- On their last meeting, Michael has been *influenced-3* into keeping his lips sealed by Honey Lip's godlike charisma. The effect has still not worn off.
- If the crew tries to talk to him, reveal the status but do not reveal its source or nature without further investigation (the same status may be achieved with a mundane persuasion trick).
- If anyone scores a miss (or as a complication on a 7-9), Michael may flee or even call Honey Lip at the number he has (Rusty's Bar) and let him know about the snoops in hope of gaining his favor and some extra time.



- Freeing Michael from Honey Lip's influence requires a **Change the Game** move with a relevant tag (presumably Lily Chow's *knowledge of the arcane arts* or Baku's *adapt to my prey's abilities*). If no PC can do so, they may be able to **Convince** George Kim from the Liquor Store to try, once they discover he's a Rift.

Michael is convinced he doesn't need help. He already has a friend (Honey Lip) who he sees as a role model, a stand up guy who does nothing but help the community where city hall and the banks fail them. He describes him as "a godsend", and won't give him up to the crew.

Michael is brainwashed. This becomes more evident as the crew learns about his involvement with Honey Lip and his enforcers, and after they find out his "friend" is a manipulative crook.

Lily Chow's or Baku (or George Kim) can detect a mystical influence working on Michael. It seems the pizza man came in contact with the enthralling power of a deity.

If the PCs release Michael from the hypnosis, he can tell the crew about Honey Lip. He can name the *consigliere* by his alias and describe him. Michael has a phone number where Honey Lip can be reached, but he doesn't know where he stays.

If the crew discovers Michael has a number for Honey Lip, they can trace it to Rusty's Bar or even talk to Rusty (see the entry for Rusty's Bar).

Michael's ten-year-old kid brother, **Willie**, is the one who left the note for the crew. He's worried about his older brother, especially since he heard about what happened to Sam Saddle of One Stop Shop. Michael has sworn Willie not to talk to anyone about Honey Lip, so Willie is *keeping-his-mouth-shut-1*, despite wanting desperately to talk to the crew.

Willie swore to Michael not to say anything and may also be afraid of the crew, which is why he has not approached them face-to-face.

Willie overheard his brother and Sam Saddle talk about "loan sharks" (he thinks they said "lone sharks"), which eventually made him leave the note at the All Seeing Eye Investigations doorstep.

To help his brother, **Willie has pawned his rare comic books at Second Chance Pawnbrokers.** When Michael refused his help and tried to buy them back, the price was doubled, which forced Michael to borrow more money.

📍 ONE STOP SHOP

There's a subdued sadness in the air around the One Stop Shop cornershop, which is sealed off with police tape as an active crime scene. Something horrible happened here, but all that is left is a thundering silence, drowning in the rain.

The One Stop Shop Cornershop has the most tragic of stories. A few days ago, the well-loved plump owner, **Sam Saddle**, was found dead



hanging from a cord in the back room of the store. Apparently, Sam borrowed a ridiculous amount of money from Honey Lip. When the mobster's influence wore off, Sam realized the disastrous consequences of his actions. Seeing no hope, he seemingly took his own life, leaving a wife and two teenage kids deep in debt (see The Back Room below for what really happened).

The cornershop is now closed off with police tape, although the cops at [Precinct 23](#) are just waiting for the drama to die down so they can stop pretending to investigate. At the Saddle home, an apartment two blocks away, **Linda Saddle** knows the full story on how Honey Lip lured her husband into taking a cash loan and later sent his goons to dog Mr. Saddle's every step.

Entering the crime scene may be easy if Det. Enkidu is present, but without her, the others would be breaking the law. You can let it slide or emphasize it by asking them to **Take the Risk** if they enter. On a miss, you can have the cops arrive or tack a *watched-by-the-police-1* status on the crew.

Investigating inside the store, talking to locals, talking to Linda Saddle (at her home) or talking to the police could yield the following clues:

The store was closed recently after the owner, Sam Saddle, committed suicide in the back room. The products on the shelves are still fresh.

Sam Saddle was a kind and well-loved member of the community, but a lousy businessman. He would regularly give folks a discount. He was always happy and smiling, so it came as a shock to hear of the manner of his death.

Locals can divulge that Sam Saddle recently had recurring visits from unsavory thugs.

Checking the store ledger or computer, or talking to Linda Saddle, will reveal Mr. Saddle was facing bankruptcy, had a sudden unexplained windfall, but then rapidly lost what he just gained. Further investigation will show he received money in cash.

THE BACK ROOM

This dank storage room is where the dear old Mr. Saddle took his own life. What drove him to such an act of despair? The cord he used was cut by the police when they took his body down, but half of it is still solemnly hanging from the support beam. An overturned chair tells the rest of the tale.

Surprise, surprise – Sam Saddle didn't take his life, he was murdered by **Delia**, the leader of the Falzoni enforcers and the Rift of a shark god. Delia has the ability to drown her victims even in an empty room but it will take the crew some investigating before they can uncover this truth. For now, let them discover a handful of creepy clues.

The knot on the cord seems haphazard. It's unclear if it could have supported Sam Saddle's weight long enough to kill him.

There's a damp puddle under where the body was hanging. It's sea water.

To learn more about the cord or the water, one would need to see the body, presumably at the morgue in [Precinct 23](#).

Otherworldly senses could pick up a trace of a malign force that was present in the room. Sam Saddle's spirit is strangely absent from this place (see The Aftermath on page 42).

📍 CENTURY LAUNDROMAT

Century Laundromat is no more than a glorified hole in the wall, awash with flickering fluorescent lights, the sound of old washing machines, and the smell of detergent. A gray-haired lady in an austere dress keeps a watchful eye on the place and dispenses change. There's something calming about watching clothes tumble, but you can't help but wonder if, like the people

of Miller's Square, they too wish to escape their circular fate.

Century Laundromat appears to be the least-affected business in the Square. Owned by not-very-nice but decent-enough **Catherine Boyle**, a distinguished elderly lady, this is where most everyone in the neighborhood washes their laundry. Catherine tried to refuse Honey Lip, but he manipulated her into accepting his protection offer. She's been struggling to keep up with payments, or at least that's what she tells the enforcers.

Catherine has been doing her own investigation of Honey Lip. She knows he and his crew hang together at Rusty's Bar. She tried to scope out the place, but she was sniffed out by the leader of his thugs, whom she describes as "a brutish woman" (Delia).

Catherine is on the verge of a mental breakdown. She simply can't explain to herself how, despite being strong-willed and disciplined, she was swayed by someone like Honey Lip. She couldn't help but find him irresistible, and this makes her question her own sanity.

Folks here like to gossip. Clues from other Depth 1 locations that are public knowledge can be revealed here through gossip. A chatty or stealthy PC can hear whispers about Sam Saddle killing himself in One Stop Shop, about Carlos Ramos fighting with the thugs and being hospitalized (Los Ramos), and about Sandra skipping town due to relationship problems (Sandra's Hair Salon).

📍 SANDRA'S HAIR SALON

At the corner of the square, under a large sign spelling SANDRA'S, stands a confused woman, gazing at the "CLOSED" sign hanging on the other side of the glass door of a hair salon. The lights are out. "But I made an appointment..." she mumbles to herself, walking away.

Sandra's Hair Salon has been closed for over a week, ever since Sandra Khoury, the owner, fled Miller's Square to avoid Honey Lip and his men. Sandra, a chain-smoking beauty who loved to dazzle the locals and give them something to talk about, became romantically involved with Honey Lip's. The hypnotic loan shark had her pawn her jewelry at Second Chance Pawnbrokers to pay for his drinks at Rusty's Bar. When she realized what uncanny influence he had over her, she decided to cut her losses and skip town, abandoning her business.

Rumors about Sandra and her escape can be picked up from locals around Miller's Square, or from worried clients hanging outside the salon. Some say she was in debt, others talk about her connections to the mob, and others yet say an old flame came back and whisked her away to a life of riches and fame.

Breaking into the salon, the crew may find a receipt from Second Chance Pawnbrokers for a nice sum of money (paid for the jewelry) but the cash register and the small safe in the back are empty.

📍 MILLER'S SQUARE LIQUOR STORE

If anything can drown the sorrows of Miller's Square, it must be here. The bell at the door of the Liquor Store keeps ringing as clients come and go. Amidst beer fridges and cases of wine there's a narrow counter, where a tall quiet man in glasses and a leather jacket is reading a book. When you enter he gives you a long, hard look.

The only business in the square to have endured the Falzoni mob, **Miller's Square Liquor Store** is a dense warren of beer six-packs, wine bottles, exotic liqueurs, and hard spirits. One of those hard spirits is the owner himself, **George Kim** (Sansin), outwardly a mild-mannered tattooed eccentric in his thirties brandishing a stylish emo haircut, inwardly a Korean mountain spirit friendly with tigers. When the enforcers first

showed up at his place, he gave them the shock of their lives and kicked their butts so hard they never came back. Even Honey Lip's charismatic charm failed to convince him, and the *consigliere* left the place enraged. But Mr. Kim knows there's another enforcer in the neighborhood (Delia) which may prove to be stronger than him, and that sooner or later she'll come around to pay his store a visit. He's been *on-edge-2* since.

The Liquor Store offers an opportunity to have a fight scene, if you did not have one yet. George knows about the supernatural nature of the Falzoni mob, but since his awakening he has not met any Rifts other than the mobsters, so there's a good chance he'll mistake the crew for Honey Lip's hired muscle and start throwing punches around. If a player rolls a miss or 7-9 while **Investigating** here, this could be a great complication to introduce. If this evolves into the crew's first fight, refer the players to **Exhibit #8: Playing Through a Conflict** on page 21 of the players' booklet (see also **MC Skill: Running a Fight Scene** on page 25 of this booklet).

Once the air is cleared (give or take a few bruises, if a fight ensued), the crew can garner the following Clues from George. The same clues can be learned from locals, but as Sleepers, bystanders have missed all the juicy details.

George had a fight with the uncanny Falzoni enforcers. He can confirm their godlike strength, describing how they broke through walls, bent the barricade on his store front, and endured slashing attacks that would tear a man's chest open.

Honey Lip then paid George a visit, but George resisted his hypnotism and the *consigliere* left the place in rage. George knows Honey Lip by his alias and can describe him, but he has no idea where to find him.

George recently became aware of a "little god" living inside him, but he didn't know there were others like him before he met the enforcers, Honey Lip, and the crew.

Neighbors told George that the last person to visit Sam Saddle in his store (One Stop Shop) was a dangerous-looking female enforcer. George has never met her.

George blames himself for not being there to save his friend, Sam Saddle.

According to George, the cops in Precinct 23 have done nothing to investigate Sam's death.



ENRAGED GEORGE KIM ★★

George Kim is a tall and awkward shopkeeper – until he channels Sansin. When this happens, the very air in the room seems to be drawn towards him, a brisk wind straight from the cool mountain tops. Usually, a sense of harmony and stability takes over the place, but when Sansin is angry the earth itself seems to shake under your feet.

HURT OR SUBDUE 4 / CALM DOWN 3

- **Hard Spirits:** When George Kim takes a status of physical harm, subdual, or suggestion, reduce its tier by 2.
 - **Immovable Mountain Technique:** When you try to forcibly move George Kim, you instead take one of his martial arts statuses (see below).
 - **Meet My Friend:** As a hard move or when he exceeds tier 1 on his *hurt-or-subdue* spectrum, George Kim can summon his tiger spirit to his help (Introduce a new Danger: White Paw).
 - **Bodyguard:** When George Kim takes a status from which his tiger can protect him, the tiger takes the status instead.
-
- Use quick and accurate Taekkyeon (martial art) moves to neutralize a threat (*prone-2, dislocated-limb-3, or can't-breathe-3*)
 - Threaten to hurt someone if they don't leave his store at once

WHITE PAW ★★

George's tiger spirit, "White Paw", usually enters the scene by stepping out from around a corner or through a door, accompanied by the same brisk mountain wind that follows George. He manifests as a regal and ferocious Siberian tiger, 15 feet long and weighing hundreds of pounds.

As a spirit, White Paw possesses many powers unknown even to George, but he did reveal his ability to walk through walls and physical barriers. If White Paw is hurt to the point of defeat, he vanishes like a cool mountain breeze.

HURT OR SUBDUE 4

- **Formidable:** When White Paw enters the scene, everyone present but George Kim takes *apprehensive-2*.
 - **Hard Spirits:** When White Paw takes a status of physical harm, subdual, or suggestion, reduce its tier by 2.
-
- Throw someone around like a rag doll (*disoriented-3*)
 - Pounce at someone seriously threatening George Kim, clawing and biting (*mauled-3*)
-
- Menacingly approach, growling and ready to pounce

TRIGGERED SCENES

Some scenes start not because the crew chose to visit a location, but because you make trouble come to *them*. These triggered scenes take place wherever the crew is.

Start a triggered scene when you think it would be **most interesting**. To do so, simply wait until you have the spotlight and then narrate the complication as a soft move.





ENFORCERS SHAKEDOWN

Suddenly, you hear loud voices coming from a nearby alley. You spot a handful of burly thugs in buttoned shirts and dress slacks corner someone. “Honey Lip says it’s time for you to pay up. You got the money?” As their victim cowers with fear, one of the thugs breaks out a brass knuckle buster.

Sooner or later, the crew will run into the Falzoni enforcers in action. It might happen in one of the following ways:

- The crew can walk right into the enforcers’ shakedown as the thugs try to squeeze more money out of the NPCs at [LaZeR HoT Pizza](#) or [Century Laundromat](#), at Julio Ramos’ hospital bed, or at the home of Linda Saddle (Sam Saddle’s wife).
- The enforcers hear about the crew snooping around and come find them at a local business, their office, or even their homes, with the intention of shutting them up for good, either by threats or by action.
- The crew unexpectedly crosses paths with the enforcers on the streets of Miller’s Square, and the enforcers decide to teach them a lesson for snooping around.

Choose the number of enforcers at the scene; it can range from two to the number of PCs currently present. Treat each enforcer as a separate Danger. If this is the crew’s first fight, stop the story and move over to the players’ booklet, starting at **Exhibit #8: Playing Through a Conflict** on page 21 (see also **MC Skill: Running a Fight Scene** on the next page).

The enforcers behave like gods who own the streets, as they’ve faced no resistance so far (except for George Kim, for whom they have a solution in Delia). An interaction with them can escalate into a fight very quickly. However, there are other ways to get around the enforcers,

such as tricking them, threatening them, or even striking a bargain with them.

In a conversation, the enforcers are mean-spirited, proud, and superior. See also their custom move **Tight Lips**, which can make it hard to **Investigate** them.

Asked about what they are doing in Miller's Square, the enforcers will feign innocence with mocking legal terms and claim they are merely "running errands" or "having a discussion with their employers' debtors"; they are "not at liberty to say" who this employer is.

The enforcers won't say a word about Honey Lip or the ranks above him. They know how their employer deals with betrayal so it would be hard to get them to talk.

If frisked, one of them has something from **Rusty's Bar**: a matchbook, a beer bottle from a brand sold there, or a napkin with the logo, a phone number, and a lipstick kiss.

If threatened with arrest, the enforcers will chuckle and suggest the crew call **Officer Kaminsky**, a beat cop from **Precinct 23**, who seems to be their ally.

In a fight, the enforcers are soon revealed to be stronger and tougher than humanly possible. They seem to brush off most physical harm; even lethal gunfire leaves mere bruises on them.

Mythically-sensitive characters can discern that the enforcers' bodies are invigorated and vitalized by some divine force with faint hints of immortality.

If defeated, the enforcers will spit and curse, threatening the crew that "the sharks now caught their scent."

UNDERWORLD ENFORCER ★

HURT OR SUBDUE 3 / THREATEN 4

- **Olympian**: When an Underworld Enforcer takes a status of physical harm, subdual, or suggestion, reduce its tier by 1 if its nature is legendary or by 2 if it is mundane.
- **Tight Lips**: When you **Investigate** an Underworld Enforcer by asking about her employers, she first gets *my-lips-are-sealed-5*.
- Bully (*threatened-2*), grapple and lock (*restrained-3*), beat up (*broken-arm-3*), or shower someone with bullets (*gunshot-wound-3*)
- Eliminate a vulnerable target (*shot-in-the-gut-4*)
- Threaten a debtor to pay up, or else
- Close in on someone, cracking knuckles

MC SKILL: RUNNING A FIGHT SCENE

Intrude to reveal custom moves when they trigger.

- Whenever a Danger's custom move is triggered, narrate the outcome to the players and follow its rules.

Use soft moves to announce a threat:

- Before and after each player action, you may announce an incoming threat from the Danger with **Complicate Things**. Do this to spur the players into taking action.
- You can use the soft move suggestions in the Danger profile or describe your own based on the circumstance.
- If the players ignore the threat or fail to respond to it, make good on it with **Hit Them After a Fair Warning**, upgrading one of your next soft moves into a hard move.

Use hard moves to harm the PCs:

- Dangers can only harm the PCs by making a hard move (usually **Give a Status**).
- Most commonly, this happens when a player rolls a miss or when a player chooses not to protect themselves during their own action, when **Going Toe to Toe** or **Hitting With All They've Got**, etc.
- You can use the hard move suggestions in the Danger profile or describe your own based on the circumstance.

DIG DEEPER: THE MYTHOI IN THIS CASE

Hades (as Anatoli Vidales): Hades is the Greek god of the underworld, which is named Hades as well. He presides over the souls of the dead. Though technically not an Olympian (since his home is in the underworld), Hades is nonetheless a sibling of many of the Greek gods who reside on mount Olympus.

Ambrosia: Ambrosia is the food consumed by the Greek gods of Olympus. It grants immortality to those who eat it.

Dakuwaqa (as Delia): Dakuwaqa is a Fijian shark-god who is also the protector of fishermen. An aggressive and ferocious fighter, he originally set out to attack and conquer a Fijian island before an octopus goddess bested him and forced him to become the protector of the seas.

Sansin (as George Kim): Sansin is a revered Korean mountain spirit, which usually appears as an aged man accompanied by tigers. This mountain spirit protects local villages from evil spirits and ensures good harvest, but when angered it can send its tiger to wreak havoc.

The Fox and the Cat from Pinocchio (as Dwight and Lyle Wilson): In *The Adventures of Pinocchio*, the wooden boy is deceived by a pair of con “men”, a fox and a cat, who try to rob him and even kill him while pretending to be his friends.

Cerberus (as K9): Cerberus is the monstrous three-headed dog that watches over the gates of Hades, making sure no living mortal enters Hades and no soul of the dead leaves it.

Cerberus and Delia: In Greek mythology, Delia is also the name of a mortal who is associated both with sharks and with Cerberus. Cerberus fought and killed a shark that had caught Delia and the two then became close. Later, while Cerberus was away, Hades had a different monster kill Delia. Cerberus agreed to serve Hades as his guard for a thousand years in return to freeing Delia’s spirit from the underworld. In your *City of Mist* case, you can choose whether this means K9 and Delia have a relationship that is more than professional.

MC SKILL: USING A HARD MOVE TO BUILD UP DRAMA

You can use the hard move **Make Something Horrible Happen** to emphasize Miller’s Square’s miserable fate and the grave danger hovering over its residents physical and moral well-being. When you use this hard move, the tragic event you describe happens in the absence of the crew or when it’s too late for the crew to help. You can then play a scene where the crew arrives in time to pick up the pieces and let the drama ensue.

Make Something Horrible Happen

- Century Laundromat: Catherine Boyle suffers a stroke and is in critical condition.
- LaZeR HoT Pizza: The pizzeria goes up in flames, torched by the enforcers.
- Los Ramos: Enforcers kill Julio Ramos at his hospital bed.
- Miller’s Square Liquor Store: Delia overcomes George Kim (takes him to the Old Aquarium). The crew finds the scene of their fight scattered with torn, wet tiger fur.
- One Stop Shop: Linda Saddle and her kids are out on the streets after the bank took their home to cover Sam Saddle’s debt.
- Rusty’s Bar: The bar goes up in flames, torched by Michael Bryant (whether or not his pizzeria burned too), who is then arrested.
- Sandra’s Hair Salon: Sandra Khouri is seen back with Honey Lip, retaken by his Olympian charisma.

DEPTH 2: DIVING DEEPER

In this Depth, the crew follows up on some of the key leads to uncover more of the work of the Falzoni divine mob.

By the time they reach this Depth, the crew has at least a clue about the illegal racketeering operation in Miller's Square and its supernatural twist. If they don't, they may have to return to locations in Depth 1 to complete the picture.

NEW RULES

Downtime: This may be a good point for the crew to break away from the case and focus on recovery and on their personal lives. Stop the story and move over to the players' booklet, starting at **Exhibit #9: Downtime** on page 22.

Weakness Tags: It's time to increase the difficulty level. The next time a player makes a move, head over to the players' booklet, starting at **Exhibit #4: Character Development** on page 10. From here on, when the PCs make a move and you think they are having it too easy – or simply when it feels appropriate – invoke their weakness tags. When they gain enough **Attention** from invoking weakness tags, they can choose improvements.

CUTSCENE: HONEY LIP

To build up the suspense as you begin playing in this Depth, you can take the spotlight and describe a scene that occurs away from the crew and without their knowledge (the players know, but only as the audience). Player characters cannot normally act during a cutscene.

Somewhere in a dank brick basement, lit only by a single dangling light bulb, a door opens and shuts and hurried footsteps are heard. The

camera pans sideways to reveal a cocktail table with a crystal bottle of whiskey, a low-ball glass packed with ice, and a long-fingered masculine hand holding a smoking cigarette between two gold rings, hovering over an ashtray. An old pistol rests on the table nearby.

"They're snooping around, boss." The messenger says.

The hand goes up and out of the frame as the man is heard taking a long drag, and then blows out a swirling jet of cigarette smoke.

The hidden man says with a silky, reverberating voice, "Tell Delia to deal with it. She's been looking for something to sink her teeth into."

The screen then fades to black.

COUNTDOWN STATUS: DELIA

Following the cutscene, take a tracking card and mark it with "Delia". Tell the players:

This is a countdown status. When it maxes out, Delia will find you and it will mean trouble. Whenever you slip up I will add to it, but you won't know at which tier it maxes out until it's too late.

You can add tiers to the status as a hard move whenever the crew is doing things (even unintentionally) that help Delia find them, such as wasting time (1 tier), pissing off corrupt cops (2 tiers) or getting into a loud fight (3 tiers). Remember to give the crew a fair warning before doing so.

Delia's countdown spectrum maximum is 4 (shhh, don't tell the players). When this status reaches tier 4, Delia will find the crew and you can play the triggered scene Shark Attack.

📍 SECOND CHANCE PAWNBROKERS

Second Chance Pawnbrokers is just a short dip in the rain away from the square. Inside, you find yourself beset from every direction by dust-gathering memorabilia, antiques, and other personal prized possessions. A long glass counter lines the back, twinkling with precious memories sold by people with no other choice.

Second Chance Pawnbrokers is run by brothers **Dwight and Lyle Wilson** (the Fox and the Cat from Pinocchio), a pair of no-good con men who are collaborating with Honey Lip: by setting a high price on repurchases of pawned possessions, they drive clients to seek loans from Honey Lip. Honey Lip then pays the Wilsons a cut. (Ultimately, Honey Lip and the Falzonis are interested in indebted souls, not their money).

Dwight and Lyle are greedy hustlers who also dabble in various forms of swindling people out of their money; the pawnshop is just one of their fronts. Although their Mythos powers are only awakening, they already have a penchant for luring people into making bad decisions.

While the crew is here for answers, the Wilson brothers will try to swindle them out of their prized possessions, such as Det. Enkidu's *police badge* or *standard issue pistol*, Job's *silver cross*, or Baku's *nunchaku*. Note their custom moves that help them do so. **Smells Fishy** particularly refers to a type of incense they concoct and burn at the pawnshop, which has the effect of loosening up hard negotiators and sentimental victims who clench to their possessions.

If the crew get Dwight and Lyle to talk, here's what they know:

The Wilson brothers have a deal with Honey Lip to send desperate and broke people his way. All of those they send end up getting loans. Honey Lip and his crew can be found at Rusty's Bar.

The brothers wish they had Honey Lip's incredible powers of persuasion; they both envy and idolize the mobster.

The cops of Precinct 23 never bother them here. Honey Lip seems to have struck some deal with them.



Items pawned: Out of the Miller's Square business owners, Sandra from Sandra's Hair Salon pawned her jewels, Michael Bryant's kid brother (Willie) from LaZeR HoT Pizza pawned his rare comic books (but Michael bought them back), and Sam Saddle from One Stop Shop pawned his wedding ring.

LYLE AND DWIGHT ★★

HURT OR SUBDUE 2 / THREATEN 3

- **Smells Fishy:** When in Second Chance Pawnbrokers, Lyle and Dwight start with *suggestive atmosphere*. If this tag is burned, the MC may renew it as a hard move.
- **You Could Use The Cash:** As a soft move, Lyle or Dwight convince a victim to give or sell them an item for practically nothing. The MC may burn one item tag for every two tiers in your *trusting* or *distracted* status and then remove the status.
- **Cheap Trick:** As a hard move, one brother distracts you while the other escapes (**Deny Them Something They Want**) or sets you up for an attack (*distracted-2*).
- **Groveling:** When you attack or threaten Lyle and Dwight, they first beg for their lives, regaling you with stories of medical conditions. You become *remorseful-2*.
- Talk someone into making bad choices (*too-trusting-2* or burn one moral tag)
- Clobber someone on the back of their head when they're not looking (*seeing-stars-3*)
- Rub their hands in anticipation for a deal



PRECINCT 23

The Miller's Square police station, also known as Precinct 23, is a three-story red brick building set in the very heart of the neighborhood. Squad cars pulling in and beat officers going in and out of the double glass door at the front make this place look like a beehive of stand up police work. You wonder how much of it is just for show.

The **Precinct 23** police station is a ticking time bomb. With a third of the officers on the Falzoni payroll, **Captain Sheehan** is struggling to keep law enforcement in Miller's Square together. An internal clash seems inevitable following the suspicious death of Sam Saddle, one of the community's most beloved business owners.

A scene at the precinct can unravel in many different ways, depending on the crew's intentions when they arrive here. The dirty cops can be exposed, the crew can be arrested, Internal Affairs may be alerted, and so on.

Here are the major players at the station:

Officer Brian Kaminsky, a podgy and amicable beat cop, and **Officer Julal Patel**, his tough and silent partner, are on the top of Honey Lip's payroll. They know the Falzoni run Miller's Square now, although the Mist doesn't allow them to comprehend or even remember the mob's Olympian powers. These dirty cops and their co-conspirators will try to cover up their sins by any means necessary, including lying, deflecting, false arrest, framing others, and even murder. In addition to the details in the **Beat Cop** Danger profile below, the dirty cops have a *my-lips-are-sealed-3*.

Captain Sheehan is a stern but clearly exhausted woman in her fifties. She knows there are a few bad apples in her squad but she's turning a blind eye to how bad things really are. The captain will back her officers and try to get rid of any unwanted accusers (if **Convinced**, she'll opt to take a status over acting against her

subordinates). If the crew manages to open her eyes (see Exposing the Corruption below), she will need some time to process and eventually invite Internal Affairs to take the entire precinct apart and weed out the dirty cops. Use the **Detective** Danger profile below for the captain.

EXPOSING THE CORRUPTION

The drama of exposing the corruption in Precinct 23 can be played purely through role playing or it can be resolved by incorporating the rules:

- Give the dirty cops as a whole a status of *exposed* with a maximum of 5.
- When the PCs gain an important piece of evidence, give them a temporary story tag such as *incriminating evidence* or *a witness willing to talk*.
- When the PCs try to blow the lid on the corrupt cops, have them **Go Toe to Toe** if the cops are aware of it and are fighting back (e.g. with false allegations, distractions, lawyers, etc.) or **Hit With All They've Got** if the dirty cops don't see it coming. The crew may use their evidence tags to boost this action's Power.
- Each such action ends with the PCs inflicting a status on the *exposed* spectrum such as *raised-suspicions-1*, *watched-by-IA-2*, or *forced-leave-of-absence-4*. The tier of the status determines how much of the cops' corruption was exposed by that action.
- To completely expose the corruption, the crew needs to max out the cops' *exposed:5* spectrum. Until then, there are doubts and the matter is "still under investigation". If the crew fails to do this on their first attempt, they may collect new evidence and try again.

BEAT COP ★

CORRUPT 2 / HURT OR SUBDUE 3 / OVERRIDE AUTHORITY 1

- Physically subdue a target (*subdued-2*)
- Open fire using semi-automatic pistols or revolvers (*flesh-wound-2*)

- Call for backup
- Close in on a target
- Order someone to leave the premises or "freeze!"

DETECTIVE ★★

CORRUPT 5 / HURT OR SUBDUE 3 / OVERRIDE AUTHORITY 3

- **Powers of Deduction:** When the Detective surveys the scene for the first time or as a hard move, the MC will ask you one question. You must reply with a straight answer or a solid lead. The Detective knows your answer, even if your character didn't speak it.
- **On the Ball:** When the Detective enters the scene, give her *alert-1*.

- Put someone on the spot (**Force Them To Choose:** tell the truth or take *pressured-2*)
- Shoot a suspect or a threat with a firearm (*gunshot-wound-3*)
- Cuff a suspect or tighten the handcuffs (*handcuffed-2*)

- Observe a scene quietly
- Find a piece of evidence
- When alone, call for backup

THE MORGUE

The morgue holds the body of Sam Saddle, which is key to discovering what happened to him. Getting to inspect the body isn't easy: the crew must illegally break into the precinct or convince the captain to allow it. Furthermore, the coroner is a dirty cop paid to keep her mouth shut so she hides behind the confidentiality of the case, sharing information with no one (*my-lips-are-sealed-3*).

If the crew asks the right questions, they may uncover the unsettling truth: Sam Saddle didn't kill himself, he was murdered.

The coroner's report shows Sam Saddle died of asphyxiation caused by hanging. However, this is a revised report, not the original.

Retrieved from the computer or the dustbin, **the original autopsy report also states asphyxiation as the cause of death, but this was caused by drowning.** Sam Saddle's lungs were full of water.

The water found in Sam Saddle's lungs and that soaked his clothing is sea water. The closest sea water can be found at the Old Aquarium. The docks are on the other side of town.

There are no signs of struggle, leading the coroner to believe Sam Saddle either drowned at sea and was brought back to Miller's square or drowned in sea water while unconscious.

The electric cord was tied on Sam Saddle posthumously. There are no ligature marks on his neck showing strangulation.

If the coroner cracks, she reveals the murder was covered up by officers Kaminsky and Patel, but judging by the evidence she doubts they were the ones who committed the murder.

RUSTY'S BAR

Covered wall-to-wall with wooden panels and cheap wallpaper, and reeking of spilled beer, this mostly-empty old dive has the air of a Wild West saloon in a ghost town. You notice a few up-to-no-good hoodlums leering at you from their table at the back as you walk inside. A freckled ginger man in a black shirt is swabbing the bar intensively.

Rusty's Bar is just a front for Honey Lip's base of operation, a speakeasy at the back. The redhead

owner-slash-barman, who unsurprisingly goes by the name of Rusty, keeps watch here with a handful of Falzoni thugs. They have explicit orders from Honey Lip: get rid of any unwelcome attention, first by playing dumb (Rusty) and then by playing tough (the enforcers, use the Danger profile on page 25). Rusty also has a **panic button** behind the bar to alert Honey Lip of intruders.

Searching the walls in the back room of the bar is the only way to find the entrance to Honey Lip's Speakeasy without first knowing of its existence. There's a gap in the wallpaper marking the frame of the door.

While keeping their mouths shut, Rusty or the thugs may still betray the speakeasy by involuntarily looking at the back of the bar.

If the crew somehow threatens him into talking, Rusty will tell them about the **escape tunnel** that goes from the speakeasy into the sewers.

RUSTY ★★

HURT OR SUBDUE 2 / THREATEN 4

- **Answer With a Question:** When you spend a Clue to ask Rusty about him or his bar, the MC will ask you one question. You must reply with a straight answer or a solid lead. Rusty knows your answer, even if your character didn't speak it.
- **Tight Lips:** When you **Investigate** Rusty by asking about his employers, he first gets *my-lips-are-sealed-5*.
- Call the police (**Complicate Things, Big-time**)
- Call Delia (**Give a Status** to instantly max out her countdown status and have her arrive)
- If provoked, defend himself with the sawed-off shotgun behind the bar (*gunshot-wound-3* to main target, *flesh-wound-2* to anyone standing close to target)
- Pretend not to know

SHARK ATTACK

Delia may find the crew before they find her. A ruthless wanna-be despot, she perceives herself as the new protector of Miller's Square. She's eager to test her newfound powers against a worthy opponent so she's been waiting for other Rifts to show up in Miller's Square.

Delia is the Rift of the Fijian shark-god Dakuwaqa, who allows her not only to move and kill like a shark in water, but also to bring the sea to the streets of Miller's Square and fill up the space around her with sea water. Despite being a protector god, Dakuwaqa is nonetheless a ferocious killer who started his career as an aggressor against anyone in his domain. This aggression found a home in the heart of the violent enforcer.

When Delia arrives, she is accompanied by a handful of enforcers, who will join the fray only at her command (if she's losing). Delia will open by drowning her victims and then proceed to disable them, all the while mocking their grave mistake of messing with the Falzoni mob.

With her skin grey and slick, the muscular mob bruiser stands poised in front of you, thumbs under her suspenders. Many pointed teeth line her smug grin. Oddly, the gills under her ears seem to open up; just then you notice the air around you has turned into cold, briny water.

"The people of Miller's Square are now under MY protection. Don't you see? We are not just a mob. We are gods, we are the new pantheon of this place. Our mortal followers will pay tribute to us and only to us. Come, little fish, let's play!"

Delia will stop the submersion effect around anyone who is incapacitated (tier-5). If she and her thugs overcome the crew, they will take any survivors to the Old Aquarium where she can both teach them a lesson and get rid of them more discreetly, bite after bite.

If the crew overcomes Delia and her thugs and wishes to question her, she'll have *my-lips-are-sealed-5* unless they do so at the Old Aquarium, where they can have some privacy from Honey Lip's spies.

DELIA ★★★

HURT OR SUBDUE 5 / THREATEN 5

- **Submergence:** When indoors, Delia can fill up an entire room with sea water (the room does not have to be sealed). When outdoors, she can only fill her own space, and the space of one other person. Sleepers cannot see the water, but they can drown in it. Delia can breathe underwater.
 - **Drowning:** As a soft move, anyone in a submerged area takes *drowning-3*.
 - **Supreme Underwater Predator:** When you attack Delia in close quarters while underwater, you cannot choose to take a secure position to avoid a counter attack. Delia gives you *bleeding-gash-3*.
 - **Shark Instincts:** When Delia takes a status of physical harm or subdual that she can dodge, while also being underwater, reduce its tier by 3.
 - **God Complex:** When you first try to talk to Delia, give her *condescending-3*. The MC can renew this status as a hard move.
-
- Bite limb muscles to prevent her prey from escaping (*hobbling-3*)
 - Tear at someone's flesh (*bleeding-gash-3*)
-
- Circle around her prey, with teeth flashing



DEPTH 3: BETWEEN THE DEVIL AND THE DEEP BLUE SEA

If the crew has made it so far, they are getting close to uncovering the entire Ambrosia-powered mob operation at Miller's Square. They already learned about at least one of the two local leaders of the mob – the enforcer, Delia, or the *consigliere*, Honey Lip.

NEW RULES

In the upcoming showdown, the player characters may need to make sacrifices to give an extra boost to some of their actions. If you have not learned about burning for a hit and **Stop. Holding. Back.** yet, move over to the players' booklet, starting at **Exhibit #10: Burning for a Hit and Stop. Holding. Back.** on page 23.

CUTSCENE: SAM SADDLE'S FUNERAL

You can play this scene as a cutscene, if the PCs are indisposed, or as a triggered scene, if one or more of the PCs attends the funeral.

Church bells solemnly toll in the background as a modest car caravan makes its way through the rain to the cemetery. The people of Miller's Square stand struck by grief, clutching their umbrellas and supporting the widow, as the priest utters "ashes to ashes". From afar, the groundskeeper is watching, holding three black dogs who stare intently, silently. He turns and vanishes in the curling mist.

📍 THE OLD AQUARIUM

This place has been neglected for years, as evidenced by the rusty gate, the crumbling graffiti-covered walls, and the briny tanks covered in algae. There's a strange, dark feeling in the air, the sense of a festering threat, but that could just be your imagination.



Delia has made **the Old Aquarium** her home, or rather, her lair. If the crew arrives here as Delia's captives, she'll throw them into the big tank; if they arrive as her captors or come looking for her, they may trigger the trap (see below). Even if she promised to talk when they arrive here, Delia will delay her answers until the trap triggers. When the crew enters the Old Aquarium add the tags *dark and damp*, *debris everywhere*, and *caved-in walls*.

THE BOOBYTRAP

Delia paid a demolitionist to have her lair boobytrapped. Triggered by well-hidden motion sensors, explosive charges line the glass side of one of the smaller tanks, and set to detonate automatically if someone wanders the aquarium without first disabling the trap (via a keypad in one of the rusted power boxes). Once the tank shatters, its content floods the room and sweeps anyone nearby into the big tank, which is set in the floor at the center of the room.

Give the PCs at least one soft move warning before detonating the trap. This could be as vague as "you have a bad feeling about this" or a thicker clue such as "you see a blinking light in the dark". This should spur the PCs to **Investigate** or brace themselves somehow. Then:

- If they find the trap, trying to disable it requires **Taking the Risk**.
- If the trap is set off,
 - » Anyone forewarned about the coming tidal wave can attempt to **Take the Risk** to avoid being hit and washed into the big tank.
 - » Anyone unaware when the tank bursts takes *disoriented-3* and ends up in the big tank (**Complicate Things, Big-time**).
 - » Mechanical gears screech and rumble, as the reinforced glass lid of the big tank starts sliding back into place, sealing in whoever is inside. This glass is a Danger with a *break* spectrum with a maximum of 6 and a custom move: it ignores tier-1 and tier-2 statuses.
- If Delia was captive, she will take this opportunity to set herself free; remove or reduce any statuses she can reasonably shake off.

THE BIG TANK

Once in the big tank, the crew is at a great disadvantage. Delia is at her best while underwater and she has two great white sharks prowling the water in case anyone tries to escape (the sharks yield to her as a superior predator, if she is present).

As long as she's interested in talking, Delia can keep a bubble of air around her victims' heads by pushing the water away; once the talking is done, she'll do away with her victims and feed them to the sharks.

TALKING TO DELIA

When Delia has the crew captive in the big tank, or if her trap failed, she's ready to talk. Remove her *my-lips-are-sealed-5* status if she has it. When they get her to talk, the crew can learn the following truths:

Delia will confess to drowning Sam Saddle. She can recount how, when she visited him without Honey Lip, he refused to pay her any more money, how he stood up to her and said he would go to the police, to the newspapers, wherever it takes to expose them. She lost her composure at his insolence and drowned him to death. Honey Lip then had the police clean up the mess.

While Delia expected Honey Lip to be angry, **Honey Lip was strangely pleased with Sam Saddle's death.** Delia got the impression it sat well with some twisted plan or agenda he had.

Delia is not afraid to talk about the Falzoni operation. She knows once a year the mob family throws a grand gala for all the enforcers and *consigliere* in their service and that on that occasion they all consume a delightful dish called **Ambrosia**, which grants them godlike powers for another year, allowing them to better serve their boss, **Alessandra Falzoni**.

The next Ambrosia feast is set to take place two weeks from now, at the Falzoni Villa in the Old Quarter.

Talking about herself, Delia will reveal that she started out as an enforcer running on Ambrosia but the more she worked for Honey Lip, the more she began realizing she is more than just a mob bruiser. Her senses sharpened and she felt a draw to the great blue sea, often driving down to the docks to be alone. When she found the sharks in the neglected old aquarium, Dakuwaqa awakened in her, driving her to become “the biggest fish in the pond.” Honey Lip promised her just that, so she still follows him.

If tricked or if she becomes an ally, Delia will rat out her boss, telling the crew about Honey Lip’s Speakeasy under Rusty’s Bar, and about his escape tunnel to the sewers.

REPENT, MY CHILD

Delia is an arrogant and aggressive mobster with a god complex, not to mention a killer, but in her mind she sees herself as protector of her little pond – Miller’s Square. If the crew can pierce through her superiority, they may even change her mind about working for Honey Lip. It won’t be easy: give Delia a new spectrum, *inspire*, with a maximum of 6. This represents a new possible way of “defeating” her by inspiring her to redeem herself.

A LITTLE HELP HERE!

If the crew is about to become shark food, and you’d like to give them a little hand, have George Kim show up at the scene and assist. As an ally, the mountain spirit Rift and his tiger are represented as an additional temporary crew theme. Its tags can be invoked by anyone in the crew.

Power Tags: *immovable mountain spirit*, *Taekkyeon (martial arts)*, *White Paw*

Weakness Tags: *shy*

Special Improvement: Fateful Moment: You can burn the *White Paw* tag for a hit (normally, crew theme tags cannot be burnt for a hit).

GREAT WHITE SHARK ★★

HURT OR SUBDUE 4

- **Underwater Predator:** When you attack a Great White Shark in close quarters while underwater, you cannot choose to take a secure position to avoid a counter attack. The shark gives you *bleeding-gash-3*.
- **Shark Instincts:** When a Great White Shark takes a status of physical harm or subdual that it can dodge, reduce its tier by 1.
- Tear at someone’s flesh (*bleeding-gash-3*)
- Swim rapidly towards its prey, ready to attack

📍 HONEY LIP’S SPEAKEASY

The secret doorway leads you down a narrow corridor and a circular staircase lined with flickering mining wall lights. Behind another door lies a spacious lounge. Old music is playing on a gramophone that is set next to a well-stocked cocktail table. In the back of the room, there is a big safe and a gun rack. Looks like you found the place, all right.

Under Rusty’s bar lies Honey Lip’s minimalist headquarters. If the crew shows up uninvited, he will flee the scene; they must get the drop on him (preventing Rusty from hitting the panic button) or find the back exit of the speakeasy (which connects to the sewers) ahead of time and block his escape. If Honey Lip escapes the crew, they will get a chance to settle the score in the Falzone villa, during the Ambrosia feast.

Searching the speakeasy can reveal the following:

Most of the money taken from the Miller Square businesses is here, in the safe (unlocked when Honey Lip is present), along with a ledger that tracks payments, outstanding debt, and the ridiculous interest rate. The ledger also contains a payroll of the dirty cops Honey Lip has bribed. This is enough to put him away for many years.

An invitation to the Falzone villa for the annual Falzone Private Charity Gala, code for mafia dinner, that is to take place two weeks from now.

A faded flyer of the Old Aquarium is pinned to the wall by the phone.

HONEY LIP IN PERSON

When you set your eyes on the tall and distinguished man sitting comfortably in his armchair, you almost drop your guard. Even though you have this nefarious loan shark cornered, he seems cooler than the Long Island Iced Tea he's twirling in his glass. Something about him exudes respectability and trust. He speaks to you in a voice as smooth as velvet and as decisive as a bullet to the heart, and you... you listen.

Fabio "Honey Lip" Santorini, the Falzone *consigliere*, is the real shark in this neighborhood. While his enforcer Delia can tear at people's flesh, he tears apart their lives and the lives of their loved ones without ever batting an eye. What turned him into such a sociopath? Was it a life of hardship and poverty growing up? Abusive parents? Corrupting ambition? Or is it his morbid fear of the sinister power behind the Falzone family and a willingness to survive at any cost? To answer this question one must first crack his flawless mask.

The crew is facing a master deceiver whose guile is further enhanced by Ambrosia. **The *consigliere* will try to talk his way out** with his Olympian charisma. He is adept at striking deals.

- He'll find out what the most vulnerable PC wants (using **Good Judge of Character**), focusing on their Identities or Mysteries.
- He'll then make them an offer they can't refuse against one of the Identities or Mysteries (using **Make Me an Offer I Can't Refuse**).

- To refuse him, the PC must resist his influence but also, presumably, mark Crack or Fade (see Exhibit #3, page 8 in the players' booklet).

Some PCs may strike a deal with Honey Lip or even join him. This is a good dramatic twist, as it will give these players a chance to play both sides, and give their friends a chance to save them.

Even if captured and contained, **Honey Lip won't reveal much about his employer due to his Tight Lips**. If the crew somehow gets him to talk, he'll tell them about the Ambrosia feast in the Falzone villa in two weeks (as described under Talking to Delia, page 34).

As a way out or a trading card, Honey Lip will rat out his enforcers, the dirty cops, and even Delia, revealing how she killed Sam Saddle (also under Talking to Delia, page 34).

MIND CONTROL

In *City of Mist*, mind control is represented as a status, in this case *swayed-3*. If repeated, this status can reach tier 4, 5 or even 6. Whenever a PC with this status attempts any action that her controller opposes, the status is considered to be impeding that action. That includes not doing what her controller asks of her, which requires successfully **Taking the Risk**. Therefore, a PC may keep her inner will intact; the difficulty lies in acting upon it. At tier-5 the PC is completely under the controller's command and should be played as such. At tier-6, the brainwash is permanent.

MC SKILL: CREATING HARD CHOICES

You can bring the PCs' motivations – their Mysteries and Identities – into the limelight by creating a hard choice. A hard choice is a choice between two or more options where each option:

- Reveals something about one of the character's Mysteries
- Honors one of the character's Identities
- Promotes one of the character's goals in this case

When the player chooses one, he will betray the other, so by creating a hard choice you are asking the player to choose what is more important for his character. This is how we discover who the character truly is deep down inside.

Going against a Mystery or an Identity may lead the player to mark Fade or Crack; it's the player's choice. If this adds up to a PC replacing a theme, move over to the players' booklet, starting at **Exhibit #12: Replacing Themes** on page 25.

DETECTIVE ENKIDU	
Honey Lip: "You could become my enforcer, and truly let your beast come out. Now wouldn't that be a relief?"	
AGREEING MAY CONFLICT WITH	DECLINING MAY CONFLICT WITH
"I never leave a case unsolved." "Mess with Miller's Square, you mess with me."	"What does it feel like to be wild?"

LILY CHOW	
Honey Lip: "There are detectives asking about a runaway teen all over the City. Run back to the Industrial Zone before someone lets them know you're here."	
AGREEING MAY CONFLICT WITH	DECLINING MAY CONFLICT WITH
Her goal to solve the case	"I'm never going back to my parents!"

TLALOC	
Honey Lip: "A man like you could become a Falzoni consigliere. Isn't it time you were respected? Just know that the Falzoni demand absolute loyalty and no questions asked."	
AGREEING MAY CONFLICT WITH	DECLINING MAY CONFLICT WITH
"Who threatens to blot out the Fifth Sun?"	"Business on the street is a game of give and take."

JOB	
Honey Lip: "Such a desperate man. What if I told you you don't need to be desperate at all? You see, your family is still alive (!!!). If you'd like to see them again, you will have to do as I say."	
AGREEING MAY CONFLICT WITH	DECLINING MAY CONFLICT WITH
"I have nothing left in this world." "This community is my ticket to whoever killed my family." "These kids need me."	His wish to see his family again

BAKU	
Honey Lip: "I hear your dojo is in trouble. This money should keep you going for a few months. Take it. We wouldn't want you to lose control and prey on your friends."	
AGREEING MAY CONFLICT WITH	DECLINING MAY CONFLICT WITH
"How am I different from those I hunt?"	"I need this place to keep me grounded."

HONEY LIP ★★★

HURT OR SUBDUE 3 / THREATEN 6

- **Good Judge of Character:** As a soft move, one player whose character is present reads out his Identities and Mysteries. The MC chooses which one Honey Lip knows or senses.
 - **Make Me an Offer I Can't Refuse:** When you refuse Honey Lip's suggestions, you are **Taking the Risk**.
 - **Bodyguards:** When Honey Lip takes a status his bodyguards can protect him from, the bodyguards (Underworld Enforcers) take the status instead.
 - **No Need for Violence:** When you attack or threaten Honey Lip, you first take *amicable-2*.
 - **Olympian:** When Honey Lip takes a status of physical harm, subdual, or suggestion, reduce its tier by 1 if its nature is legendary or by 2 if it is mundane.
 - **Tight Lips:** When you **Investigate** Honey Lip by asking about his employers, he first gets *my-lips-are-sealed-5*.
-
- Flee the scene (**Deny Them Something They Want**)
 - Speak to one's reason or feeling and suggest a course of action in a disarming fashion (*swayed-3* or *amicable-2* or *off-guard-2*)
 - Reach for a (concealed) pistol and shoot up to two targets at point blank, especially if they're off-guard (*shot-in-the-gut-4*)
-
- Casually start a conversation

Now it's time to pause the case. If the crew survived both Delia and Honey Lip, the Falzoni operation in Miller's Square may have been shut down or at least crippled.

Whatever happened to the Miller's Square sharks, the next stop is the mafia dinner at the Falzoni villa in two weeks. The crew should rest up and prepare (during downtime) and take the time to patch up their own personal lives in the wake of recent events. If Honey Lip beguiled some of the crew members, perhaps the remaining crew members want to find them and rescue them.

When you've resolved all of the above, fast forward two weeks to the final Depth.



DEPTH 4: WHAT GODS FEAST ON

In the final depth, the truth is revealed about how Honey Lip and his thugs gained their inhuman abilities and were able to take over Miller's Square with barely any opposition.

Emphasize to the players that the Falzoni mafia dinner is the crew's only chance of uncovering the Ambrosia supply chain.

Depending on the way things wrapped up in the previous Depth, the Falzoni may be aware that the crew knows about the event. They won't cancel it, though, since that would show weakness to their employer, Anatoli Vidales (Hades). Instead, the Falzoni have a little insurance policy described in the custom move **Corruption Runs Deep** below.

HELP IS ON THE WAY

If the crew managed to convince George Kim to leave the Liquor Store and help the cause, he would be there with White Paw to assist (see page 23). If the crew somehow managed to convince Delia to redeem herself by protecting Miller's Square, she can be represented as a temporary crew theme as well:

Power Tags: *submerge a room*, *underwater superiority*, *ferocious bite*

Weakness Tags: *bloodthirsty*

Special Improvement: Fateful Moment: You can burn the *ferocious bite* tag for a hit (normally, crew theme tags cannot be burnt for a hit).

NEW RULES

The showdown at the Ambrosia feast may involve fighting swathes of Underworld Enforcers. If you have not learned about collectives yet, move over to the players' booklet, starting at **Exhibit #11: Collectives** on page 24.



📍 THE FALZONI VILLA

Forlorn Sicilian music echoes throughout the luxurious villa and washes over the silent, well-tended gardens, where armed guards patrol. The meager light flickering through the ballroom's tall glass windows makes it almost impossible to see inside. A slow procession of black limos silently brings the guests from the gatehouse to the mansion, reminding you of poor Sam Saddle's funeral. For a celebration of immortality, this party reeks morbidly of death.

The Falzoni villa is guarded by a mere handful of Underworld Enforcers patrolling the grounds (see page 25 for their Danger Profile). The other parts of the villa are purely residential and contain no incriminating evidence on the donna **Alessandra Falzoni** or other clues about the Falzoni operation or its relation to other players in the City, except for one:

While this is the residence of Alessandra Falzoni, this house does not seem lived in: there are no hairs on the bed pillows, no food in the fridge, no used towels in the shower.

The focal point of this scene is **the ballroom** where the feast is being held. When the crew gets closer, they can see what is happening inside:

Amidst lavish upholstery, the exquisite ballroom is in complete silence as the dozens of men and women therein watch the Ambrosia being prepared and served, their gazes transfixed on the red-glowing pudding. At the main table sits an elderly lady, her face hidden by a wide-brimmed black hat draped with a mourner's veil. Not far from her, next to the crate from which Ambrosia is being dispensed, stands a man in dirty rags, holding three black dogs on a leash. The Falzoni mobsters all lick their lips, eager to consume

the substance that would grant them another year of godlike power.

The present company consists of:

- **K9 (Cerberus)**, one of Anatoli Vidales' minions, a hobo holding three vicious-looking dogs on a leash. K9 is actually the three dogs, not their walker, who is merely a magical construct. K9 is here to deliver the Ambrosia and watch over the feast.
- **Alessandra Falzoni**, the elderly Falzoni donna. Alessandra is a **living dead**, a person who died and was allowed to return to life with the grace of Anatoli Vidales (Hades). Essentially a materialized spirit, she cannot be killed by ordinary means, but K9 can undo her with a snap of his fingers and send her soul back to Hades. Unlike her enforcers, she was not graced with Ambrosia and is as physically weak as she was in her life.
- **The entire host of Falzoni enforcers**, numbering almost 100 trained bruisers, both men and women. Their current Ambrosia powers will last until dawn.
- **Honey Lip** will be here if he escaped, at the right hand of his mistress.
- **Delia** will also be here if she is still loyal to the Falzoni. She has awakened to her own Mythos, so she doesn't need or want the Ambrosia anymore, but she still has a role to serve. Whichever side she's on, note that the ballroom is too large for Delia to submerge, so it should be treated as an outdoor location for the purpose of her **Submergence** custom move.
- **Mind-controlled crew members** will be used as muscle, guarding the feast.

THE SHOWDOWN

The crew may try different approaches to this scene. An all-out attack could succeed, but may also take a heavy toll. Sneaking around the ballroom would also be challenging under the watchful snouts of K9. The crew may choose



to try a diplomatic approach, or even join the Falzoni mob – anything goes.

The Police: Any police assistance that the crew mustered for the raid will abandon them just before the showdown starts. Read this custom move:

CORRUPTION RUNS DEEP

Just before moving in on the gala, all police personnel are ordered to fall back and are urgently called to a crisis on the other side of town. If your crew has lined up police assistance as tags or statuses, remove them now. You're on your own.

K9: K9 will not show its full strength here. At the first sign of trouble, it will send the Underworld Enforcers forward to tackle the threat. If this proves to be ineffective, it will take a small team of enforcers and fall back with the Ambrosia crate to its van, then vanish into the night. Use **Deny Them Something They Want** to make K9 and/or the Ambrosia slip the crew's grasp, leaving this villain for the next case.

Alessandra Falzoni: The donna will stay almost motionless throughout the fight, allowing it to unfold but also signaling her men on how to proceed with the slightest nods. She isn't worried about being arrested or killed, so she's content to let this play through.

FOOD OF THE GODS

Consuming Ambrosia has a different effect on Sleepers than on Rifts.

Rifts have their own Mythos, so they are not so receptive to Anatoli's powers. A Rift who eats a full portion of Ambrosia receives an ongoing story tag (player's choice): *increased stamina*, *uncanny strength*, *otherworldly beauty*, or *irresistible charisma*.

Sleepers who eat Ambrosia are awakened by Anatoli's Mythos; they can see Mythos powers in action. They also gain the **Olympian** custom move as well as one of the above qualities, for an entire year.

The Falzoni enforcers: The Falzoni enforcers as a whole are a Collective with a size factor of 3. Since it's unlikely they will all act as a single unit, you can treat them as 2-3 collectives with a size factor of 2, or up to a dozen collectives with a size factor of 1.

Honey Lip and Delia: If they are still in the game and working for the Falzoni, the two sharks of Miller's Square will make their final stand here, with Honey Lip facing the crew and trying to sway them again and Delia leading the enforcers in an attempt to crush the crew once and for all.

K9 ★★★★★

K9 appears as three large and violent dogs walked by an innocuous individual. The walker is a phantom, one of the Living Dead souls K9 devoured; K9 itself is actually the dogs. It can speak and interact normally through its walker, although it is rather brusque and crass, displaying the mannerisms of a pack of feral dogs.

HURT OR SUBDUE 4 / HURT THE WALKER 4

- **Collective:** This collective has a handful of members and a size factor of 1.
 - **Keeper of the Dead:** A Living Dead cannot turn incorporeal in the presence of K9, unless K9 allows it. K9 can impose an *incapacitated-5* or *devoured-6* status on a Living Dead as a hard move, ignoring any defenses they may have.
 - **Unleashed:** When you attack K9, if one of the dogs can reach you, you first take *ghost-bite-3* or *crippling-bite-3*.
 - **Sacrifice Walker:** When K9 takes a status of physical harm, if the walker can protect the dogs, he takes the status instead. When the *hurt the walker* spectrum is maxed out, the walker is destroyed. K9 can form a new walker as a hard move.
 - **Dog Senses:** When K9 enters the scene, give it *alert-3*. If it loses this status, the MC can renew it as a soft move after one player makes a move without it.
-
- Leap at someone, clawing and biting (*mauled-4*)
 - Bare its teeth at someone, showing them visions of death (*terrified-4*)
-
- Remind a Living Dead that it can destroy them
 - Slowly form its new walker, fibers of ghost matter coalescing around it
 - Growl at someone

THE AFTERMATH

For better or for worse, this case is now closed. To wrap things up, play through a few scenes that tie up loose ends, possibly going back through skipped or unfinished locations. Here are some questions to consider:

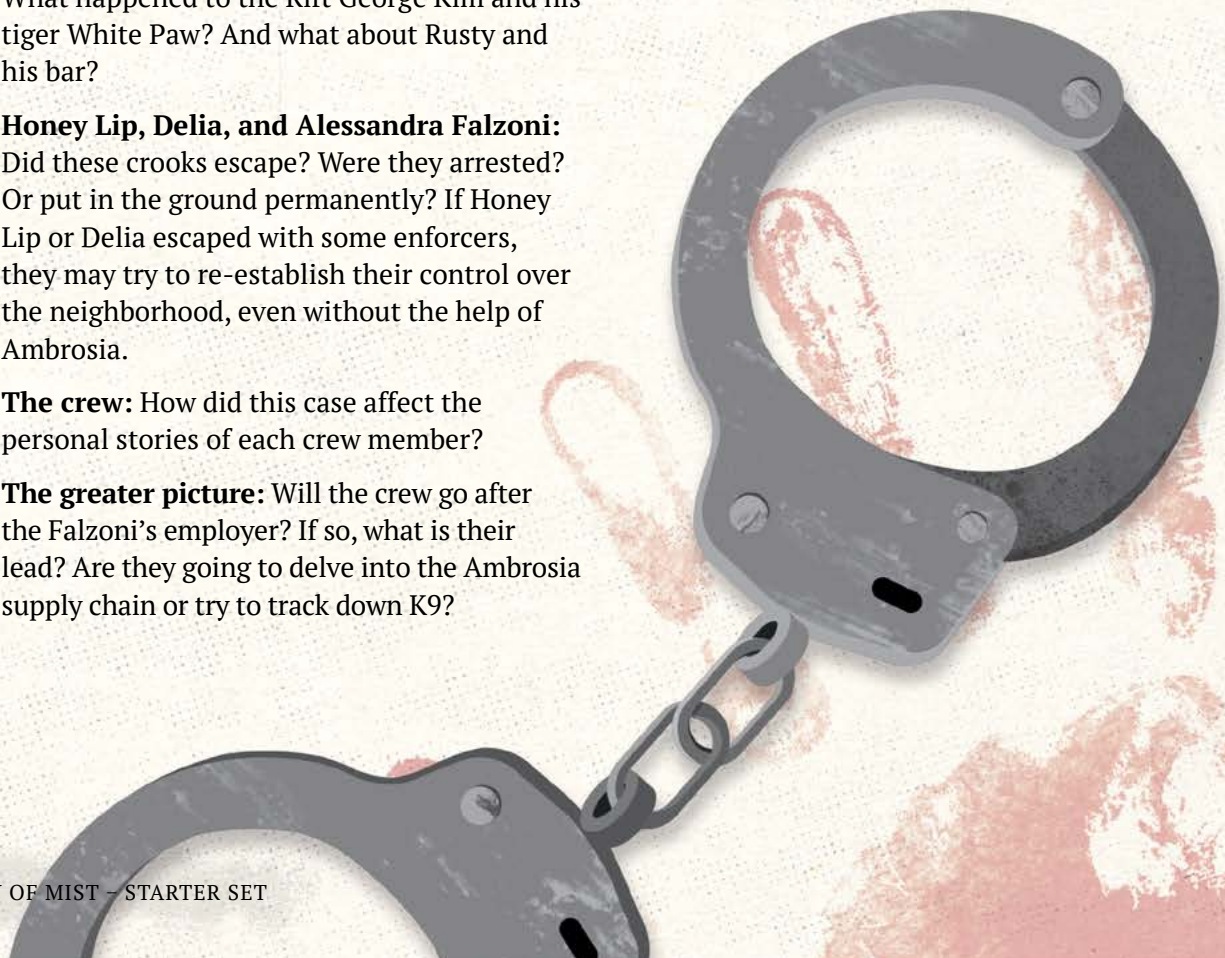
- **Miller's Square:** Was the crew able to save Miller's Square? Or is it just a matter of time until the Falzoni mob, or someone else, moves in on the neighborhood? If left unchecked, the corruption at Precinct 23 or the cunning Wilson brothers at Second Chance Pawnbrokers would return to their old ways, so maybe a visit is due.
- **Business Owners:** How did each of the business owners come out of this case? What happened in the end to Julio Ramos the florist, Michael and Willie Bryant at LaZeR HoT Pizza, Sam Saddle's family, Catherine Boyle and her laundromat, and Sandra Khoury and her salon? What happened to the Rift George Kim and his tiger White Paw? And what about Rusty and his bar?
- **Honey Lip, Delia, and Alessandra Falzoni:** Did these crooks escape? Were they arrested? Or put in the ground permanently? If Honey Lip or Delia escaped with some enforcers, they may try to re-establish their control over the neighborhood, even without the help of Ambrosia.
- **The crew:** How did this case affect the personal stories of each crew member?
- **The greater picture:** Will the crew go after the Falzoni's employer? If so, what is their lead? Are they going to delve into the Ambrosia supply chain or try to track down K9?

- **Death:** If one or more of the PCs was killed (or captured and then killed), perhaps "Death" (Anatoli Vidales) offers her a second chance at life through his representative K9 – in return to her service, of course. That would be one hell of a hard choice to make.

CUTSCENE: SAM SADDLE RETURNS

To leave the players with a taste for more, you can foreshadow the existence of the Living Dead with this final cutscene:

Miller's Square. The camera zooms slowly in on the darkened One Stop Shop, where the police tape has been torn and cast aside. From inside, loud clatter of objects shuffled around can be heard. Suddenly, the lights at the store go on. The flickering neon sign outside comes to life: ONE, STOP, SHOP, ONE, STOP, SHOP, 24/7, 24/7. At the glass door, a heavysset figure turns over the CLOSED sign to OPEN. The camera pans upwards and reveals the face of Sam Saddle, harrowed, but very much alive.



WHAT'S NEXT?

We hope you enjoyed playing through your first *City of Mist* case! To continue the adventure, here are some options to explore.

Find all of these *City of Mist* products on our website at

www.cityofmist.co

Play the free cases: Download and play the free *City of Mist* cases *V is for Going Viral* and *Demons in Cross End*.

Create your own characters: Find the full rules on character creation, player actions, and character development in the *Player's Guide* book.

Continue to the next case in this story arc: Unravel another aspect of the mysterious mob with the second case in this story arc, *Gambling with Death*.

Expand this story arc: Get all the information on the greater operation, locations, henchmen and secrets behind the mysterious mob, as well as three other arch-villain operations, in the *MC Toolkit* book, which also includes the *Gambling with Death* case.

Create your own cases: Learn how to write your own cases, story arcs, arch-villains, and Dangers with step-by-step guides and examples in the *MC Toolkit* book.

Pick up more ready-to-play cases: For more ready-to-play cases, check out *Nights of Payne Town*, a book containing 10 cases that can be played independently or as a continuous story arc.

