

Good Neighbors



Paul Stefko

A WORLD OF
ADVENTURE FOR
FATE
CORE SYSTEM

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ADVENTURERS

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Andrew Grant	Colin	Erika Finbraeten	Jeff Pittman	Kenneth Benjamin	Miscellaneous Musings	Robert Huss	Thomas
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Brittany Lenda	sharp	Irene Strauss	Jonas Matser	Mathias Exner	Phillip Webb	Gilson	
Bruce	Dianne		Jonathan	Matt Houck	PK		
Bruce Laing				Matt Landis	Porter		

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WRITING & ADVENTURE DESIGN
PAUL STEFKO

DEVELOPMENT
**LEONARD BALSERA
& ROB DONOGHUE**

EDITING
JOSHUA YEARSLEY

PROJECT MANAGEMENT
SEAN NITTNER

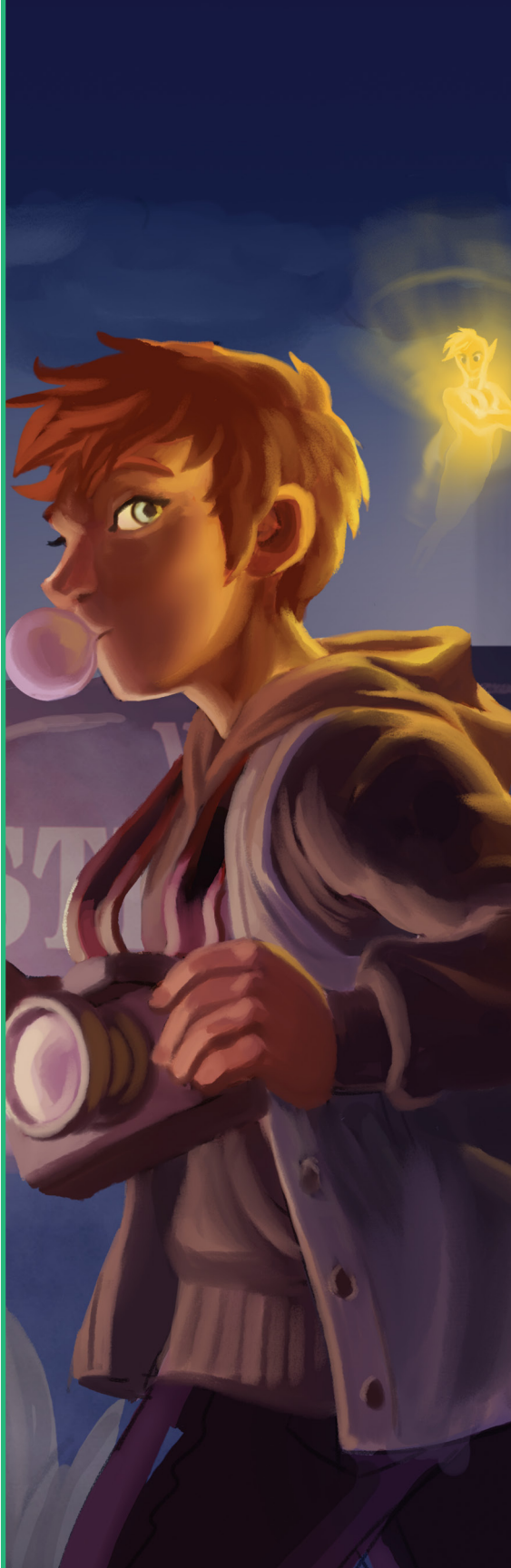
ART DIRECTION
BRIAN PATTERSON

LAYOUT
FRED HICKS

INTERIOR & COVER
ARTWORK
KELLY MCCLELLAN

MARKETING
CARRIE HARRIS

BUSINESS DEVELOPMENT
CHRIS HANRAHAN



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www.evilhat.com • feedback@evilhat.com
@EvilHatOfficial on Twitter
facebook.com/EvilHatProductions

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This is a game where people make up stories about wonderful, terrible,
impossible, glorious things. All the characters and events portrayed
in this work are fictional. Any resemblance to real people, small
towns, fair folk, tricksters, lawyers, occultists-for-hire, miners, police
detectives, or soulless captains of industry is purely coincidental, but
kinda hilarious. And a bit dark in places, man. Are you ok?

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ABOUT GOOD NEIGHBORS

All of the conveniences of modern life make us thirsty for more and cheaper sources of energy. The true cost is high and too often hidden. It's measured in acres, in wellheads, in livelihoods and lives. In *Good Neighbors*, you'll explore the town of Still Hollow as it faces the Industry, a powerful group intent on exploiting perhaps the last remaining resources of this struggling town. While some people embrace the benefits the Industry promises, your characters sense the dangers and work against them.

It's not just the human residents at risk from the Industry's operations. Still Hollow is home to spirits of nature—called the Fair Folk, the Good Folk, or fairies when spoken of at all—who are keenly aware of the damage being done to the physical and spiritual environment. You play these fairies as well, fighting back against this corruption and protecting the pacts you've made with the townsfolk.

Play progresses through phases, alternating between your human and fairy characters. The victories of one phase influence your success in the other, as do your defeats. At the start of each session, the Industry reacts to recent events, putting more pressure on both sets of characters and prompting you to be more proactive as you defend yourselves, the town, and the land itself.

In the end, you will either drive the Industry out of Still Hollow or be ground down by its careless greed. To win, you will need to work together, human and fairy alike, and prove that you really are *Good Neighbors*.



WELCOME TO STILL HOLLOW

Drawing elements from both *Fate Core* and *Fate Accelerated Edition*, *Good Neighbors* provides a framework for your own campaign about the inhabitants of the town of Still Hollow.

In *Good Neighbors*, each player portrays two characters: one human and one fairy. This is called troupe play. To avoid confusion and to speed up troupe play at the table, we've cut way back on what traits you need to create and understand for each character.

Human characters look a bit like *Fate Core* characters, while the fairies look more like characters from a *Fate Accelerated* game. In place of skills or approaches as you'd expect, these characters have aspects rated on the ladder. Humans phrase these aspects as professions—freeform descriptions that suggest things that the characters are good at—while fairies work approaches into their aspects.

Sessions are divided into **phases**, and each phase features either the human characters or the fairies. The core of *Good Neighbors* is the **reaction tree** (page 13), a diagram that the GM will use to help structure sessions. As your game proceeds, the Industry will move from one node to another on the tree, introducing **reaction issues** that create conflict and obstacles for the PCs. As the conflict with the Industry deepens, the human world and the supernatural will be drawn together as both sets of characters work to save their town.

Issues

The reaction tree will introduce reaction issues, which the characters must resolve in the short term. However, all *Good Neighbors* games feature two **overarching issues** that set the tone, remaining in play from the first session to the last.

The first issue is **THE IMPACT OF INDUSTRY**. This is the point of the entire game: resisting the Industry's efforts in Still Hollow and facing its effects, both temporal and spiritual. Ultimately, the issues introduced by reactions are outgrowths of this main issue.

A major energy and resource extraction company has come to Still Hollow in pursuit of natural gas deposits using hydraulic fracturing and other technologies. For our purposes, we refer to this company simply as the Industry. Choose a name that fits your game and your version of Still Hollow. Maybe you want to fight against a real-world corporation at your home table. We're not going to stop you.

The Industry's operations are described more beginning on page 36, but know that they have consequences on the economy, politics, infrastructure, and environment of Still Hollow. The persistent human tendency to ignore inconvenient truths creates the problems that drive each session of *Good Neighbors*.

WHY IS THE INDUSTRY BAD?

The real-world debate about energy exploration and extraction rages, with science to support both sides. Of course, human science doesn't have all the facts and never will. In *Good Neighbors*, the Industry harms the world in ways that can be felt by the characters, who seek to stop the damage before it's too late.

Here's the deal: there isn't a single individual working in the Industry that wants to destroy the world. And yet, its operations lead to inevitable, perhaps irreparable, harm to the environment, the economy, and the spiritual fabric of the world. Most involved can't see the consequences, and those who can have justified them as "the cost of doing business."

In the real world, this is a complicated and controversial issue. In *Good Neighbors*, it's a Bad Thing worth fighting.

Second, the players must figure out **HOW TO FIGHT BACK**. The Industry's impact on Still Hollow is not a problem you can shoot or punch away. Human characters face tremendous legal repercussions if they act against the Industry with violence, and in doing so their foes will be quicker to turn on them with force as well.

Fairies will discover that violence is only a short-term solution, as the Industry can always bring in more guards. Worse, as the Industry discovers the nature of fairies and draws the connection between them and the people of Still Hollow, they can fight back either by attacking the Fairy Court or by exacting revenge on the humans instead.

Good Neighbors is a *dramatic* game, almost never an *action* game. The characters will need to look for different solutions, from organizing the community against the Industry to unearthing evidence of wrongdoing and crime. Fairy characters can leverage their magic to spy on, disrupt, or even curse the Industry's operations. But the answer to their problems will never be as simple as waving a gun or a sword around.

Creating Your Game

Before getting started, here are a few questions you'll need to answer as a group.

First, decide what **taboos** that fairies must follow in your game. Fairies must keep any promise they make, and you will choose two or three other prohibitions or requirements for your Fairy Court. For some examples, read page 25.

Second, establish the initial incident that spurs your characters to action against the Industry. Discuss what injustice you are responding to. The first session involves the Industry's public relations department working to maintain the company's image in the face of this incident. Some examples:

- A road accident involves a truck carrying gas or chemicals. While the Industry spokesperson reports that no hazardous materials were released, the characters hear rumors otherwise.
- A landowner reports that the Industry is operating on or under their land illegally. The Industry denies the claim or says their operations are legal under an obscure and poorly worded law.
- A protest turns ugly when Industry security use force to push activists off their property. The Industry declares the incident to be the work of rogue personnel, and the characters foresee the harsher response yet to come.

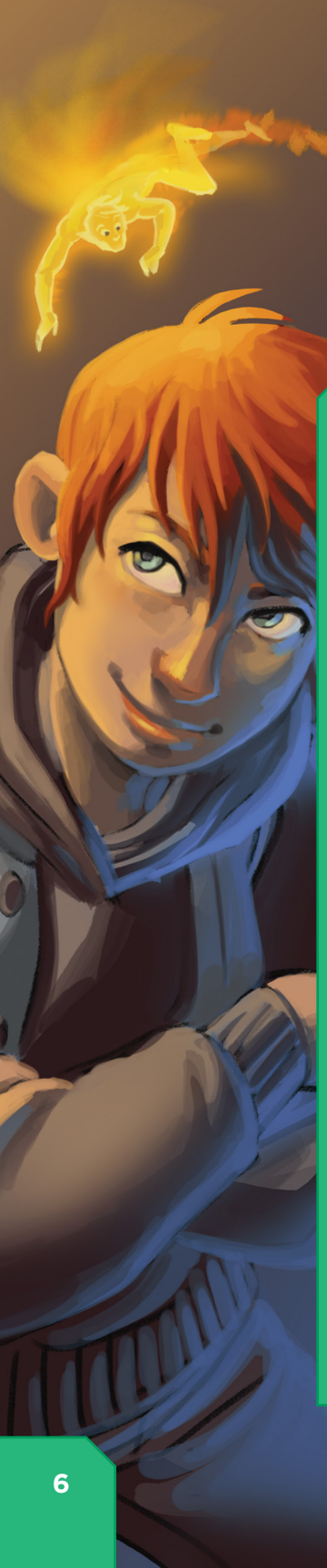
Players, thinking about the initial incident will help you give your characters some context. It'll color their personalities and motivations, setting the stage for their actions as well as Industry reactions.

Finally, you must decide how prevalent the supernatural is in your world. Beyond the fairies themselves, how much magic and weirdness is there? Can human characters learn magic? If so, your characters may grow closer together as they share these supernatural secrets.

Even if you decide that there is no magic outside of the fairies, the Industry and especially the human characters will discover more and more about fairies as the game goes on. If humans can potentially match fairies on a magical level, however, it changes how the fairies can act against the Industry.

GAME CREATION OVERVIEW

1. Choose two or three taboos that all fairies must follow, in addition to always keeping promises (page 25).
2. Establish an initial incident that launches the game and gives context for creating characters.
3. Decide how much the supernatural, beyond the fairy characters themselves, will figure into your game.



CHARACTERS

Each player creates two characters: a human and a fairy. Before creating aspects and assigning ratings, come up with rough concepts for both characters. Share these concepts with each other and discuss how the characters might relate to the others.

CHARACTER CREATION OVERVIEW

1. Create three aspects for your human character: a high concept (phrased as a profession), trouble, and motivation.
2. Create three aspects for your fairy character: a high concept (phrased as an approach), trouble, and motivation.
3. For your human character, create two aspects that tie them to other characters:
 - a. A **folk aspect** ties them to another player's fairy character.
 - b. A **community aspect** ties them to another player's human character.
4. For your fairy character, create two aspects that tie them to other characters:
 - a. A **neighbor aspect** that ties them to another player's human character.
 - b. A **court aspect** that ties them to another player's fairy character.
5. Your human must have three aspects, including their high concept, phrased as **professions**. Assign Great (+4) to their high concept, Fair (+2) to another profession, and Average (+1) to the third.
6. Your fairy must have three aspects, including their high concept, that include an approach. Assign Great (+4) to their high concept, Fair (+2) to another approach, and Average (+1) to the third.
7. For each character, choose three **connected stunts** by checking the box below three aspects. An aspect can have no more than one connected stunt.
8. Your fairy and human share a refresh, which starts at 3. You may lower this refresh to give additional stunts to both characters, trading one refresh for one stunt each.

Humans

Humans face the environmental and economic impact of the Industry on Still Hollow, at first unaware of the spiritual and supernatural effects facing the Fair Folk. These characters are firmly opposed to the Industry, but they must operate through mundane channels of activism, protest, and the media.

Human characters are defined by their aspects, the most important of which also serve as **professions** in place of skills. These professions reflect who the character is, and they cover any actions that would reasonably fall under that profession. Consult the following list for inspiration on possible professions and the areas in which they excel.

Start with your character's **high concept**. This aspect notes your main profession, so include something like **JOURNALIST**, **POLICE OFFICER**, or **NURSE**. Of course, an interesting and useful high concept is phrased simply but says more than one thing if possible, so you might be a **CRUSADING JOURNALIST**, a **ROOKIE COP**, or a **NURSE WHO'S SEEN THINGS**.

As you create your remaining aspects—your trouble, motivation, folk aspect, and community aspect—you'll phrase any two of them as professions. In total, you'll have three aspects phrased as professions, and two that aren't. Your motivation and community aspects may make the most sense as professions, but a character with a trouble profession could be very interesting. A character with a profession in their folk aspect implies an even deeper connection to fairies and the supernatural.

So, now you'll decide on your **trouble**. If you can, avoid basing your trouble on an antagonistic relationship with the Industry—this is assumed. Pick something else to help your character stand out. Your trouble is unlikely to be one of your professions, but if you have a great idea for something you're good at that also causes you problems, go right ahead.

SAMPLE PROFESSIONS

Activist: Organizing others; identifying injustice; demonstrating blistering outrage.

Artist: Expressing ideas both subtle and gross; connecting with others emotionally.

Doctor: Treating injuries and illnesses; navigating bureaucracy; golfing.

Parent: Protecting your family; providing for your family; emotionally supporting others.

Police Officer: Settling disputes; protecting the community; subduing criminals.

Scientist: Employing deep knowledge of a specialized field; performing experiments to gather new knowledge; operating obscure equipment.

Small Business Owner: Providing for the community; building a rapport with customers; handling logistics and finances.

Student: Researching; recalling broad but shallow knowledge; placating authority figures.

Teacher: Communicating knowledge; maintaining discipline and holding attention; resolving conflicts.

Veteran: Maintaining discipline and morale; leading and inspiring others; fighting, if necessary.

Now think about your character's **motivation**. What drives you to oppose the Industry? Are you concerned about the health effects of the fracking process? What about the impact on the local economy as hundreds of temporary workers flood the region? How do you show your opposition? Are you an activist, organizing groups of fellow citizens in protest? Are you a journalist, reporting on the uncomfortable truths the Industry doesn't want exposed? Perhaps you are a scientist studying the effects of the Industry's activities. Your motivation may be a profession, so consider phrasing it like **CONCERNED SCIENTIST** or **FIREBRAND LABOR ORGANIZER**.

The people of Still Hollow live side-by-side with the Fair Folk, but few humans realize it. Your character has some inkling of these neighbors, represented by your **folk aspect**. This aspect connects you to another player's fairy character. How has that fairy influenced your life? Are you aware of this connection consciously, or it is a mysterious factor in your life? Does the fairy know how they affect you? Discuss this connection's nature with the fairy's player.

Finally, define your connection to and position within Still Hollow with the **community aspect**. Specifically, what is your relationship with another player's human character? Are you family, long-time friends, or recent colleagues? Are you rivals brought together by the Industry's effect on your town?

Rating Professions

Rather than skills, human characters have aspects phrased as professions. Professions get ratings on the ladder just as skills would.

The profession listed in your high concept is what your character is best at, and it should cover most things you'll do. Your high concept starts at Great (+4).

Your other two professions give you additional areas of competence, letting you try different ways to achieve your goals. Choose one profession to be rated Fair (+2) and one to be rated Average (+1).

It is a good idea to choose professions that do not overlap much. If an action could fall under more than one profession, use the highest rating. On the rare occasion that an action does not reasonably fall under any of your character's professions, assume a rating of Mediocre (+0).

Using Professions

Whenever your character does something that falls under one of their professions, you'll add the profession's rating to your roll. You can use a profession to make any of the four actions—overcome, create an advantage, attack, and defend—at the GM's discretion.

In addition to representing a field of tasks you are good at, professions also encompass a body of knowledge accrued in your time in that role as well as contacts you may have gained along the way. You may tap contacts to help your character out—most often by creating an advantage—but be sure they don't take the spotlight away from other player characters.

Fairies

Whereas a human character's aspects describe their skills and relationships, a fairy's aspects define them mystically. A fairy's most important aspects circumscribe the ways that they can approach the world.

Start with your character's **high concept**. You may use this aspect to define what kind of fairy you are, if you have a favorite mythical spirit in mind. This aspect also includes your fairy's highest approach, whether Careful, Clever, Flashy, Forceful, Quick, or Sneaky. So, you may be a **CLEVER TRICKSTER**, a **FLASHY WARRIOR**, or a **SNEAKY THIEF**.

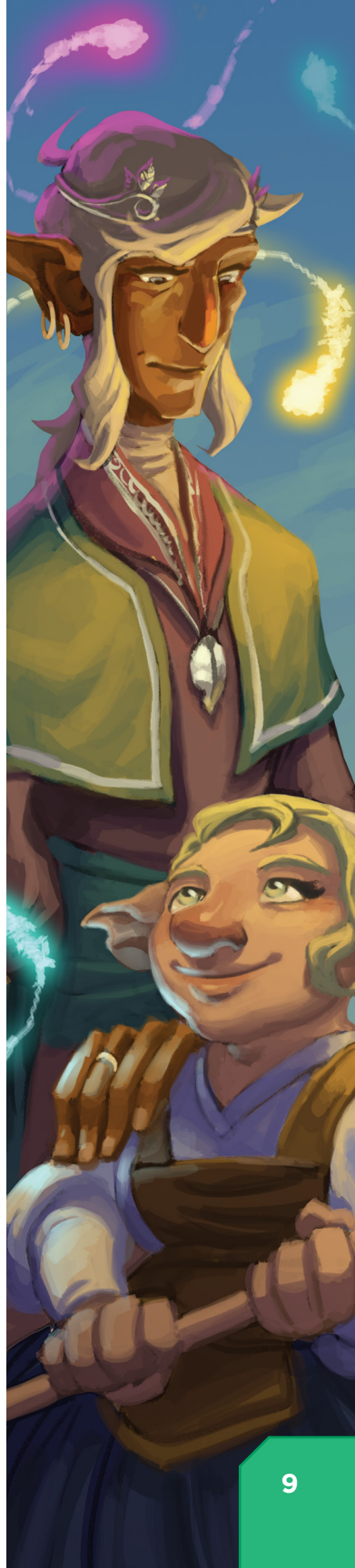
Unlike with humans, a fairy's **trouble** may be an excellent choice for including an approach. Fairies are constrained by their nature, and if that means they get in trouble for acting in a certain way, so be it. Your fairy may be **TOO FORCEFUL FOR MY OWN GOOD**, for example.

Every fairy has experienced an early effect of the Industry on the environment. Create a **motivation** to represent this. This aspect represents an incident that shocks your fairy and provides a reason for them to join the action against the Industry rather than sit back and wait like many other Fair Folk.

Every fairy character has a relationship with another player's human character, represented by the **neighbor aspect**. Are you a protector, watching over them in secret? Do you teach them lessons through coincidence and subtlety? Perhaps you are a vengeful spirit, punishing them for transgressions against ancient pacts. Discuss this relationship with your fellow player.

Finally, your fairy is connected to another player's fairy character and through them to the wider supernatural community. This is your **court aspect**, and like your high concept, it can establish your character as a specific kind of fairy, if you have one in mind. It must establish a relationship with another fairy, however. That relationship can be a rivalry, a romance, a mentorship, or anything else. Discuss it with the other player.

Remember that three of your fairy's aspects—including your high concept—must include one of the six approaches. If you have not included three approaches, go back and consider how you might rephrase your aspects to include them.



Aspects as Approaches

Fairies are not held to the laws of man when acting against the Industry, but each fairy is constrained by their own nature. Rather than having skills or even professions as human characters do, fairy characters are defined by the six approaches from *Fate Accelerated Edition*: Careful, Clever, Flashy, Forceful, Quick, and Sneaky. However, each fairy possesses only three of these approaches. They simply cannot act in other ways.

A fairy's high concept must include one of the six approaches. This approach is rated Great (+4). The fairy is most effective when facing the world in this way.

Two other aspects also include approaches. Your fairy is able to act in these ways when the situation warrants, though they will be less effective. Choose one of these aspects to be rated Fair (+2) and the other to be rated Average (+1).

WRITING ASPECTS WITH APPROACHES

An aspect that includes an approach will likely use the approach as an adjective modifying some noun, like **FORCEFUL WARRIOR**, paralleling the professions created for human characters. However, this won't always be the case. For example, in the playtest of *Good Neighbors*, one fairy character had the aspect **SOME PEOPLE JUST NEED TO BE FORCEFULLY PUNCHED** rated at Average (+1). The only rule is that the rated aspects must include an approach in some form.

A fairy cannot perform an action that would fall under an approach they do not possess. If your three approaches are Careful, Clever, and Quick, you cannot be Sneaky, period. Find another way to accomplish what you want. Perhaps you can create a Clever distraction or simply rush past Quickly and hope your foe can't catch you.

FAIRY MAGIC

Since fairies use approaches—which broadly describe *how* you do whatever you do rather than defining *what* types of things you can do—and since they have aspects that establish them within the supernatural world, fairy magic is simply a way to describe any of the four actions performed with a particular approach. Between this description and the benefits of your stunts, you have a surprisingly flexible magic system without taking up any more space on your character sheet.


Stunts


In *Good Neighbors*, stunts are **connected** to aspects and come in three types: **invoke stunts**, **compel stunts**, and **declare stunts**. These change how the stunt's connected aspect is invoked, how others compel its connected aspect, and how you use its connected aspect to declare facts about the scene, respectively. Each aspect can have only one stunt. When you take a stunt, fill in the check box beneath its associated aspect on your character sheet.

At character creation, your human character and your fairy character each get three free stunts.

Invoke Stunts

When you invoke an aspect with this connected stunt and choose to reroll your dice, you also get +2 to your result. You must take the result of the reroll, even if it is lower than your initial roll.

Jamie's human, Jane Do, has the invoke stunt connected to her **GYM PROMOTER—"COME WORK OUT!"** aspect, and she is trying to convince her fellow townfolk to come to a fundraiser at her gym. The people of Still Hollow are strongly opposed to her efforts, so Jane must overcome Great (+4) opposition. **GYM PROMOTER—"COME WORK OUT!"** is only Fair (+2), and she rolls  for a total of Average (+1).

Jamie spends a fate point to invoke the aspect and rerolls, getting . With the additional +2 bonus from the stunt, she gets a total of Superb (+5) and succeeds.

Compel Stunts

When someone compels an aspect with this connected stunt, you may create a situation aspect with two free invokes instead of taking the fate point. You trade the flexibility of a fate point for a more valuable aspect that will only stay around so long.

The situation aspect could represent your character's determination in the face of a challenge or dumb luck when the chips are down. Or it could be an opportunity that your sudden misfortune opens for your companions. For a fairy character, the benefit of this stunt could also represent some form of magic that warps luck around you, creating both good and bad fortune.

Jamie's fairy, Swift Wing, has the compel stunt connected to her trouble, **TOTALLY (NOT) SNEAKY**. Swift Wing believes she is stealthy, but she always gives herself away. It's in her nature. With a squad of Industry security guards ready, the GM compels Swift Wing's trouble. Jamie decides to use her connected compel stunt to create the situation aspect **PERFECT DISTRACTION** with two free invokes, which her friends can use against the guards while she is caught square in their sights.

Normally, declaring a detail is its own reward. This stunt increases the benefit by creating a situation aspect with free invokes. It is limited to once per scene in addition to the normal cost of a fate point because getting two free invokes is a pretty powerful benefit—plus it keeps scenes from becoming too cluttered with aspects.

Declare Stunts

Once per scene, when you spend a fate point to declare a story detail related to an aspect with this connected stunt, you can create a situation aspect representing that detail with two free invokes.

Jamie's fairy, Swift Wing, has the declare stunt on her aspect **"HOUSEKEEPING!"—FLASHY CLEANER.**

The fairies are in an Industry executive's house, and Jamie decides to spend a fate point to declare that Swift Wing has cleaned here

before during her nighttime house-keeping excursions. In fact, she **KNOWS IT LIKE THE BACK OF HER HAND** and has two free invokes to search the place for incriminating evidence or what have you.

Fate Points and Refresh

Your human and fairy share in refresh, which begins at 3. For each point of refresh you give up, both your human and fairy get a stunt. You will gain a point of refresh when you reach the major milestone near the end of the game (page 47).

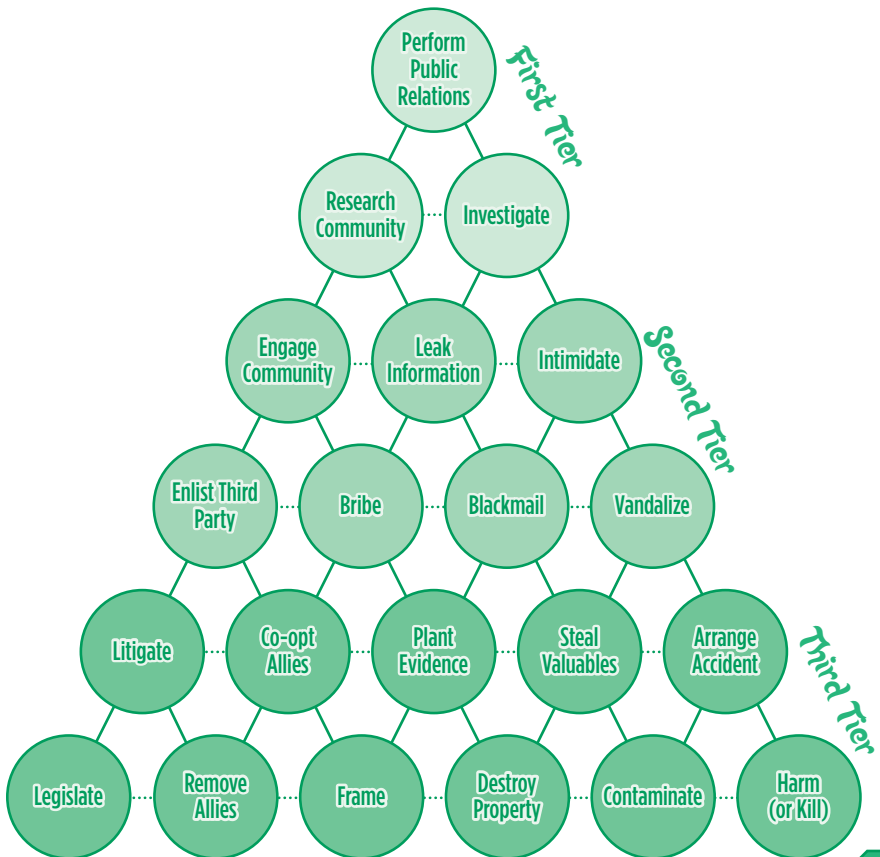
During play, each character refreshes their fate points at the beginning of their phase. If one of your characters has more fate points than the shared refresh at the end of their phase, make a note. That character will begin their next phase with extra fate points, but this does not affect your other character.

THE REACTION TREE

GMs, the reaction tree is the main lattice for your *Good Neighbors* game. At the start of each **human phase**, the Industry moves to a new node on the tree. This move can be lateral, staying on the same level if there are still unused reactions, or it can be vertical, moving down to the next level. Reactions farther left on the tree are more community-focused and external, while those farther right are directed at the characters themselves.

The further down you move on the tree, the more pressure each reaction creates. The Industry can never move up the tree. Its reactions steadily grow more serious as the game progresses. As you move down the tree from one tier to the next, characters reach milestones (page 46), representing how they grow stronger through adversity.

Many nodes reference a location that is dramatically appropriate to the reaction or a face through which the Industry acts. Each node also includes suggested newspaper headlines to serve as issue aspects—see “*Breaking News!*” on page 43. If any other situation aspects are appropriate to a node, they appear in its description as well.



The First Tier

At this tier, the Industry works to keep its name clean and to learn more about Still Hollow and the characters. In the process, they discover that the Court of Fairies has an interest in the town.

Perform Public Relations

The first session of a *Good Neighbors* game starts with an initial incident to spur the characters to action. In the aftermath, the Industry needs to control the public's opinion, so the first reaction is always a round of public relations—they make like everything is fine. They may hold a press conference at the Industry camp or have an op-ed printed in the newspaper. Any outrage the characters may have stirred up will abate unless they take further action.

While the human characters deal with this shift in public opinion, the fairy characters learn which members of the Court are ready to act against the Industry. Just as with humans, some fairies may not be willing to accept the dangers posed by Industry activities. Humans have always exploited the land, haven't they? Fairy characters must show the Court that the Industry poses a new, greater danger.

Headlines: INDUSTRY REPORTS ADDITIONAL HIRING; WE WILL BE GOOD CORPORATE NEIGHBORS

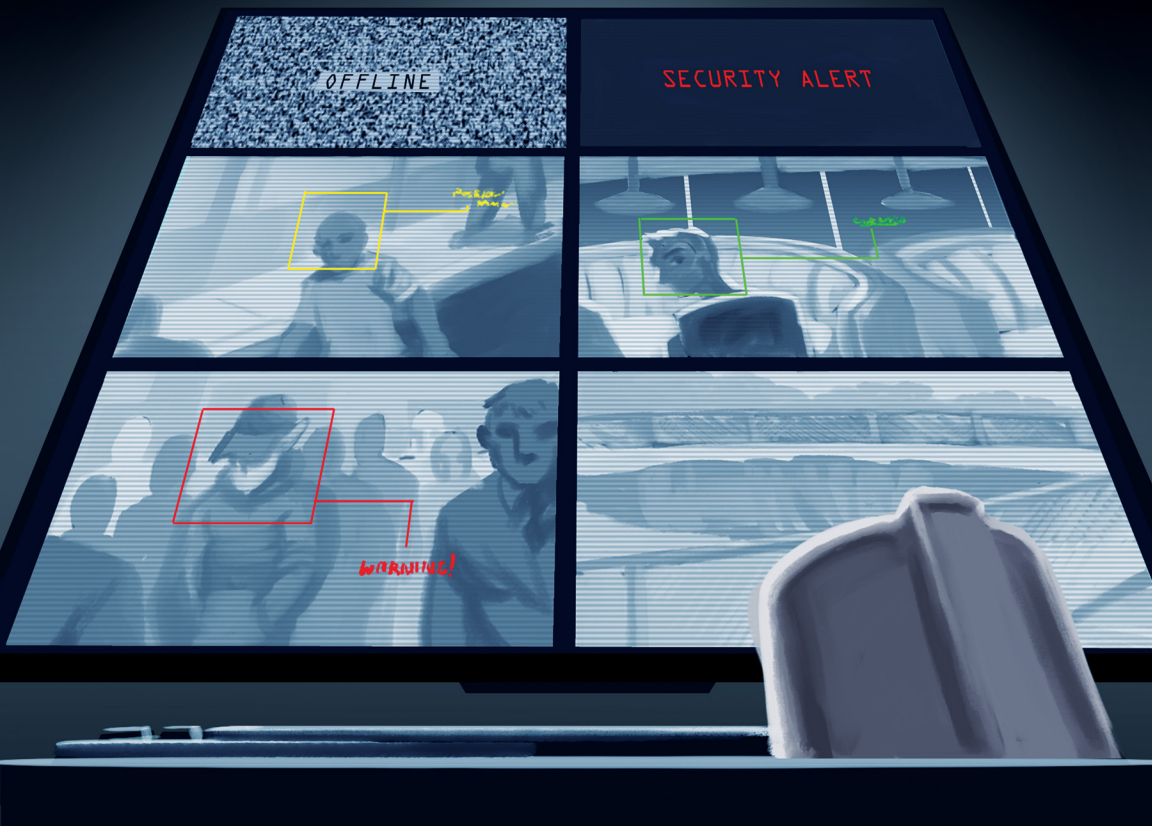
Face: Emilio Garcia, Industry Public Relations (page 38).

Research Community

With this reaction, the Industry digs into the history of Still Hollow and its residents, looking for openings to exploit. Characters with access to or interest in public records may be tipped off that folks are digging around at City Hall, while just about anyone may run into strangers asking out-of-place questions. This reaction may not seem ominous at first, but then the Industry uses some piece of information it gains to turn public opinion their way—or to trigger a later reaction such as Engage Community, Enlist Third Party, or Blackmail.

This research also turns up evidence of the Fairy Court in local folklore and superstition. As they develop an ethnographic profile of Still Hollow, the Industry puts together tiny pieces of lore that will later expose fairy activity. This issue can create problems for any fairy character through their high concept and the taboos you've established. Even when this issue is ultimately resolved, the Industry's knowledge of fairies and their ways will not just disappear.

Headlines: INDUSTRY SPONSORS OPEN FORUM; RECORDS OFFICE FIELDS NUMEROUS REQUESTS



Investigate

With this reaction, the flip side of Research Community, the Industry instead investigates the characters themselves. Unless you've established the Industry is aware of the supernatural, this means they are looking into the human characters. Characters will be more keenly aware of this reaction than of Research Community, as mysterious figures appear or unmarked cars trail them on their daily routine. Information gained through Investigate can be used for reactions such as Leak Information, Blackmail, Co-Opt Allies, or Steal Valuables.

Investigating the human characters turns up information on the fairies as well, through the connections in their neighbor and folk aspects. This exposes the existence of a handful of supernatural beings. The Industry is not quick to make the leap to a wider spiritual world, but they can put small pieces together to eventually reveal a larger puzzle.

Headlines: LOCAL MAN UNDER SURVEILLANCE; FEEL LIKE YOU'RE BEING WATCHED? WE ALL DO

The Second Tier

In this tier, the Industry moves to intimidation and eventually violence. For this, they contract with regional criminals such as biker gangs to provide deniable muscle.

Industry Thug

Fair (+2) **PROFESSIONAL STREET TOUGH**



After becoming aware of the supernatural through Research Community or Investigate, the Industry seeks out knowledge of magic to provide another layer of security. If you've established that human beings can harness power on a similar level to fairies, the Industry will employ its own occultists.

Freelance Occultist

Good (+3) **CLEVER MAGICIAN**;
Fair (+2) **ARROGANT POLYMATH**



NOTES

See how the **CLEVER MAGICIAN** aspect has an approach right in it? That means it's proper magic. See "*Fairy Magic*" on page 10.



Engage Community

At this stage, the Industry provides financial or political support to elements of the community, improving its image and generating clout in Still Hollow. The individuals or groups that receive this aid become allies at later tiers, leading into reactions such as Enlist Third Party, Co-Opt Allies, Litigate, or Legislate.

Now aware of the Court, the Industry takes steps to propitiate the fairies. They follow superstitions, leave offerings at their facilities, and generally make themselves look good to the Fair Folk. Some fairies—like Hickory and Bluebell (page 32)—are as willing to work for the Industry as they are for other residents of Still Hollow.

Headlines: TOP STUDENTS RECEIVE INDUSTRY SCHOLARSHIP; OLD METHODIST CHURCH TO BE REPAIRED

Location: Still Hollow High School (page 31)

Leak Information

The Industry releases an “independent” study or passes a tip to an ambitious journalist, and suddenly information comes to light that makes its operations look very good or makes the characters seem interfering or misguided. Any information leaked at this stage is not damning or dangerous to the characters—that comes later in Blackmail or Remove Allies.

The Industry also draws outside attention to the Court of Still Hollow. Pictures of fairy sightings trend on social media. New Age movements take interest in the town, opening up an avenue to Enlist Third Party later. The fairies of Still Hollow have increasing trouble staying hidden and fulfilling their old oaths.

Headlines: WATER CLEANEST IN DECADES, SCIENTISTS SAY; LOCAL LEADERS RELEASE NEW EMPLOYMENT NUMBERS

Location: Still Hollow Ledger (page 30)

Intimidate

The Industry now turns to coercion and fear, working through cutouts to encourage the characters to end their opposition. This may mean that watchers from the Investigate node become obvious, following the characters conspicuously day or night. Or the intimidation could be more physical as thugs harass the characters, stopping short of actual violence. That comes later, in Arrange Accident, Remove Allies, or Harm (or Kill).

As the fairy characters continue their resistance, the Industry fields defenses that target the fairy taboos where possible. If fairies can't cross lines of salt, the Industry experiments with salt-laced carpeting. If fairies are vulnerable to iron, plenty of iron items will be on hand at Industry facilities. The message is clear: “We know how to fight you.”

Headlines: SAFE TO WALK ALONE AT NIGHT?; IT'S 9:00, DO YOU KNOW WHERE YOUR CHILDREN ARE?

Location: Police Station (page 35), if human characters are brought in by crooked cops



Enlist Third Party

At this stage, the Industry calls on the influence of outside groups with shared interests in Still Hollow. This could include labor unions, utilities, or even the police if previous reactions have led the community to perceive increased crime or unrest. These parties provide positive cover for Industry activities or put pressure on the characters. When the characters resolve this issue, the Industry may move on to Bribe or Blackmail officials, or they may be forced to Litigate or Legislate against the characters.

Alternatively, the Industry exposes the fairy characters to mortal occultists or “monster hunters.” Wannabe spiritualists are invited in through front organizations. Putting the supernatural under stress will limit how much aid the fairy characters can give to the humans and will make future reactions harder to resolve.

Headlines: LOCAL CLERGY PRAISE INDUSTRY EFFORTS; PROTESTS GROWING OUT OF HAND, POLICE COMMISSIONER SAYS

Bribe

The Industry needs results, and it’s willing to throw money around to get people to do what it wants. Bribes flow to local officials, state and federal legislators, judges, police, and any movers and shakers that are not already too rich to be bought. Of course, this graft becomes a liability that the characters can exploit if they recognize it. The bribery may flow through third parties, leaving the recipients open to Blackmail. If the bribes are going to anyone who’s friendly to the characters, they may help the Industry eventually Co-Opt Allies.

Some fairies are known for their greed. The Industry may just buy off some assistants and gentry with gold, delicacies, or other treasures. Of course, if the Industry understands the power a promise holds over a fairy, they will extract a heavy price for their largesse.

Headlines: JUDGE MORENO BEGINS CONSTRUCTION ON SECOND HOME; POLICE DEPARTMENT LOSES KEY EVIDENCE

Face: Detective Grayson Turner (page 35)



Blackmail

If the characters have backstories or have engaged in activities during play that could compromise them if word got out, and if the Industry has uncovered such information during an Investigate reaction, this node targets them directly. Otherwise, it focuses on other parties who could not be Bribed but who had secrets uncovered by Research Community. Targeting the right figures could lead to many later nodes, such as Litigate, Plant Evidence, Co-Opt Allies, Legislate, or Frame.

Blackmailing fairies involves threatening to expose whatever schemes they've engaged in against other members of the Court. Gentry often undermine others' plans, and tricksters will play pranks on other fairies as well as humans. Many won't want such schemes brought to light, and if the Industry wants to exert influence on the Court rather than wipe it out, they may try Blackmail.

Headlines: MAYOR SEEN WITH ESCORT; WHAT WOULD YOU PAY FOR SILENCE? THE ANSWER MAY SURPRISE YOU

Vandalize

The Industry moves beyond mere threats to actually deface property. Graffiti on walls, rocks through windows, and slashed tires send a clear message—keep up what you're doing, and things will get much worse. There is also digital vandalism, as freelance hackers attack the characters' websites and email accounts and impersonate them online. The damages are minor in the grand scheme and it's nothing that can't be replaced, but this reaction can lead to Stealing Valuables, Destroying Property, or even Contaminating.

To vandalize fairy spaces, the Industry may spread garbage, mark trees, post unsightly signs, and generally bring elements of human life into the pristine wild. The result is discomfort or even fear, unlike Contaminate, which seeks to completely destroy the spiritual fabric of a place.

Headlines: UNKNOWN THUGS TERRORIZE MAIN STREET; LOCAL FIGURES MAKE SOCIAL MEDIA GAFFES

The Third Tier

At this tier, the Industry pulls out the final stops. These reactions can have long-lasting repercussions, changing how people live and do business in Still Hollow. Of course, the Industry could just try to eliminate their problems altogether.

Litigate

The Industry has resources far beyond anything most characters can field. This includes teams of attorneys and the specter of civil suits or even criminal charges. If the characters have ever trespassed on Industry property, there could be records to spring on them on court. Even baseless lawsuits can drag on for months, especially if the judge has been Bribed. Resolving this issue will require a solid defense and a skilled lawyer willing to take on the giant. The next obvious step for the Industry is to Legislate, making the characters' activities harder if not outright illegal.

On the supernatural side of things, the Industry can exploit ancient pacts made by the local Court. Imagine Lucinda Clarke with the power of fairy contracts at her command. If they're in play, the freelance occultist (page 16) may become a recurring foil as they invoke ancient magic to bind the Fair Folk of Still Hollow. The fairy characters must figure out how to counter loopholes in the Old Ways to continue their fight against the Industry.

Headlines: TRIAL OF THE DECADE SET TO BEGIN; LOCAL ACTIVISTS CHARGED WITH MULTIPLE COUNTS

Face: Lucinda Clarke, Industry Attorney (page 39)



Co-Opt Allies

Previous responses have weakened the characters' relationships with some NPCs, but they have made other friends along the way. At this node, the Industry targets those allies for Bribery or Blackmail, turning them against the characters. Alternately, if the characters have made moral compromises of their own in the fight against the Industry, and the Industry knows it, this information can be used to drive a wedge between the characters and their friends. Once the allies have turned, they can help the Industry in later reactions such as Plant Evidence, Frame, or even Arrange Accident. If the characters resolve this issue and restore their relationships, the Industry may choose to Remove Allies in return.

Headlines: KEEP YOUR FRIENDS CLOSE; BETRAYAL ROCKS LOCAL ACTIVISTS

Plant Evidence

This reaction is a telegraph—the Industry is sending a message that the characters are vulnerable. Operatives break into their homes or places of business and plant evidence of unsavory or criminal activities where the characters will find it. It'll be clear that the plant is not the only copy of such evidence. Perhaps the characters receive a threatening email or phone call warning them away once and for all. Resolving this issue means protecting themselves from the effects of the evidence or else locating and retrieving all copies. If the characters resolve the issue without completely immunizing themselves, the Industry may move on to Frame them. And since they obviously have access to the characters' homes and offices, they could also Steal Valuables, Destroy Property, or Harm (or Kill).

This reaction can be seen as an escalation of Blackmail or even Vandalize, and as such it can be turned on fairy characters as well. In this case, the evidence planted makes it look like fairy characters have turned against the Court or a particular fairy NPC.

Headlines: WE KNOW WHAT YOU DID LAST SUMMER

Steal Valuables

In the same way that Plant Evidence sends a message, this reaction is a psychological attack as much as a financial one. The Industry targets items of sentimental value, determined by earlier Investigate reactions. They might take a photograph of a dead loved one, a family heirloom, or a cherished award. The goal is to demoralize the characters and make them stop once and for all. The characters can resolve this issue by retrieving their valuables or by redoubling their efforts against the Industry despite the loss.

If a fairy oath or taboo involves particular items, this reaction targets them. Is your Court built around an enchanted stone or magic cup? Then the Industry sends in a backhoe or scoops up the chalice. If the valuable item is tied up in a taboo, this will send the entire Court into disarray.

Headlines: POLICE INVESTIGATE RASH OF BURGLARIES; WHERE DID I PUT THAT?

Arrange Accident

More covert or less personal methods have failed. Intimidation and violation of property have not deterred the characters from their opposition. Now the Industry must make it clear that they are willing to injure—or worse—if necessary. They arrange a situation in which the characters face real physical harm in a way that appears to outsiders as pure chance. Of course, the characters will understand what message the event is meant to convey. The characters will survive, of course, and have even more reason to go after the Industry—and possibly more evidence to use against them.

Against fairy characters, this reaction resembles Harm (or Kill) as the Industry just sends a team to attack them. However, they have orders to avoid serious injury or death. The point is that the Industry *could* hurt them whenever it wants.

Headlines: AUTO CLUB WARNS, “GET YOUR BRAKES CHECKED”; 10 TIPS TO PROTECT YOUR HOME FROM FIRE DAMAGE

Legislate

The Industry is not beyond changing the very laws of the land to quash all opposition. If what they do is legal *and* it’s making all the right people a good deal of money, nobody is going to listen to the few voices speaking against them. This is one of the hardest reactions to resolve, as it requires access to the halls of power, contact with the movers and shakers, and probably a good deal of money. GMs, you’ll want to use this reaction carefully.

As with Litigate, the Industry may possess magic that lets them interact with the taboos and oaths of the Fair Folk. In this case, they could uncover a ritual that allows them to instill new taboos, effectively blocking the fairy characters from ever opposing them again. This necessitates a climactic mission to stop the Industry’s ritual and close them off from Still Hollow once and for all.

Headlines: BILL BEFORE CONGRESS EASES INDUSTRY REGULATIONS; ECOLOGICAL TERRORISM ACT FINDS BROAD SUPPORT

Remove Allies

Allies not yet Co-Opted now become the targets of attacks like those the characters face in Arrange Accident and Harm (or Kill). Anyone who supports the characters is at risk, and the Industry may go to any length to remove that support. If the characters resolve this issue and get their allies to safety, the only option left for the Industry is to go after the characters themselves.

Headlines: ARE YOUR LOVED ONES AT RISK?; NOWHERE LEFT TO TURN

Frame

The Industry may want to keep its hands as clean as possible. In this case, it could rely on the legal system to take care of its opponents. If said opponents have kept on the right side of the law at every step, the Industry may just fabricate evidence against them and make sure the police get their hands on it. This reaction could leave the characters on the run, especially if their allies have been Co-Opted or Removed. As fugitives, the characters are particularly vulnerable to being Harmed (or Killed).

When the Industry acts against a fairy character, the evidence is delivered to one of their fairy rivals. The Industry means to take the character off the board, and they'll use other members of the Court to do it if they can.

Headlines: LOCAL ACTIVISTS WANTED IN CONNECTION TO RECENT CRIMES; NO ONE-ARMED MAN TO SAVE YOU THIS TIME

Destroy Property

Before moving in for a final sanction, the Industry may try to burn the characters' lives down around them. Everything they own is fair game. Homes, businesses, vehicles can all be targeted in a campaign of terror and destruction meant to crush their spirits and their will to fight. If the loss of mere *things* isn't enough to deter the characters, the only options left are to steal the land they love or their very lives.

Destroying an item of significance to one fairy or the entire Court may have serious spiritual consequences. If a taboo is involved, this could be akin to an attack on the fairy's very essence.

Headlines: AFTER STRING OF CAR FIRES, POLICE WARN, "KEEP THEM INSIDE"; CAN YOU AFFORD NOT TO HAVE INSURANCE?

Contaminate

This reaction involves purposefully damaging a natural space. This may mean improperly disposing of chemicals in a waterway, clearcutting the forest around a prominent wellhead, or even setting a fire at the park. This activity will occur under cover of darkness or far from public view, but its effects will be felt quickly—first by fairies and then by humans who are tuned in to such matters. It may be impossible to reverse the damage this reaction causes, but if it is revealed, public outcry follows swiftly.

Headlines: NUTMEG CREEK RUNS THICK WITH SLUDGE; STILL HOLLOW PARK BAND SHELL DESTROYED, ARSON SUSPECTED

Location: Abandoned Mines (page 30)

Face: Knockers (page 30)

Harm (or Kill)

The Industry's last resort is to eliminate offending characters through violent force. They will make the attack look like an accident or an unrelated incident such as a mugging or carjacking gone wrong. Unlike Arrange Accident, this is clearly an attack, and it shouldn't be hard for the characters to link it back to the Industry, even if they can't prove it. Whatever happens, this reaction launches final moves by both sides.

Headlines: EMERGENCY ROOM OPENS AT ST. LAWRENCE; LOCALS FACE INDUSTRY IRE



FAIR FOLK

Many native nations tell stories of “little people” that live out of sight and cause mischief. European immigrants have their legends of spriggans, leprechauns, and domovye. Do these tales all point to the same beings, resident around the world but viewed through different cultural lenses? Or are there unique groups of faeries that migrated and mingled as their related humans spread?

Whatever their origin, the Fair Folk typically fall into three categories. **Tricksters** are spirits of mischief, but the chaos they cause teaches humans an important lesson. **Assistants** (also known as workers or house elves) do work for humans, always in secret, in return for payment such as milk, bread, or trinkets. **Gentry** are the rulers of the fairies, beautiful creatures responsible for upholding the old compacts with humanity.

You see, the word “fair” in Fair Folk does not refer to physical appearance or stature. Rather, it means that fairies always act equitably. If a fairy ever makes you a promise, nothing short of the fairy’s utter destruction will keep them from fulfilling it. And fairies are immortal creatures of magic, so a deal struck with one lasts forever, even if the descendants of the long-dead human parties no longer remember.

As close as they are to humans, fairies are also tied to the land in an intimate, complex web. Some fairies claim geographic features like forests or streams and in turn become tied to them, unable to leave. Others seem to mimic or manifest the passing of the year and the natural cycles of weather, growth, or decay. The Fair Folk are responsible for the land’s well-being because they reflect it and are affected by it. So when an outside force arrives and begins changing the balance of nature, the fairies are the first to notice and to try doing something about it.

Taboos

In addition to their inability to break a promise, fairies observe other taboos. These result from pacts made in ancient times of which fairies do not—or cannot—speak. The rules fairies must follow are up to your group to determine when you create your game. Some examples include:

- A fairy cannot abide the touch of iron or some other mundane material.
- A fairy cannot enter holy ground.
- A fairy cannot cross a line of salt.
- A fairy’s magic only lasts until the next sunrise or sunset.
- Speaking a fairy’s True Name—a magically potent name, not what the fairy is commonly called—forces the fairy to do your bidding or makes you immune to the fairy’s magic.
- The Court convenes on the new moon. Any fairy that does not attend may find their magic abandoning them at inconvenient times for the following month.

These taboos are excellent ways to compel fairy characters. If the Industry becomes aware of the supernatural, they may uncover and use these taboos against the characters. Taboos aren’t something the fairy characters will run into in every scene, or even every session, unless you are really looking to put the screws to them.



The Court

The Fair Folk call their community and its hierarchy the Court. All fairies have a place in the Court, from the highest gentry to the lowliest assistant. This position reflects a complicated combination of age, influence, magical power, and other unseen factors.

At the top of the Court is the Queen, a position more akin to the chairman of a slow-moving committee than a monarch. This post changes hands twice a year, at the solstices, with the new Queen chosen by fate itself. The old Queen and two other fairies chosen by lots perform a ritual in which the name of the new Queen is spelled out in the falling of leaves or by the play of sunlight on water. (*Queen* is a non-gendered term among fairies, since gender is a sophisticated and fluid concept for them in general.)

The Winter Queen is responsible for the rebirth of the land in spring, while the Summer Queen oversees the harvest and gradual cessation of life in the autumn. Many Queens are gentry, but the position is technically open to all fairies. When fate chooses a trickster Queen, the whole Court knows to take care until the turning of the year.

Important Fairies and Common Folk

Here are a few examples of typical fairies for each major category of Fair Folk. Nameless fairies follow the rules for mooks in *Fate Accelerated Edition*. While these characters only get modifiers to their rolls based on the actions they are Skilled or Bad at, they still can only act in certain ways according to their nature. Each nameless fairy includes one aspect phrased as an approach, but they can act according to two other approaches listed in their stats. If you use these typical fairies as inspiration for named NPCs, make sure to give them additional aspects phrased as approaches.

Typical Trickster

Tricksters range from tiny will-o'-the-wisps who delight in confusing travelers to gremlins that cause the most complicated machines to glitch or break down. In many cases, the trickster's schemes impart a valuable lesson on those willing to listen. Sometimes, a trickster is just malicious, and their victims come away with nothing. A trickster always looks for a complicated solution. There isn't a trickster around that will do things the simple way.

Typical Trickster

CLEVER TRICKSTER

Skilled (+2) at: Teaching people what they don't want to learn, causing mischief

Bad (-2) at: Doing things the simple way

STRESS

None (first hit takes them out)

NOTES

A typical trickster can do things Sneakily and Forcefully, even without aspects that include those approaches.

Typical Assistant

Assistants live to help others. Much of their time is spent toiling in the dark, fixing broken shoes or tools, without any expectation of acclaim. The only acknowledgement they seek are the little payments of old superstition—bread, milk, whispers of thanks into the night. Assistants are very good at remaining unseen and working fast, and many are considerate of how their work will affect others. But when it comes to drawing attention or forcing their will on others, the typical assistant simply can't do it.

Typical Assistant

SNEAKY ASSISTANT

Skilled (+2) at: Repairing and improving everyday objects, working unseen

Bad (-2) at: Asserting themselves in front of their "betters"

STRESS

None (first hit takes them out)

NOTES

A typical assistant can do things Carefully and Quickly, even without aspects that include those approaches.

Typical Gentry

The typical gentry fits the image of the “shining host”—powerful and beautiful fairies such as those who ride out on the Wild Hunt astride white horses with swords in hand. Where tricksters teach and assistants toil, gentry oversee the Court and relations with their human neighbors. Many gentry are warriors, some are philosophers and poets, and a very few are truly noble. The curse of the gentry, however, is that time does not work for them in quite the way it works for humans. This fact makes it hard for these immortal beings to relate to the humans to whom they may have pledged their lives.

Typical Gentry

FLASHY GENTRY

Skilled (+2) at: Honorable combat, seduction and manipulation

Bad (-2) at: Resisting appeals to vanity



NOTES

A typical gentry can do things Forcefully and Cleverly, even without aspects that include those approaches.

Queen Alphania

Unless the group agrees otherwise, at the start of a *Good Neighbors* game, the Queen is a gentry named Alphania. Her exact disposition changes depending on when in the year you set your game. As Winter Queen, she is solemn and protective, motivated to stop the Industry because of ancient promises the Court made to protect the people of Still Hollow. As Summer Queen, she is bitter and angry at the damage the Industry does to the land. In either case, she is willing to lead the Fair Folk to war if the Industry cannot be driven out peacefully.

Alphania

Superb (+5) **CLEVER POLITICIAN**;
Great (+4) **CAREFUL WAR-LEADER**;
Fair (+2) **FORCEFUL PLEDGE-KEEPER**



STILL HOLLOW

Still Hollow is a small mountain town of about 15,000 people. Through its more-than-140-year history, it has moved from farm town to mining town, but it has always struggled. Now, the Industry promises more jobs and more money, but at what cost?

Nestled in a wooded valley, Still Hollow is accessed by two state roads and a freight train line that hadn't stopped in town in decades before the Industry moved in. Residents get their groceries at Talbot's Market, buy clothes at Gurnsey's, and take their cars to Olson's Auto Service. That's how it's been for all of living memory.

WHERE IS STILL HOLLOW?

We have left Still Hollow's location deliberately vague so you can better build your game around it. It is important that Still Hollow be the largest town in easy driving distance, remote but not truly isolated. The surrounding area is rural and leans toward being politically and culturally conservative, and the people cling to at least some of their traditional superstitions. While Still Hollow is described as lying in a mountainous area, that is only one possibility. With these points in mind, you can set Still Hollow in any number of places. Examples of active shale gas deposits in America include:

- Antrim Shale, extending from Michigan into parts of Ohio and Indiana
- Barnett Shale in Texas
- Fayetteville Shale in Arkansas
- Gothic Shale in Colorado
- Marcellus Shale, below Pennsylvania, Ohio, West Virginia, and New York
- New Albany Shale in Indiana, Illinois, and Kentucky
- Utica Shale, under New York, Pennsylvania, Ohio, parts of Kentucky, Tennessee, Maryland, and Virginia, as well as Ontario and Quebec in Canada
- Woodford Shale in Oklahoma

While this book is written from an American viewpoint, Still Hollow could appear in many countries with some tweaking. Canada has active industry activity in the Muskwa and Montney Shales in British Columbia, the Duvernay Shale in Alberta, the Horton Bluff Shale in Nova Scotia, and the Frederick Brook Shale in New Brunswick. And while there is no current production in Europe, exploration is underway with an eye toward production in northern and western Europe, Scandinavia, and Great Britain. Similar exploration is also taking place in South Africa and China.

Abandoned Mines

Long since played out, the mountains around Still Hollow once contained a fortune in coal, metals, or other mineral resources. Of course, all that wealth flowed away to barons in far-off cities. Now the shafts they sunk into the earth lie hidden behind wooden boards and underbrush.

The Industry has purchased several of these abandoned mines and now uses them for storage. If you've reached the Contaminate reaction, this is the place to dump those barrels of chemical waste. But an abandoned mine could show up earlier in your game as a place that yields precious evidence—if the characters can make it out in one piece.

Aspects: An abandoned mine is **UNLIT AND UNSAFE**. One that houses chemical waste is **PACKED WITH BARRELS**; consider reading “*Detonating Situation Aspects*” in the *Fate System Toolkit* (page 14). See also “*Unnatural Earthquakes*” in this book (page 41).

Knockers

Knockers are trickster fairies that live in mines. They are known for knocking on the timber supports, frightening but also warning miners of imminent collapse. A knocker living in one of the abandoned mines knows everything that goes on there. The fairy views the Industry's storage as an affront—mines are for taking things out of the ground, after all. The characters may have to convince the knocker to let them save crucial evidence rather than dropping it down the deepest shaft or collapsing the whole thing on top of them.

A knocker looks like a diminutive, grizzled human wearing antiquated miner's gear, complete with a lantern helmet.

Knocker

Great (+4) **SNEAKY OLD COOT**;
Fair (+2) **CLEVER TRICKSTER**;
Average (+1) **CAREFUL ENGINEER**



Still Hollow Ledger

The *Still Hollow Ledger* has delivered local news for over a century, along with providing a forum for opinion and commentary on events around the town. In the Internet Age, it carries on mainly through inertia, amounting to little more than local gossip and ads for weekend sales. The half-hearted attempt to take the paper online has dragged on for years.

That may change if events surrounding the Industry get more interesting. A local paper staffed by hungry reporters with nothing to lose may be convinced to run stories that challenge giants. If the characters make contacts at the *Ledger*, the journalists may leak information anonymously. The paper may become a target of Industry reprisal, but it is a valuable resource as long as it lasts.

Physically, the *Still Hollow Ledger* is comprised of a four-story office building and the adjacent warehouse filled with decades-old printing equipment. Much of the building is empty or filled with dusty records and back issues. The old papers may be a rich source of information for both the characters and the Industry.

Aspects: These days, the *Ledger's* offices are **QUIET AND DUSTY**. Should the paper become an ally against the Industry, it may take on an air of a **FORTRESS UNDER SIEGE**.

Still Hollow High School

Still Hollow High School is a battleground for the Industry and its opponents. Students facing increasingly bleak futures of joblessness and crushing debt look desperately to the Industry's wells and camps as perhaps the only way out. The Industry sponsors a number of grants and scholarships for the best and brightest to pursue careers in science and technology.

Teachers like Grace Silver and many parents struggle to give the students hope for a better future than the gas fields. Opponents know that the economic growth that comes with the Industry is short-lived. And when the money is gone and the problems remain, these kids will be left even worse off than their parents. There are alternatives, but they will require hard work and a new way of thinking.

The students are **TRAPPED BETWEEN TWO ARMIES**. Many will tune out and settle for the easiest path, but some can be turned into strong voices on the characters' side.

Miss Silver

Grace Silver teaches chemistry and physics classes to sophomores and juniors. While she recognizes that the science on the Industry is inconclusive, she personally advocates for alternative energy sources and other environmental causes. She struggles to teach her students about ways to make the world cleaner, safer, and more productive. Unfortunately, the administration is more interested in money coming from Industry-associated grants.

Miss Silver is an attractive woman in her late twenties. She wears glasses and keeps her hair in a ponytail during school hours.

Grace Silver

Good (+3) **DEVOTED TEACHER**;
Average (+1) **PART-TIME CLIMATE SCIENTIST**

STRESS

Physical

Mental

The Morrison Arms

When the Industry announced its intention to open operations in Still Hollow, a number of developers began to rapidly construct medium-term hotels and rental properties in clusters around the town. In addition, speculators snatched up old homes, hastily renovated them, and put them up for sale at inflated prices. While the immediate impact on housing prices is positive—positively staggering—savvy long-term residents worry about what will happen in ten years when all of the people brought in by the Industry have moved on to other hotspots around the country.

The Morrison Arms is typical of the kind of hotel that houses Industry workers month-to-month. The dark-red brick building stands on the southern end of Still Hollow on ground that in decades past has held a produce warehouse, a bowling alley, and until very recently a weed-choked lot. Now its ten floors hold almost a hundred units, each a single-bedroom apartment with a kitchenette and tiny balcony.

Aspects: This kind of slapped-together temporary housing **NEVER FEELS LIKE HOME.**

Hickory and Bluebell

Hickory and Bluebell are house fairies who have claimed the Morrison Arms. They perform various tasks for the residents, unseen and unacknowledged. Workers who stay in their hotel find that minor stains vanish overnight, that damaged clothes and simple tools are repaired and shined up. The residents are usually too tired to question how everything gets done, but the small staff is starting to catch on.

While neither of the fairies is savvy with modern electronics, Bluebell is very curious about how smartphones and laptops work, and she will sometimes sneak such items away to play with while their owners sleep. Where Bluebell is studious and a little shy, Hickory has some of the trickster in him and watches the laborers for signs of who could use a quick lesson.

Hickory and Bluebell both stand at just over two feet tall. Bluebell looks like a slim young woman with twinkling eyes and blue flower petals for hair. Hickory has dark, creased skin that could be mistaken for bark at a glance. His eyes are deep brown and seem to glimmer faintly in the dark.

Hickory

Great (+4) **CLEVER ASSISTANT**;
Fair (+2) **QUICK TRICKSTER**;
Average (+1) **SNEAKY OBSERVER**



Bluebell

Great (+4) **CAREFUL ASSISTANT**;
Fair (+2) **SNEAKY STUDENT**;
Average (+1) **THOSE CLEVER
HUMANS AND THEIR TOYS**





Still Hollow Park

Still Hollow Park covers thirty acres in the northeast corner of town. Normal park hours are 9:00 AM to dusk. The park contains three small pavilions and two large, which host public and private events throughout much of the year. There are also two baseball diamonds and a soccer field for Little League and amateur community teams. A large playground structure of wooden forts, plastic slides, and a sturdy treehouse dominates one corner of the park.

Nutmeg Creek runs along the edge of Still Hollow Park, cutting through pitched, rocky banks. A low stone wall was built and signs were mounted to warn children away from playing on the rocks, but every now and then you hear about a child who slips into the water and is swept a short way downstream. Luckily, it's been many years since anyone was seriously hurt.

The Industry sponsors a youth soccer team and plans to hold a community softball series this fall. Local health experts have called for a study of the water in Nutmeg Creek, but the Industry's financial support of the park has so far killed any public funding.

Aspects: Still Hollow Park is well maintained, peaceful, and generally quiet. There are **KIDS EVERYWHERE** in the summer, after school, and on weekends. At night, the park may take on an **AIR OF MENACE**, as teenagers lurk among the trees and occasional fights break out between groups of them.

Nutmeg

Nutmeg is the resident fairy that watches over Nutmeg Creek. While she might technically be grouped among the gentry, she doesn't pay much attention to the workings of the Court. She makes it clear to each new Queen that she only cares about her creek. In truth, she sometimes feels more like a trickster, and she has been known to wash the legs out from under careless children or trespassers who drop litter in the water.

With the arrival of the Industry, Nutmeg has grown agitated. She can taste the chemicals bubbling up from the hills. She can feel the rumbling of the earth threatening to shake her from her proper course. The world is getting sick, and the Court doesn't seem to want to do anything about it. Nutmeg is looking for fairies willing to set things right, and the Queen be damned if she doesn't like it.

Nutmeg

Great (+4) **FORCEFUL RIVER SPIRIT**;
Fair (+2) **FLASHY CONTRARIAN** and
SNEAKY TEACHER OF MANNERS



The Anderson Farm

Some landowners around Still Hollow have accepted offers from the Industry to purchase their land outright, but many instead choose to lease the extraction rights rather than sell. These rural homesteads are vestiges of the small, family-owned farms and ranches that once filled the region.

The Anderson farm sits ten miles down State Road 981, where the hills start to rise into proper mountains again. The family has worked this land for seven generations, raising sheep and cows and planting the odd crop of corn or soybeans. They are honest, hard-working folk who are careful around strangers. They are not easily swayed by outsiders and intellectuals selling stories of calamity.

The farm consists of a small two-story home, a barn for housing livestock and storing equipment, and acre upon acre of fenced pasturage. Livestock stand lazily in the fields, and a few chickens run through the yard. The Andersons are quiet and keep to themselves, but their neighbors have all heard the stories of the Old Ghost.

Aspects: The Andersons **DON'T LIKE STRANGERS MUCH**, which is okay because **THEY SAY THIS PLACE IS HAUNTED**.

The Old Ghost

Great (+4) **SNEAKY TRICKSTER**;

Fair (+2) **FORCEFUL SPIRIT**;

Average (+1) **CAREFUL PROTECTOR**



The Old Ghost

The Old Ghost is not actually a spirit of the dead, but a fairy that resides in an ancient tree in the Andersons' west field. Not even the family knows how long it's made its home there. The first members to settle here encountered it

in their first winter. The Old Ghost terrorized them for three nights, but when the humans refused to leave their new home, the Ghost made a silent vow to watch over them for as long as they stayed.

It has been nearly 150 years, and the Old Ghost still protects the Anderson family. But it also teaches them things, appearing in dreams or as an apparition in the fields. The Andersons aren't afraid of much these days, because the Old Ghost shows them that there isn't much the living have to fear.

Unfortunately, the Old Ghost is beginning to fear something itself—it can feel the earth groaning beneath its tree. It has convinced the Andersons to not sign with the Industry. If the characters can show the Old Ghost that the whole town is in danger, it might be a potent ally in teaching all of Still Hollow an important lesson.

Police Station

Still Hollow has a twenty-person police department. Officers spend the majority of their time responding to public intoxication and domestic dispute calls. Let's be honest: these are not the people you want investigating any sort of major crime. So, if the struggles between the characters and the Industry escalate beyond public name-calling, the police are not who you want to call.

The Industry is in an ideal situation here. Departments of this size have anemic budgets, especially for things like officer pay and benefits. The Industry has no trouble buying off any or all of Still Hollow's finest.

The broad two-story police station sits across the square from City Hall. It amounts to not much more than four holding cells, an interrogation room, evidence storage, and locker rooms. Its last-century design paints a much grander picture than the department deserves.

Aspects: Everyone at the station is **TIRED, NOT LAZY**. Some of the cops are **ON THE TAKE** and will happily rough up anyone brought in for agitating against the Industry.

Detective Grayson Turner

Grayson Turner is one of three detectives in the Still Hollow Police Department. He has been a cop for almost thirty years. He's nearing retirement, but he keeps in fair shape for a man his age. He trained both of his junior detectives, but the biggest cases in town still find their way to his desk.

Turner is the first target of Industry coercion. So close to retirement, he's feeling the pinch of the department's benefit scheme. The money he is offered to serve the Industry's interests is too tempting. Once he is in their pocket, he sees to it that the rest of the department falls in line.

There is a part of Grayson Turner that knows that what he's doing is wrong. The people paying him wouldn't be doing so if they were wholly on the side of the angels. The characters can use this nagging doubt to remind Turner of his duty and turn him back from the deal he made.

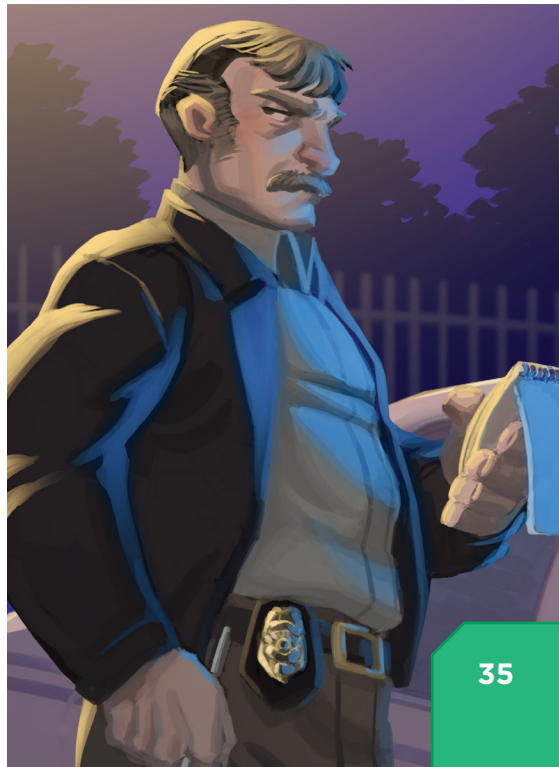
Grayson Turner

Great (+4) **SMALL-TOWN DETECTIVE**;
Fair (+2) **MAN OF ACTION PAST HIS PRIME**;
Average (+1) **RELUCTANT CONSPIRATOR**

STRESS

Physical

Mental



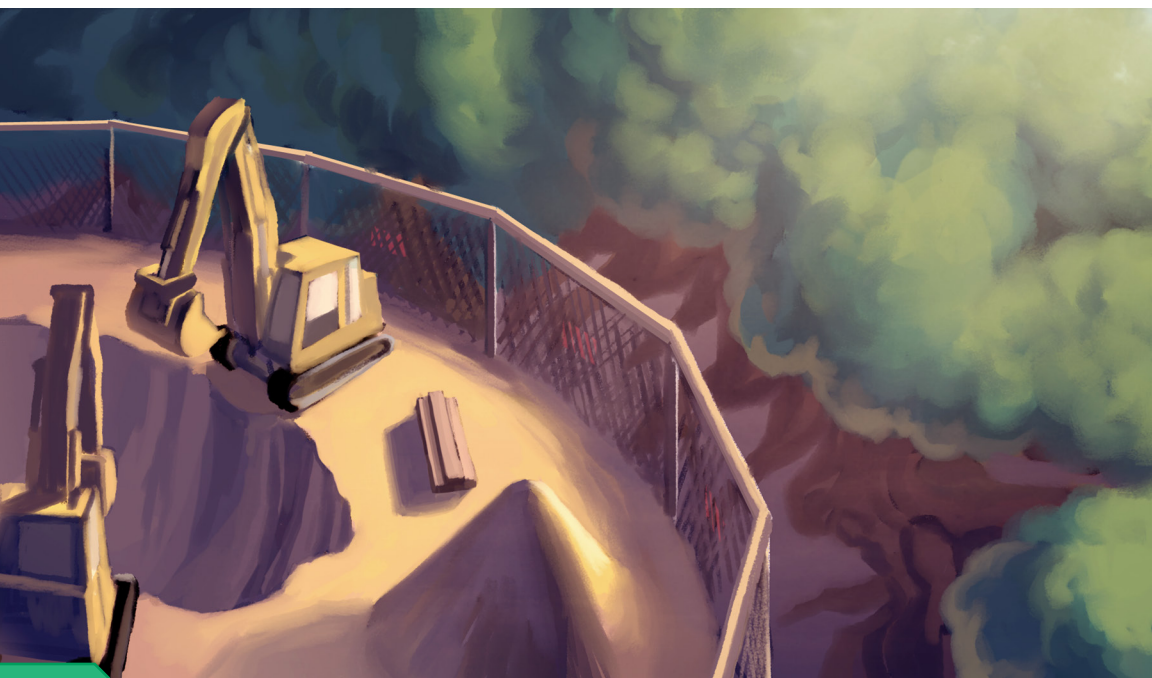
THE INDUSTRY

The Industry is a massive company with operations across the country or even around the world. Their presence in Still Hollow, while overwhelming to the local economy, is a minor concern to the Industry overall. This is the only reason a small group of activists and supernatural insurgents have a chance to drive them out of the town. Make Still Hollow too expensive—in terms of actual dollars spent, negative publicity, or legal difficulty—and the Industry will pull up stakes.

Operation

The Industry began its work in Still Hollow several years before your game begins. First it sent geologists and surveyors in search of deposits. These scientists located multiple promising sites within thirty miles of Still Hollow and nominated the town as a good location for managing operations.

Each of these sites begins with a drilling rig that bores a hole thousands of feet through solid rock. This takes up to two months, depending on the number of wells to be dug and the necessary depth. Once the hole is drilled, fracturing fluid consisting of water, sand, and chemicals is pumped into the rock far below, creating or expanding cracks and allowing hydrocarbons to flow out and up the well. The fracturing fluid is captured and removed. The drilling rig is then removed and the site reclaimed; a wellhead and tanks are installed to collect the extracted natural gas, and the site is fenced in to deter trespassing.



Over the last year, the Industry constructed dozens of these wells around Still Hollow. They also established a camp outside of town that holds their administrative offices, monitoring equipment, and chemicals. The influx of money and personnel has led to new construction around town, much of it done quickly and cheaply, to the dismay of long-time residents.

Of greater concern than outsiders and shoddy construction are the potential environmental effects of hydraulic fracturing. First, the fracturing process uses chemicals that are harmful if ingested, and improper construction can allow these chemicals to leach into subsurface drinking water. Sometimes, these chemicals even include radioactive elements like uranium and radium.

Second, the process puts stress on rock formations, creating and widening cracks and pores. The increased pressure underground could make the rock unstable and induce seismic activity, even in areas with no history of earthquakes. While most such tremors will go unnoticed by humans, the largest might damage structures not built to withstand them.

Beyond these problems, constructing and operating the wells requires trucks and tankers that produce their own share of pollution, both air and noise. Their passing damages public roadways, and the Industry must build new roads through previously undeveloped areas to reach their drill sites.

Industry Camp

The Industry purchased an abandoned commercial park outside of town and converted one of the remaining buildings into their regional office. About fifty employees handle logistics, human resources, public relations, operations planning, and data collection from the site.

In addition, the Industry has erected vehicle hangars and warehouses for the storage tanks and drilling equipment needed to establish new wellheads. The whole site is ringed by passive sensors and active security, an invisible fence to keep out intruders.

Aspects: The camp has **SURPRISINGLY HEAVY SECURITY** for a corporate administrative office.

Security Guard

While most Industry sites are monitored by remote security devices, someone has to make the rounds and check that all the cameras and motion detectors are working right. And if any of them throw an alert, someone has to check on that too.

Security Guard

Average (+1) **RENT-A-COP**

STRESS

None (first hit takes them out)

Forces of Industry

The following are important figures in the Industry's operations in Still Hollow.

Emilio Garcia, Industry Public Relations

Emilio Garcia, the Industry's chief spokesperson, is a first-generation Cuban-American from Miami. Many of his friends were tempted by drugs, guns, and the lure of the *marielitos*, but all Emilio ever wanted to do was survive and find a better life. He developed a natural talent for resolving conflicts and putting others at ease. His work in his home community was recognized by many civic groups and eventually earned him a college scholarship.

Emilio doesn't particularly care about the Industry's practices. He knows he can convince the people of Still Hollow that the Industry represents the best solution for their economic stagnation, even if it means overlooking some things. Then everyone can start to work together.

Garcia never appears in public looking anything but immaculate. His suits are crisp and tailored, though he favors styles that do not appear as expensive as they are. He is tall, broad-shouldered, and almost handsome. He smiles constantly, but if you ever anger him, you'll know it from the flash of steel in his eyes.



Emilio Garcia

Great (+4) **CORPORATE MOUTHPIECE;**

Fair (+2) **BRIDGE BUILDER;**

Average (+1) **EVERYBODY'S FRIEND,
UNTIL HE'S NOT**

STRESS

Physical

Mental

Lucinda Clarke, Industry Attorney

Lucinda Clarke is lead attorney for the Industry, representing them in every major legal case and keeping many more from ever reaching court. She is frighteningly good at her job, with a reputation that hangs on her like one of her expensive tailored suits.

Rising from humble beginnings, Clarke refuses to owe anyone anything. She earned everything she has, and she protects it fiercely. Rather than leave research to her staff, Clarke takes the time to read all of the major studies about the Industry's activities. She is intimately familiar with the science, and understands far more than her opponents expect. This also means she can call on the best expert witnesses to bolster supporting results and attack the opposition.

Lucinda Clarke is a tall African-American woman with intimidating good looks. She dresses to accentuate her stature and sharp features, but she accessorizes with West African-inspired jewelry that lends the slightest humanizing warmth.

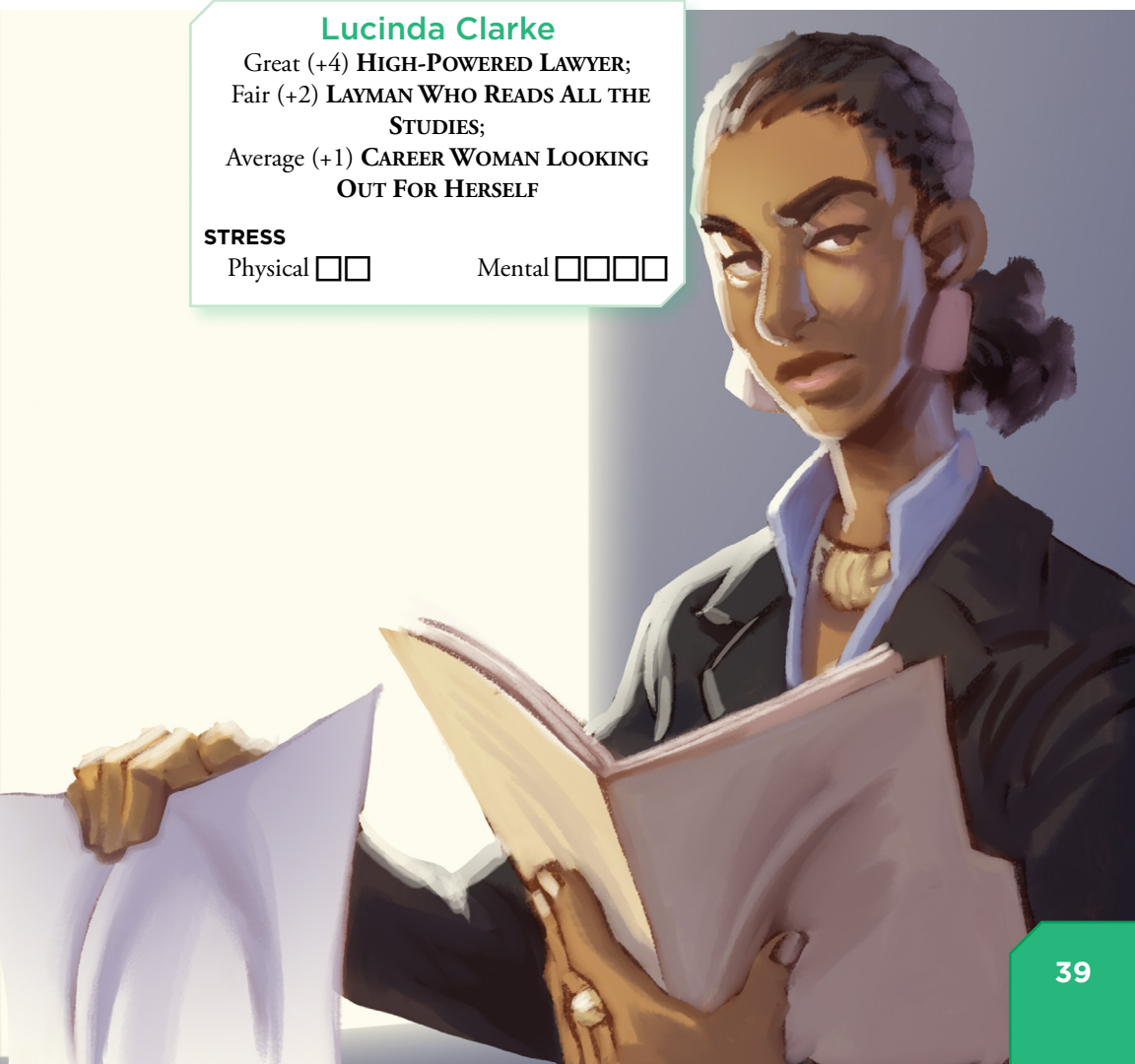
Lucinda Clarke

Great (+4) **HIGH-POWERED LAWYER**;
Fair (+2) **LAYMAN WHO READS ALL THE STUDIES**;
Average (+1) **CAREER WOMAN LOOKING OUT FOR HERSELF**

STRESS

Physical

Mental



Eric Parsons

Eric Parsons is Regional Manager for Operations in charge of the Still Hollow camp and its associated well sites. Parsons is notably young to hold as much responsibility as he does. His quick rise through the Industry's ranks might be attributed to family connections, but Eric believes his work ethic and "can-do spirit" have allowed him to come so far so fast.

In truth, Parsons is a competent middle manager but far from brilliant. The operations around Still Hollow are just on the right side of being economical. So far, Eric has listened to the experts he is fortunately surrounded with and made a series of good decisions. Should he come under any real pressure, however, Parsons is likely to fall apart and take the Industry presence in Still Hollow with him. His underlings will do whatever they can to prevent this, leading to ever-escalating response against the characters.

Eric Parsons is a fit man in his early thirties, typically dressed in mid-priced suits and an eclectic collection of ties he feels show off his "fun side." He possesses just enough intelligence to know that he doesn't really understand enough about the business on his own. Luckily, he has surrounded himself with smarter people, and he leans on them for the really important matters.

Eric Parsons

Good (+3) **GENUINE PEOPLE PERSON**;
Average (+1) **GOLDEN-BOY EXECUTIVE**;
FAMILY CONNECTIONS

STRESS

Physical

Mental



Supernatural Effects

The Industry is quick to downplay any unwanted effects of their operations whenever they come to light. Of course, many of the worst are never exposed because they literally defy scientific exploration. But the damage occurs nonetheless.

Malaise

Improperly constructed gas wells can leak chemicals and hydrocarbons into groundwater, sickening humans and killing wildlife. But even when built correctly, these wells are invasive and destabilizing. They alter the flow of energies within the earth, and this spiritual damage rises back up to the surface.

Initial symptoms include apathy and depression in both people and animals. Children play less, and adults' work suffers. Livestock must be fed by hand, or they will forget to eat and soon waste away.

Eventually, however, the doldrums spark into aggression. Schoolyard fights end in broken bones, not just tears. Arrests for brawls and assault rise, and the police resort to force too quickly. Animals grow violent, and even friendly pets might turn on their owners.

If you use this effect, write down a situation aspect that worsens at each significant milestone (page 46). For example, it might start as **BAD ENERGY**, progress to **THE AIR WEIGHS US DOWN**, and finally, in the lowest tier of the reaction tree, worsen to **A SINGLE SPARK CAN START A PRAIRIE FIRE**.

Unnatural Earthquakes

While the science connecting induced seismicity to hydraulic fracturing and other Industry activities is inconclusive, in the world of *Good Neighbors* the process creates spiritual as well as physical instability. The result is unnatural earthquakes of great enough magnitude to damage buildings and injure or even kill citizens.

If you use this effect, you can add a **TREMORS** situation aspect to any scene to heighten tension or add an element of physical danger. These quakes could presage an even greater supernatural danger, or they could serve as an omen to fairy soothsayers of imminent victory—or defeat.

ADVENTURE

Sessions of *Good Neighbors* are divided into two phases: the human phase, in which the human characters deal with the Industry’s reaction to earlier events, and the fairy phase, in which the fairy characters work against the Industry in secret.

GMs, you’ll want each session to focus on an issue. The two overarching issues—**THE IMPACT OF INDUSTRY** and **HOW TO FIGHT BACK**—are always possibilities. However, after the first session, new issues will arise based on the Industry’s reactions to the characters, as described in “*Breaking News!*” on the next page. As these reaction issues come and go, you can build each session around the interactions between character aspects and issues, following the advice in *Scenes, Sessions, and Scenarios* in *Fate Core* (page 225).



Human Phase

Each session begins in the human phase, when human characters pursue their mundane goals and work to corral the Industry and eventually drive it from Still Hollow. The Industry also launches its reactions during the human phase, and the human characters must adjust their plans to deal with these complications.

BREAKING NEWS!

After the first session, each human phase begins with the GM revealing the Industry's reaction in the form of a new issue aspect. An interesting way to phrase such an issue is as a newspaper headline from the Still Hollow Journal. This does not need to be an in-world headline, especially if the reaction is directed more at the fairy characters. But putting the issue in this form injects some color into the game and can flesh out the world.

After establishing the reaction issue, the GM should also create a face NPC connected to the issue. This will be a member of the Industry or a resident of Still Hollow, depending on whether the reaction focuses on the human characters themselves or on the community as a whole. This character will have very simple stats, just a high concept phrased as a profession and rated at Great (+4). Add one or two other aspects as necessary to flesh out their role and personality.

Each human phase, the GM chooses two or three human characters to spotlight during that session. Look at the issues in play—both the overarching issues and those that come into play with reactions—and ask, “Which character will be most affected by this issue?” This is especially potent if the spotlight character has an appropriate aspect to compel. If you've reached Co-Opt Allies on the reaction tree, for example, look for a human character with a strong relationship to an NPC. How does the new reaction issue strain that relationship? How can you phrase the new issue to provide more fuel for drama?

Jenn's human character, Sam Brockson, is a **BAD-ASS NOTARY PUBLIC**. At the start of a new human phase, the GM moves the Industry to the Plant Evidence node on the reaction tree. She decides that a couple of Industry thugs will break into Brockson's office and plant evidence that he's been involved in a scheme to defraud many elderly townspeople. To represent this, she creates a new reaction issue: **LOCAL NOTARY ROBS LITTLE OLD LADIES**. Sam Brockson will definitely get a spotlight scene in this session.



CHALLENGES, CONTESTS, AND CONFLICTS

Conflict is at the heart of engaging fiction, and human characters will engage in plenty of it. *Good Neighbors* does not feature much violence, however. Remember the overarching issue **HOW TO FIGHT BACK**: characters must choose different battlefields. Most conflicts will be mental or social, with characters engaging NPCs or organizations in the theaters of opinion and law. As the game progresses and the Industry moves to lower tiers of the reaction tree, some violence may creep in. The higher the stakes grow, the more serious all sides become.

Many activities can be handled with challenges and contests instead of conflicts. When facing off against the Industry, there is rarely an individual you can attack—whatever the context may be. Instead, you're looking to make incremental progress toward a goal or complete a complicated task in stages.

One session can combine challenges, contests, and conflicts into a single story. The GM decides to spotlight two characters during the human phase. The first PC, a police detective, interviews witnesses and collects evidence. The GM runs this first scene as a challenge, with each successful step of the investigation yielding more information.

The second spotlight character is a lawyer. In the second scene, she engages Lucinda Clarke in a mental conflict as both attorneys try to psych each other out during the discovery phase of an upcoming trial. The consequences suffered during this conflict can be invoked or compelled in the courtroom.

Finally, the GM runs a third scene as a contest in which the lawyer and Clarke present their cases in court. The detective takes the stand to provide key testimony, as well. The first side to three victories wins the case.

Throughout these scenes, other characters can assist by creating advantages or by overcoming obstacles in the spotlight characters' way.



Fairy Phase

Once the human spotlight scenes have resolved, play moves to the fairy phase. In this part of the game, fairy characters pursue their twin missions of protecting the humans of Still Hollow and pushing the Industry out so as to restore spiritual balance. Much like in the human phase, the GM picks one or two fairy characters to spotlight. Find ways to tie the fairy characters into the reaction issues, including elements of the Industry's reactions that affect fairies and the Court.

Jenn's fairy character, Venturion, has a neighbor aspect **FORCEFUL SCIENCE ENTHUSIAST** tying him to Kass's human character, Maria, an Industry scientist who has realized the dangers of their operations. When the Industry tries to Intimidate her into falling back in with the company line, Maria can't resolve the issue—**DEPARTMENT BUDGET, HEAD IN DANGER**—on her own. Venturion is fascinated with Maria's work, so he wants to keep her safe and get the Industry off her back.

In a later session, a Co-Opt Allies reaction was left unresolved, when the Industry forced a gentry fairy NPC into a promise that turned him against the Court. Jamie's fairy, Swift Wing, has the court aspect **"I CAN HELP"—FORCEFUL HELPER**; she feels obliged to help other fairies whether they want her aid or not. So the reaction issue **FAIRY PRINCE MAKES ONE PROMISE TOO MANY** causes Swift Wing problems as she becomes wrapped up with the gentry.

It is possible, through dedication and hard work, for the human characters to resolve every reaction issue during the human phase. If they do, fall back on the overarching issues. **THE IMPACT OF INDUSTRY** should provide plenty for the fairy characters to deal with. But if the characters have been solving all of their problems the same way—stealing compromising information from Industry offices, for example—consider focusing on **HOW TO FIGHT BACK** instead. The Industry will eventually catch on and change up their security.

Milestones

The reaction tree determines when characters earn milestones. These milestones provide different benefits than those described in *Fate Core* to accommodate the simplified process of creating characters.

Minor Milestones

Players, whenever your characters resolve a reaction issue—usually at the end of a session—you all earn a minor milestone. During a minor milestone, you can choose to gain one of the following benefits for your human character and fairy character. You can choose a different benefit for your human and fairy, unless the benefit notes otherwise.

- Switch the ranks of your two professions or two approaches that are not your high concept.
- Switch one stunt for another stunt. The new stunt does not need to connect to the same aspect, but no aspect can have more than one connecting stunt.
- Purchase a new stunt, provided you have the refresh to do so. (If you choose this benefit, you must choose it for both characters.)
- Rename one character aspect that is not your high concept.

It is possible to resolve more than one reaction issue in a single session. If you do, you earn a minor milestone for each issue resolved.

Significant Milestones

The reaction tree is divided into three tiers (page 13). Whenever the GM moves to a node in the next lower tier, the PCs earn a significant milestone.

Players, during a significant milestone, you get the benefit of a minor milestone whether you resolved an issue or not, plus you can advance your professions and approaches. For both your human and fairy character, raise the rating of one aspect other than their high concept by +1. You cannot raise an aspect above Good (+3) during a significant milestone.

If you think your human character has broadened their experience enough and want to add a new profession, you can use the minor milestone benefit to rename a non-profession aspect to be a profession. Instead of raising an existing aspect by +1, you can give this new profession an Average (+1) rating.

Major Milestones

When the GM first moves to a node on the final row of the reaction tree, the characters earn a major milestone. The game is rapidly approach a climax, and the challenges the characters have faced so far have left them more prepared and more powerful, ready to drive the Industry out once and for all.

Players, during the major milestone, you receive the benefits of both a significant milestone and a minor milestone. In addition, you receive all of the following benefits:

- Gain one point of refresh, which you can hold on to or immediately spend to give each of your characters a new stunt.
- For the significant milestone, you can apply the increase to a profession or approach to your high concept, raising it to Superb (+5).
- Rename your character's high concept if you desire, though it must still include a profession or approach, as appropriate.

If you rename your character's high concept and use the benefits of a lesser milestone to rename another aspect, you can "swap" your high concept for another aspect. If you do, the profession or approach ratings stay the same; only the names of the aspects change.



CONCLUSION

Through play, *Good Neighbors* drives toward a final confrontation between the characters and the Industry. In the end, the characters emerge victorious and drive the Industry out of Still Hollow. The town may be damaged socially, economically, or even physically if there's an earthquake or other catastrophe. But ultimately it will be better for the trouble.

Or the Industry wins. The characters might not be able to resolve all of the Industry's reactions. They may be demoralized by the forces arrayed against them and simply give up the fight. Human characters may leave town or resign themselves just to outlast the Industry, which will inevitably abandon Still Hollow in a decade or two when the wells play out or the world moves on to cleaner sources of energy. Fairy characters may be utterly destroyed by the spiritual and ecological damage.

However your game plays out, *Good Neighbors* is only the story of one town and one set of beings concerned with its fate. There may be other stories to tell in this world. The Industry surely is mounting similar operations in other locales, bringing similar danger to other towns. With the right group of characters and the right conclusion to the story of Still Hollow, you may keep going and take the fight to the Industry on a larger scale. If you do, the tools presented throughout *Good Neighbors* should help you to play out that grander story.

Fairy Character NAME _____

Aspects & Professions

HIGH CONCEPT _____

TRUBLE _____

ISSUE _____

NEIGHBOR _____

COURT _____

Consequences

MILD **2** _____

MODERATE **4** _____

SEVERE **6** _____

Stress **1 2 3**

Human Character NAME _____

Aspects & Professions

HIGH CONCEPT _____

TRUBLE _____

MOTIVATION _____

FOLK _____

COMMUNITY _____

Stress

PHYSICAL **1 2 3 4**

MENTAL **1 2 3 4**

Consequences

MILD **2** _____

MODERATE **4** _____

SEVERE **6** _____